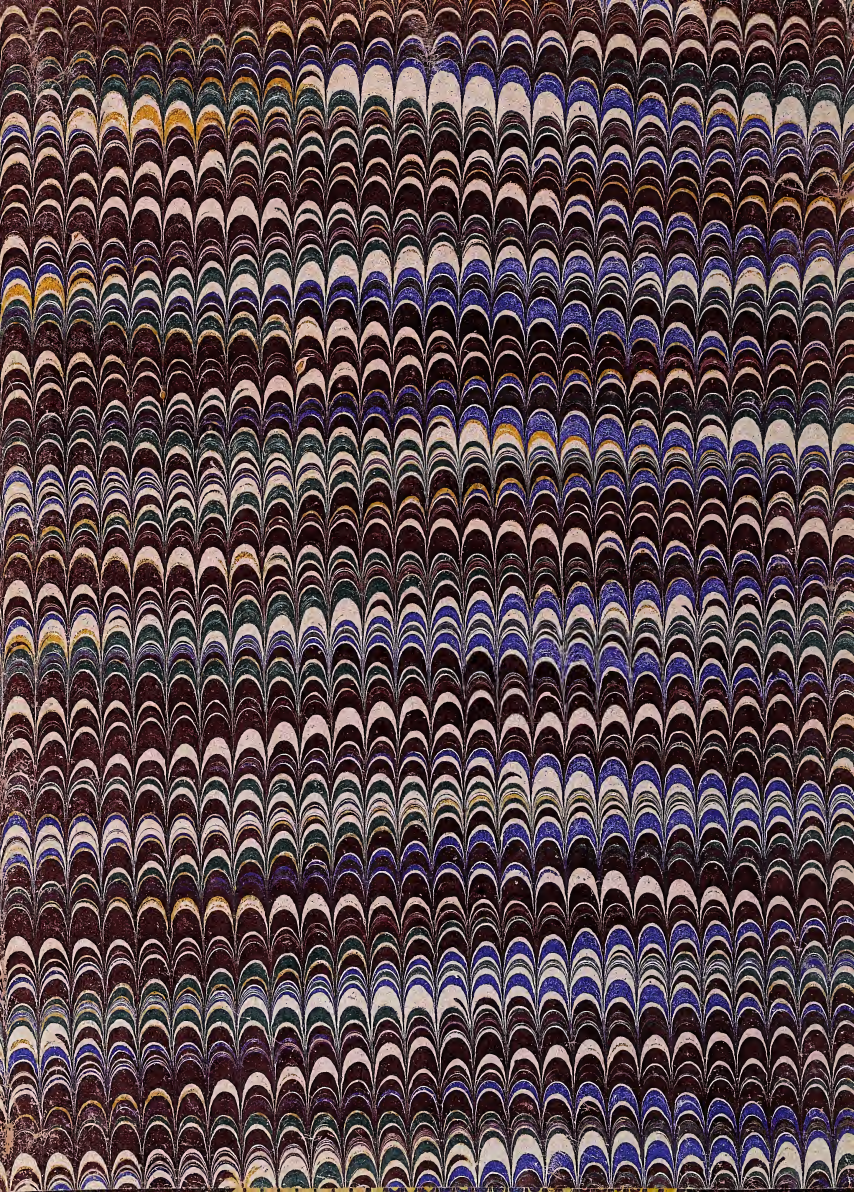
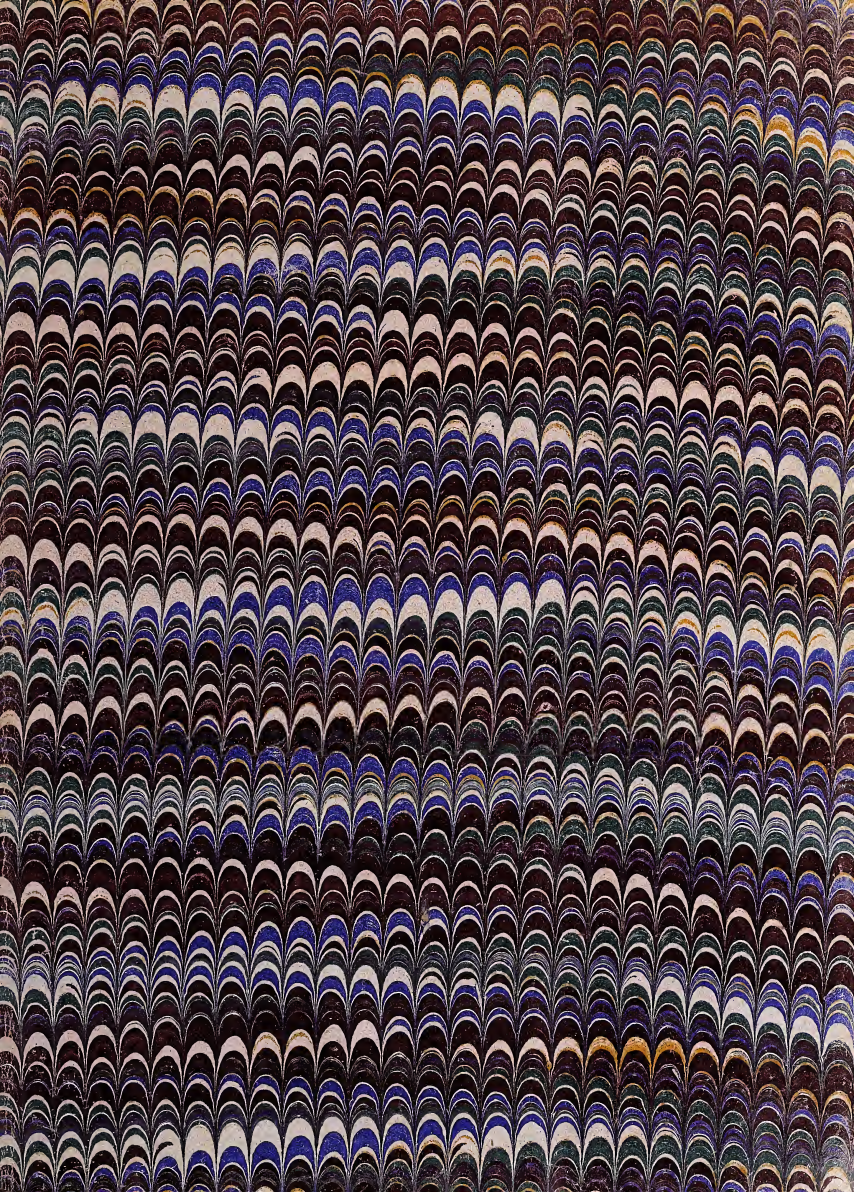






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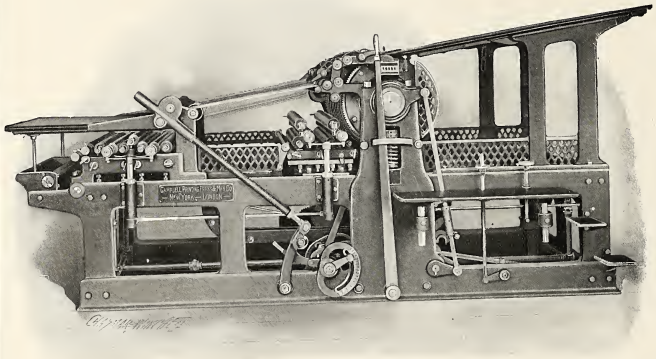
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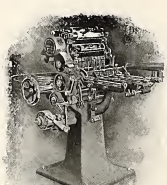
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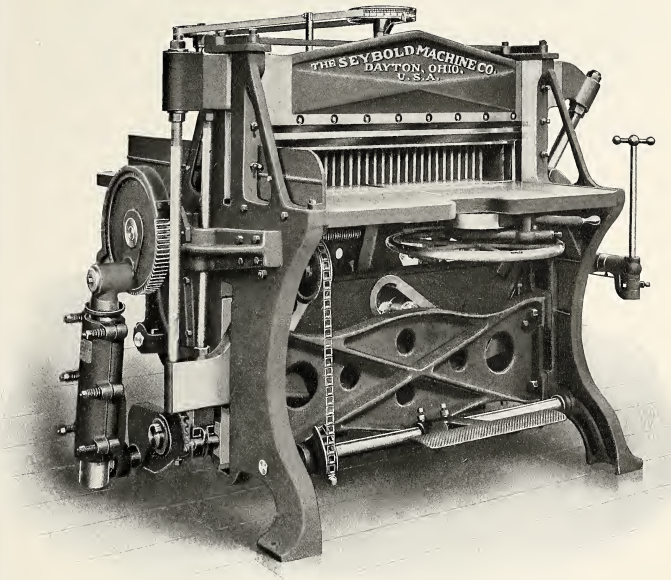
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THE MONOTYPE

What One Monotype can do



THE specimens of MONOTYPED work by The F. A. Bassette Company of Springfield, Massachusetts, are interesting as showing the scope of work which may be safely undertaken by the possessor of a single MONOTYPE. There is almost no class of composition this most versatile machine will not do better than it could be done by hand.

¶ The benefits given by the MONOTYPE are not confined to a saving in first cost of composition, though in this respect it leads all other mechanical compositors. It also saves a great deal in expense of press make-ready; it largely reduces an office's outlay for foundry type; it gives new type equaling the best foundry product, for which reason work printed from the type it casts and sets is always of the first quality and commands the very highest prices.

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Alfred Edgar Burton



IR ISAAC NEWTON, IT IS SAID, WAS SO MUCH MORE MASTER OF SCIENCE THAN COMMON SENSE THAT HE MADE A BIG HOLE IN THE WALL FOR HIS CAT TO GO THROUGH, AND A LITTLE ONE for the kitten. Whatever the truth of this story may be, it is certain that a scientific bent of mind too often crowds out the complementary characteristic — the ability to manage the commonplace problems of life. When a man knows by experience the trials and troubles of a young engineer, and also possesses the tact, patience, and personal ability to handle every-day affairs, he is fitted to be dean of a large technical school; and that is why Alfred Edgar Burton was, in 1902, made the first dean of the Massachusetts Institute of Technology.

Dean Burton was born in Portland, Maine, in 1857. His father was a wholesale flour merchant, and afterwards treasurer of the Maine Savings Bank in Portland. On the father's side the family were English and settled in Virginia in Colonial times. His great-grandfather, who was a farmer, fought in the Revolution, and at the close of the war came to Gorham, Maine. On the mother's side, the earliest ancestor in this country was a French Huguenot refugee, who settled at North Yarmouth, Maine. He was killed by the Indians. During Burton's boyhood the family lived on Munjoy Hill in Portland. After a short session at a private school, he attended the North Grammar School, and then the Portland High School. He graduated from the High School class of 1874, and entered Bowdoin College the same year, taking the examinations for the engineering department, which had been established in 1871, under the direction of George L. Vose, afterwards Hayward Professor of Topographical and Civil Engineering at the Institute. The engineering department at Bowdoin continued in existence for ten years, and during that time there have been some twenty-five or thirty graduates. Perhaps the best known

MONOTYPED BY
THE F. A. BASSETTE COMPANY
SPRINGFIELD: MASSACHUSETTS

Name and Society	Course	Year		Home Address
Stevenson, Henry J.	II	2	S	41 Princeton St., East Boston, Mass.
Stevenson, Lucy Marion	VIII	4		45 Princeton St., Lowell, Mass.
Stewart, Donald Argyle Δ Γ		1		213 Elm St., Kalamazoo, Mich.
Stickney, William, A.B.	XIII	3	S	26 West Eighth St., New York, N. Y.
Stiles, Harry Allard	III	4	S	52 Summit Ave., Allston, Mass.
Stoddard, Ava Marcella	IX	4		4 Thwing St., Roxbury, Mass.
Stoddard, Edna Dwinel	IV	4		4 Thwing St., Roxbury, Mass.
Stoddard, Robert Kilburn		1		North Hanover, Mass.
Stone, Ida	II	2	S	Potsdam, N. Y.
Stratton, George Eben	I	4	S	25 Pemberton Square, Boston, Mass.
Streeter, Harold Warner		1		29 Quincy St., North Adams, Mass.
Stresau, Richard	VI	3		Hohenzollernplatz 48, Frankfort, Ger.
Strickland, Sidney Talbot Δ Γ	IV	2		Sumner Pond, Brookline, Mass.
Strong, Homer David	V	4		30 Walnut St., Winsted, Conn.
Sullivan, Patrick Joseph	V	2		155 Saratoga St., Lawrence, Mass.
Sumner, Warren Ellis	X	4		42 Allen St., Brockton, Mass.
Sutherland, Clarence Hale Θ Χ		1		29 Cumberland St., Brunswick, Me.
Sutton, David, B.S.	I	3		Richmond, Ind.
Swanson, Grace Marie	VII	2	S	946 Broadway, Lowell, Mass.
Sweet, Arthur Jeremiah, A.B. Φ Γ Δ	VI	3	S	(Box 217) Utica, N. Y.
Sweetser, Albert Edson	II	2		192 Dartmouth St., Boston, Mass.
Sweetser, Harold Ricketson	V	2		11 Akron St., Roxbury, Mass.
Sweetser, Philip Starr	VI	3		77 Griffin Ave., Newton Highlands, Mass.
Swenson, Omer Stephen Λ Δ Φ	IV	3	S	340 North State St., West Concord, N. H.
Swett, George Wright	II	4		1851 Mass. Ave., North Cambridge, Mass.
Sykes, Roy Ainsworth		1		26 Cherry St., North Adams, Mass.
Talbot, Arthur Wilbur		1		3 Nottingham St., Dorchester, Mass.
Tarr, Forace Austin		1		79 Thorndike St., East Cambridge, Mass.
Tarbett, Ralph Edwin	I	2		5 Washington St., Stoneham, Mass.
Taylor, Allyn Chandler		1		15 Allyn Place, Lawrence, Mass.
Taylor, DeWitt McClure		1		310 East Ninth Ave., Homestead, Pa.
Taylor, Floyd Thomas	VI	4		120 East 34th St., New York, N. Y.
Taylor, Robert E, Lee, B.A. Δ Ψ	IV	3	S	182 York St., Norfolk, Va.
Taylor, Winfred Albert Φ Γ Δ	I	2	S	15 Allyn Place, Lawrence, Mass.
Tebbets, James Hargraves	II	2		Somersworth, N. H.
Ternan, Terence Breifi	III	2	S	Bedford, N. S.
Terrell, Herbert Arthur		1		14 Lowell Ave., Newtonville, Mass.
Terry, Killey Eldridge, Jr.		1		413 County St., New Bedford, Mass.
Thayer, Ralph Carpenter		1		10 Hamilton St., Dorchester, Mass.
Thayer, Sophie Gifford	VII	3	S	Braintree, Mass.
Thomas, Arthur Scott Δ Γ Δ		1		23 South Walber St., Lowell, Mass.
Thomas, George Carlyle	III	2		777 Tremont St., Boston, Mass.
Thomas, Walter Grant		1		28 Newton St., Wollaston, Mass.
Thompson, Bertram Austin		1		Abington, Mass.
Thompson, Edward Cutter Θ Χ	II	4	S	New Gloucester, Me.
Thompson, Hernah Ellis	II	3		298 Pawtucket St., Lowell, Mass.
Thompson, Leigh Adair	VI	2		Manchester, N. H.
Thorp, Lambert	V	2		512 Prospect Place, Cincinnati, Ohio
Thurber, Frederick Butler Ψ Γ		1		229 Waterman St., Providence, R. I.
Thurlow, Oscar Gowen	I	3		15 Oak St., Newburyport, Mass.
Thwing, LeRoy Livingston	II	4	S	Somersworth, N. H.
Tillson, Percy Ethan		1		51 Barton St., Providence. R. I.
Todd, William Newman	VI	3		71 Middle St., Newburyport, Mass.
Tolman, Richard Chace	X	4	S	84 Highland St., West Newton, Mass.
Tomlison, Everett Franklin		1		17 Beethoven St., Boston, Mass.
Tompkins, Maurice Crawford Δ Γ	I	3		99 Decatur St., Brooklyn, N. Y.
Topper, William, A.B.	IV	3		159 East 97th St., New York, N. Y.
Tower, Gilbert Sanders	XIII	3		Cohasset, Mass.
Towne, Lillian May	VII	3	S	89 Surrey St., Brighton, Mass.

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THE F. A. BASSETTE COMPANY
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THE F. A. BASSETTE COMPANY
PRINTING: BINDING: PHOTO-ENGRAVING: DESIGNING
SPRINGFIELD : : : : MASSACHUSETTS

Feb. 29, 1904

Messrs. Wood & Nathan Co.,
No. 1 Madison Avenue,
New York.

Gentlemen:

We have now been operating our Monotype machine for moro than a year, during the whole of which period it has given us most satisfactory service.

We beg to enclose herewith two samples of its work, chosen almost at random from our daily output. We think that you will agree with us that it would be difficult to find better examples of high-grade composition.

As to the tabular specimen we are convinced that it could have been produced by no machine except the Monotype.

We may add that the saving in expense of "making ready" owing to the provision of new type for each job, and the elimination of a great share of the outlay for foundry type unavoidable previous to the installation of the Monotype, are matters of no little importance.

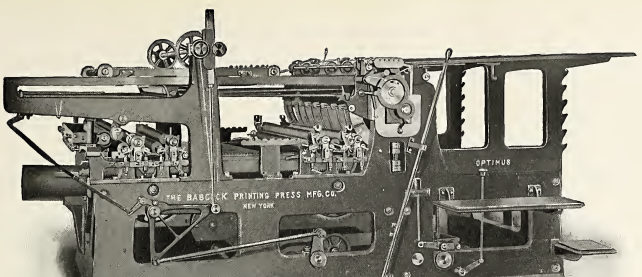
Yours very truly,

The F. A. Bassette Co.

AS MADE AND COMPOSED ON THE MONOTYPE 6 to 12 Point
ABCDEFGHIJKLMNOPQRSTUVWXY ABCDEFG HIJKLM



14 to 36 Point AS MADE FOR THE CASE ON THE MONOTYPE
ABCDEFGHIJKLMNOPQ



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

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Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; The Texas Printers Supply Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, San Francisco.

THE OPTIMUS

Competitors cannot tell you the merits of the Optimus; ask our customers or ourselves.

Not long ago the salesman for another press insisted, with heat, that the delivery of the Optimus offered a no longer exposure of the printed sheet to the drying influence of the air than the fly on his press, which covered each sheet at once with the next impression. And this to one who had owned Optimus presses for years!

Each sheet printed on an Optimus press is exposed to the air through the space of three impressions. The action of the delivery is like this: The first sheet printed passes to the rear of the delivery; with the next movement it is carried to the front of delivery, and with the next the second sheet takes its place at the rear. There are now two sheets on the delivery, one in front of the other. At the next movements the front sheet is deposited upon the table, the second sheet moves to the front, the third comes on the rear. Three impressions have been made, and we have one sheet exposed upon the table and two exposed upon the delivery, all lying flat, printed side up, without contact one with the other. The next impression covers the one on the table, which has been exposed through three impressions. After the third, every impression, of course, deposits upon the table a sheet which has been and will be exposed as its predecessors. It falls naturally and lightly by its own weight and is accurately jogged. Even when covered by succeeding sheet it is done so delicately that a stratum of air remains for some time to still further the drying process. If the paper be light and of fair size, a dozen sheets or more may hold air between them. From cylinder to table nothing comes in contact with the printed surface, nor can the sheet be broken or marred in any way.

Vastly different is the action of the old-style fly, with its blow at the beginning, its pound and kick at the finish. It is, surely, "the detrimental fly," antiquated and inadequate.

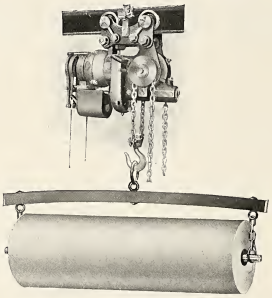
The Optimus sheet delivery is the only one fit for the most artistic work, and best for all. It is always ready. No time is squandered in adjusting it for any job. It delivers tissue at over 2000 an hour, and French folio, 36x48, at the usual speed of the press. It minimizes danger of offset, and saves slip-sheeting on much work necessarily slip-sheeted on others.

SET IN BARNHART BROS. & SPINDLER'S FRENCH TITLE AND CASLON OLD ROMAN

THE

NEW YORK TIMES

HAS ORDERED EIGHT OF THESE HOISTS



Where TIME IS MONEY is it
profitable to handle
ROLLS OF PAPER

on newspaper presses with primitive hand chain blocks operated by high-priced labor when the

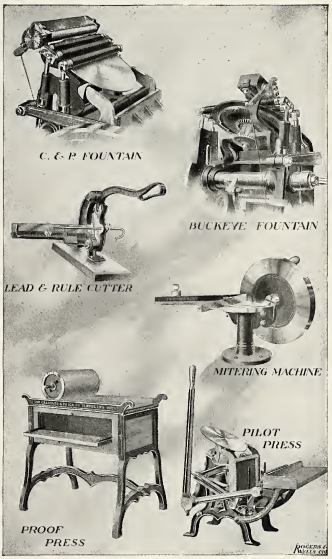
SPRAGUE ELECTRIC COMPANY
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which will do the work in quarter time at a minimum cost for labor and power?
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GOES

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Bond Blanks
Diploma Blanks

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Our **Calendar Pads** are *Lithographed* (not printed), which insures uniformity of color and margin.

We have 38 styles and sizes. Samples for 1905 now ready.

Our line of blanks is recognized as the largest and most complete on the market.

100	**styles**	**Stock Certificates**
47	**"**	**Bond Blanks**
10	**"**	**Diplomas**
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Samples and prices on application.

Lithographers, whose facilities are limited, will find it to their advantage to have us execute their large orders for color and commercial work.

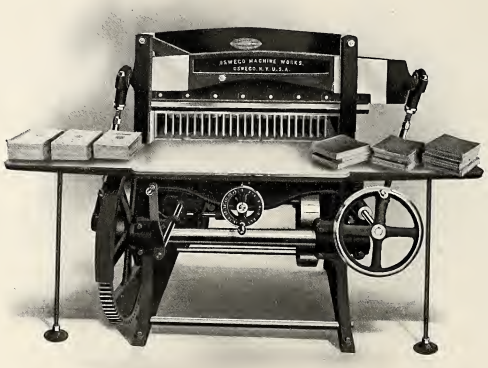
We run *eighteen* lithograph presses, sizes 17 x 22 to 44 x 64 inches (your imprint on your orders).

Trade work is one of our specialties.

GOES LITHOGRAPHING COMPANY

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FRONT SIDE EXTENSIONS FOR TABLES FOR "BROWN & CARVER" AND "OSWEGO" CUTTING MACHINES.

THESE extensions are convenient for handling work before and after cut. They are furnished complete, attached, with supports, on any of our power cutting machines, sizes 34-inch and larger. The bolt holes by which they are attached to the table are the same as used for the front side-gauge bolts, and are jigged, so these extensions can be attached after machine is shipped, if necessary, without a machinist.

If your dealer does not carry "Oswego" Small Power and Lever Cutters in stock, write us

OSWEGO MACHINE WORKS

OSWEGO, NEW YORK

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Bench Cutters — Small Power Cutters — Hand Clamp Cutters
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Pvery ink maker that tries it continues to use it:—

Every ink made with it prints perfectly with a black brilliant impression.

Eead these letters from representative ink makers.

Rook at the printing in this paper,—the ink used was made with it.

Lvery ink maker should use it for litho and half tone inks.

Eufficient for trial sent free.

Samples, prices, etc. can be obtained from:—

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We supply the Black Ink used by the "Inland Printer" for their letterpress and half-tone work, and this Ink is made with your Peerless Black, experience having taught us that no other Black will give so good a result in fine letterpress and half-tone inks.

We have purchased Peerless Black for many years, and that we continue to use it is a proof that we consider it a Black of exceptional merit.

Yours very truly,

JAENECKE BROS. & FR. SCHNEEMAN.

London, January 29, 1897.

We have used your PEERLESS CARBON BLACK for the last thirteen years for making the fine Black Ink we supply to the "British Printer" and with which that Journal prints its fine Letterpress and Process work.

We think we were the first in England to use your Black, and we consider that we, in a sense "discovered" it. We have much pleasure in adding that it has always been very reliable and continues to give us the greatest satisfaction. We are, dear sirs,

Yours faithfully,

MANDER BROS.

Philadelphia, August 9, 1902.

Referring to yours of the 6th, we find the Peerless Black fully maintaining the superior quality that has characterized it over other Carbon Blacks.

Yours very truly,

CHAS. ENEU JOHNSON & CO.

TRADE THE PEERLESS MARK
CARBON BLACK
GUARANTEES COMPANY QUALITY

Made by THE PEERLESS CARBON BLACK CO., Pittsburg, Pa.

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NEW PAYNE PROCESS

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¶ We have to-day one of the largest and best-equipped Type Foundries in the United States, and we are still growing and adding new features constantly.

¶ If you do not receive our specimens regularly, tell us, and we'll see that you get them, so that if you are not now using our products we feel confident you will in the near future.

THE KEYSTONE TYPE FOUNDRY

PHILADELPHIA, U. S. A.

SET IN JOHN HANCOCK SERIES

Discount on KEYSTONE TYPE

15% and 2% for Cash

¶ Keystone Type, cast of our Nickel-Alloy Metal, on Universal Line and Point Set, is absolutely reliable in quality, modern and artistic in style, and embodies the greatest value to the buyer.

Delivery F. O. B. at Destination

¶ We now deliver F.O.B. at destination our Type, Brass Rules, Borders, Ornaments, Leads, Slugs, All-Brass Galleys, and the smaller and lighter classes of printing material when ordered to the amount of not less than $20.00 net, at one time. On foreign shipments, we deliver only F.O.B. at seaport or boundary line.

¶ We do not deliver Presses, Paper Cutters and other machinery, or machines weighing over fifty pounds, nor Imposing Stones, Cabinets, Cases, Stands, or other bulky wood goods. A complete list of all goods upon which we pay freight will be sent upon request.

¶ We do not pay the charges upon express shipments, but to accommodate customers desiring to save time by having their goods sent by express, we will allow on orders of not less than $20.00 net, that part of the express charges equal to what the freight would be had the shipment been made that way.

¶ By delivering Free on Board at Destination orders amounting to not less than $20.00 net, we are placing Keystone Type and Material in the hands of printers and publishers throughout the country at the lowest cost to them, and at the same time enabling them to deal directly with our main house in Philadelphia, our New York House, or any of our several Agents, without being compelled to pay the heavy freight charges as heretofore.

Keystone Type Foundry

Ninth *and* Spruce Streets : Philadelphia

April 1, 1904

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The sizes shown are designated on this page by the small gothic figures beside the type.

An advance showing *of* this splendid series. A face that is neither too light nor too heavy, neither too wide nor too thin—but just right. A letter that looks well anywhere. Made *of* the famous

Nickel-Alloy Metal On Universal Line

THE POWELL AUXILIARIES	
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of	
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Put up in fonts at the following prices:

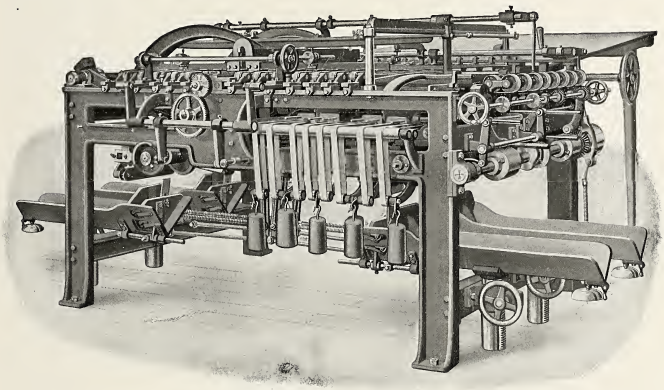
6 to 14-pt. inc.	$ .50 each
18 to 30-pt. inc.	.60 each
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48 to 72-pt. inc.	1.00 each

We now have ready for delivery the 18, 24, 30, 36, 42 *and* 48-point sizes *and* will have the 6, 8, 10, 12, 14, 60 *and* 72-point sizes about the middle *of* the present month.

Keystone Type Foundry

NEW YORK CHICAGO — Philadelphia, U. S. A. — RICHMOND ATLANTA

THE LATEST
Quadruple 16 Book Folder
Double Thirty-two



All folds are at right angles. All "buckling" is relieved.

MADE BY

BROWN FOLDING MACHINE CO.

ERIE, PA.

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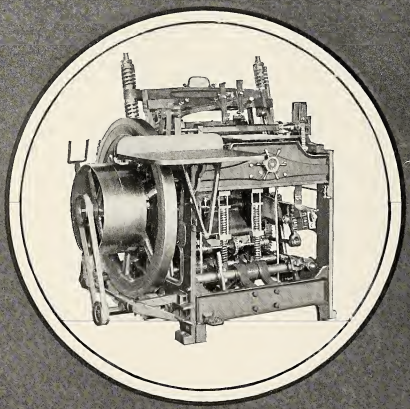
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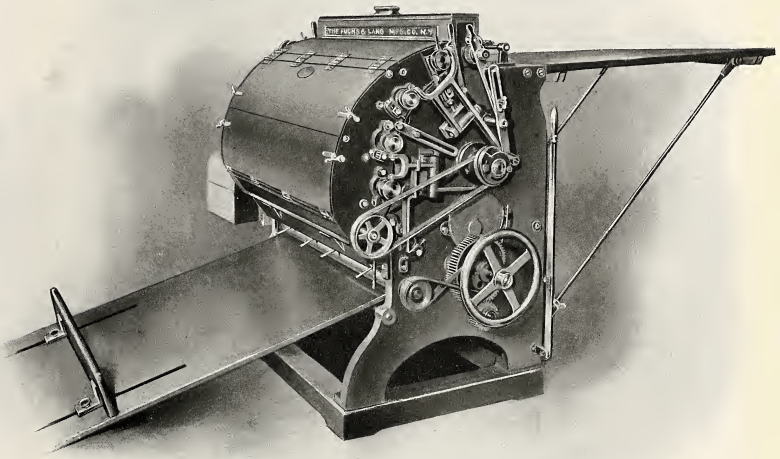
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6	30 x 44	5 ft. 0 in. x 11 ft. 0 in.	5 ft. 0 in. x 3 ft. 3 in.	1 H. P.	1,200	2,150	2,350
7	36 x 54	5 ft. 6 in. x 12 ft. 6 in.	5 ft. 6 in. x 3 ft. 3 in.	1 H. P.	1,200	2,350	2,600
8	44 x 64	6 ft. 2 in. x 14 ft. 6 in.	6 ft. 2 in. x 3 ft. 3 in.	1½ H. P.	1,200	2,600	2,900
10	64 x 64	7 ft. 10 in. x 14 ft. 6 in.	7 ft. 10 in. x 3 ft. 3 in.	2 H. P.	1,200	3,400	3,800

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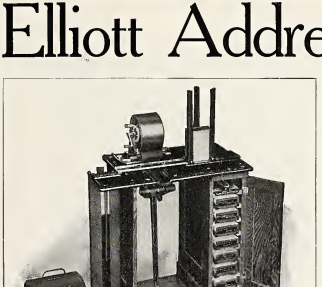
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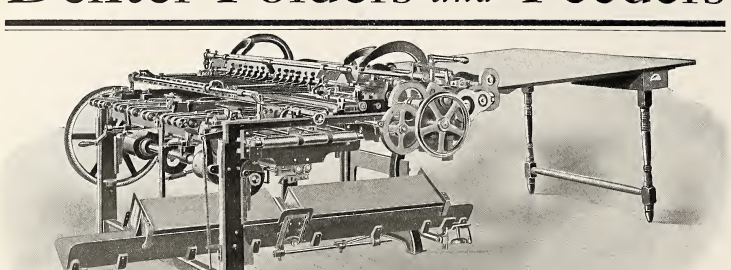
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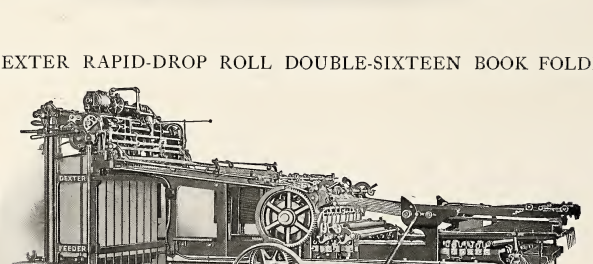
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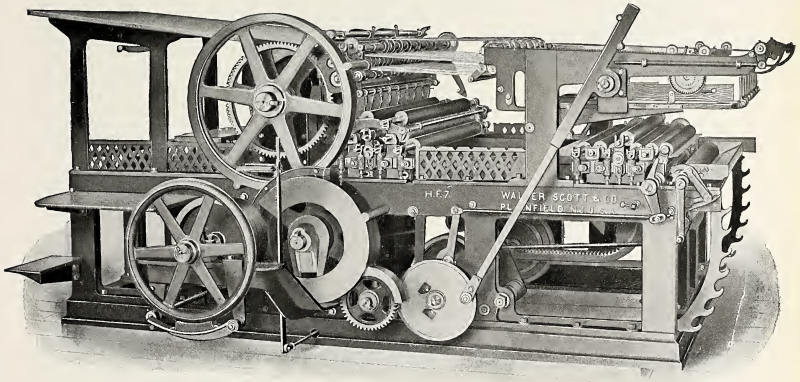
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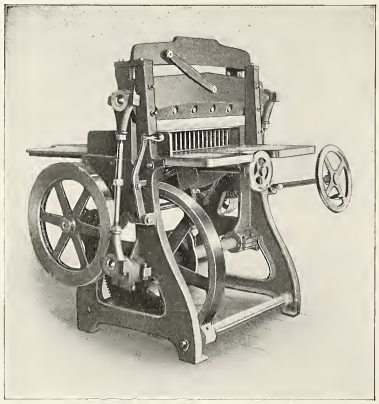
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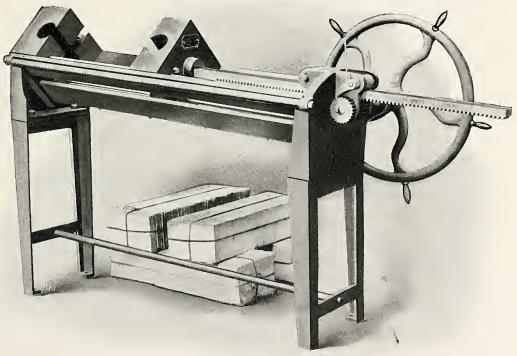
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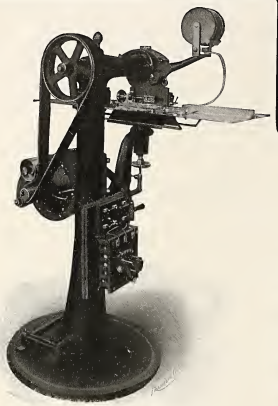


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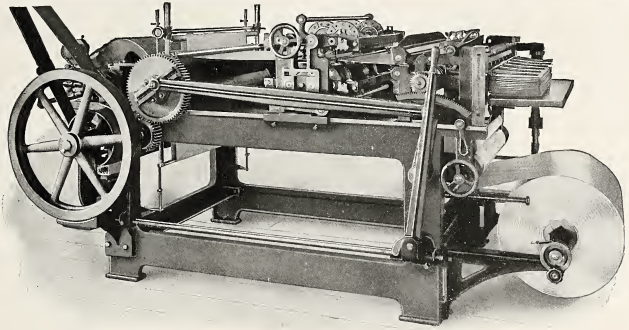
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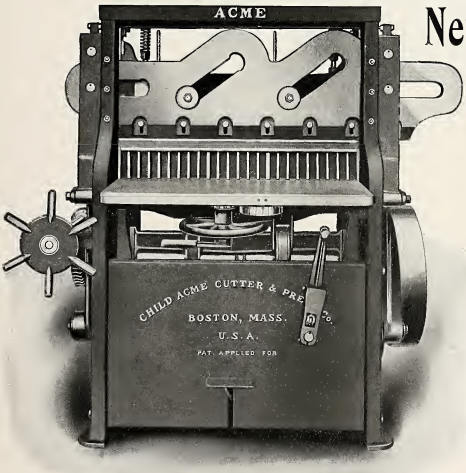
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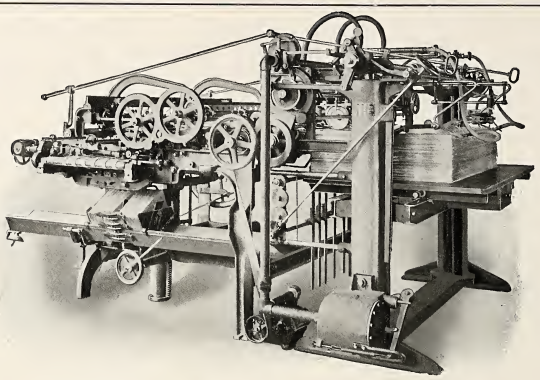


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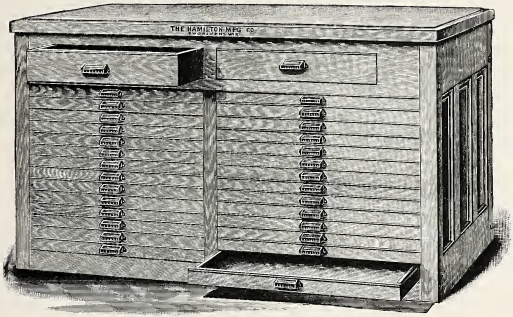
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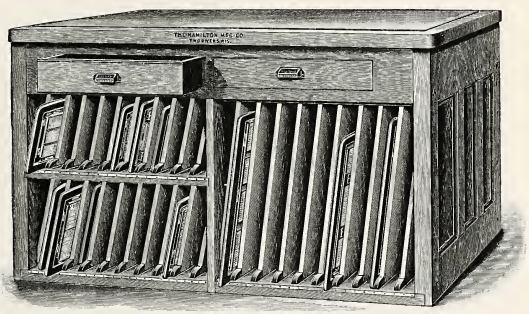
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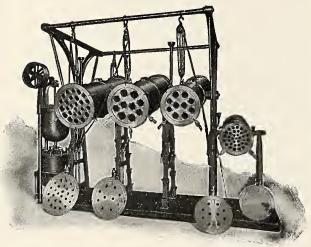
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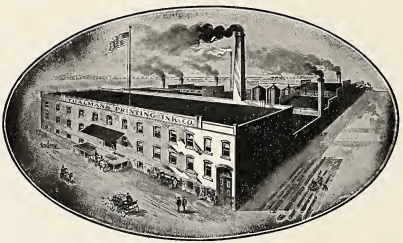
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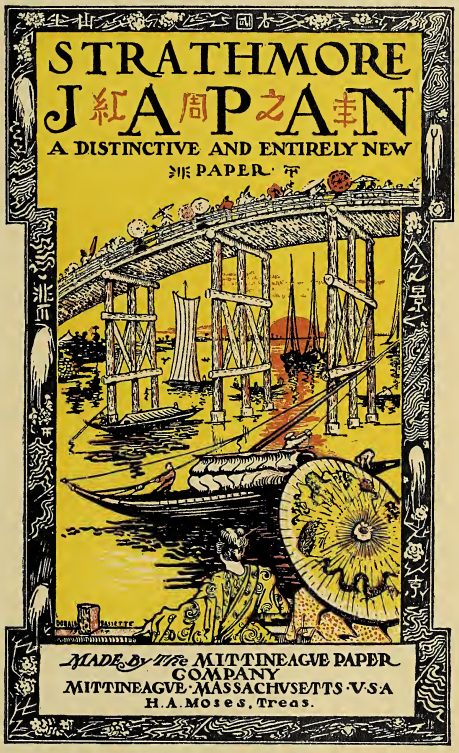
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VOL. XXXIII. No. 1. CHICAGO, APRIL, 1904. TERMS { $2.50 per year, in advance. Foreign, $1.35 per year extra.

THE HOUSE OF THE GREAT SECRET.

BY THOMAS WOOD STEVENS.



VERY door in the house had its great lock, with a key that always remained on the inside, filling the keyhole; and all the doors were fitted with bars, some wooden, but mainly brass and iron, close-fitted. So the winter wind crawled through with a melancholy sound, quite unlike its usual shivering laughter. Down-stairs, where the house rambled afar and was variously used, there were rooms where the caution of the master spirits did not intrude; the kitchen, for instance, was like many another in old Mentz, and well-nigh as hospitable.

But up-stairs, where the mystic business of the *Zum junghen* went forward, there was no entrance for any one, save by oath.

In the first room, where Herr Fust's apprentices spent their days in a patient cutting of letters on bits of pewter, hung a copper crucifix; and beside it was a goad with leather thongs. Each morning, before the work began, Herr Fust and Johann Gaensfleisch would take down the cross, and each man would make oath solemnly — with his hand upon the Sign and Johann's deep eyes threatening his very life if he lied, that he had not betrayed aught of the business of the House; nor would, ever and ever, till death. Then the apprentices would go soberly to their benches, and the bright shavings from their gravers would grow into glittering heaps all day, and fill the melting pots at night.

Back of this room, and doubly cut off from it by doors and bolts, was the guarded place where Johann Gaensfleisch, called Gutenberg, ruled with a hand of iron. It was for this chamber, and what it contained, that Herr Fust the goldsmith had spent his store of good florins. Here was the hope — the secret. Here, disheveled and pain-racked, but with tireless and terrible earnestness, Johann the master labored with his press, conquering one problem only to meet another in its wake. For Johann and Herr Fust and young Peter of Gernsheim were not only striving to make books with types, but to make them so perfect that they could be sold as manuscript; only in the accomplishment of this deception seemed to lie safety and certainty of reward. If they had foreseen all the difficulties not even Johann's fanatic fire and Herr Fust's temperate hopefulness would have carried them through.

Then, too, the secrecy was trying. Nobody seemed to desire knowledge of their business, yet they dared not trust. The thread of fraud in the fabric of the scheme kept the doors locked; yet, being such a beneficent fraud, they would never have given it so harsh a name.

The only woman who was ever allowed to pass the door of the workshop was Christina Fust, a solemn-eyed maiden of perhaps nineteen years, who brought food to the men when the work was specially urgent. Christina knew something of her father's hope, though Johann Gaensfleisch would never permit her to linger when he could with any grace send her away. He had not been forced to add the *Gutenberg* to his name without learning something about women. As for Herr Fust, he never thought of Christina as a woman at all. And young Peter was silent when she came, but his eyes followed her whenever he forgot to keep them away.

Once when she had just gone, her father being off for the day on other business, Johann had growled his discontent of her coming; Peter had listened quietly enough, though the talk started a quick beating in his throat, and he felt most unkindly toward the master for the rest of the day. "For women," said Johann, "have unresting spirits in them; trust them never. Men go about bleating to their soft ears, desiring always to speak with some woman of what is most in the heart. What profits it?"

Peter shrugged his shoulders, making no answer.

"The devil's hand in the matter," continued Johann, "lies here: we pour out our souls to them, and lo, they are suddenly taken with the swing of another man's cloak, or the swagger of some cut-throat's gait; then away to hell they flutter, with a wake of lost souls in their train. So I say to Herr Fust, let his daughter bide below. She may fall in love, and then where shall our toil end?"

Still the youth was silent, his lips shut close, and his eyes on the door through which Christina had gone out.

* *

The type-cutting was the thing that chilled the prospect. Not the history of a Germany village could move so slowly; a regiment of horse could have made no wilder inroads upon the goldsmith's modest fortune. It was almost fatal, and yet, do what they would, there was no other way.



From oil painting by Sarah K. Smith.
"A SOLEMN-EYED MAIDEN OF PERHAPS NINETEEN YEARS."

Herr Fust knew how far from perfect the method was, and he had spent much time in an effort to cut some molds; but even his skill was unequal to the task of producing by hand a hard metal letter in matrix. It was too difficult to obtain a true plane in the face of it. Better, he decided, to continue the engraving of the pewter. Johann saw the danger, but he was too engrossed with the problem of inks. Peter de Gernsheim, who, being a student from the University of Paris, was supposed only to attend to the composition and proofreading, saw it too. In fact, few things went on that Peter did not see. He had from the first shown ability in more than one direction, and was already more skilled in the engraving than any of the apprentices. Peter worked in a small room back of Johann's shop, a room which had been used as a laboratory before his arrival, where he might be undisturbed in whatever sort of labor was imposed upon him.

Christina, too, saw the rock on which the ship was like to split. And once, when she brought the wooden trays of food for the men, she came inside and shut the door of Peter's study.

He had risen and stood by the door as she entered, his hand on the long iron bolt. She set down the tray, and turned to face him.

"Peter," she said gravely, "canst thou do nothing? If some way be not found to stop this waste of his substance, my father will be done for."

"I have feared this, Fraulein. What new thing —"

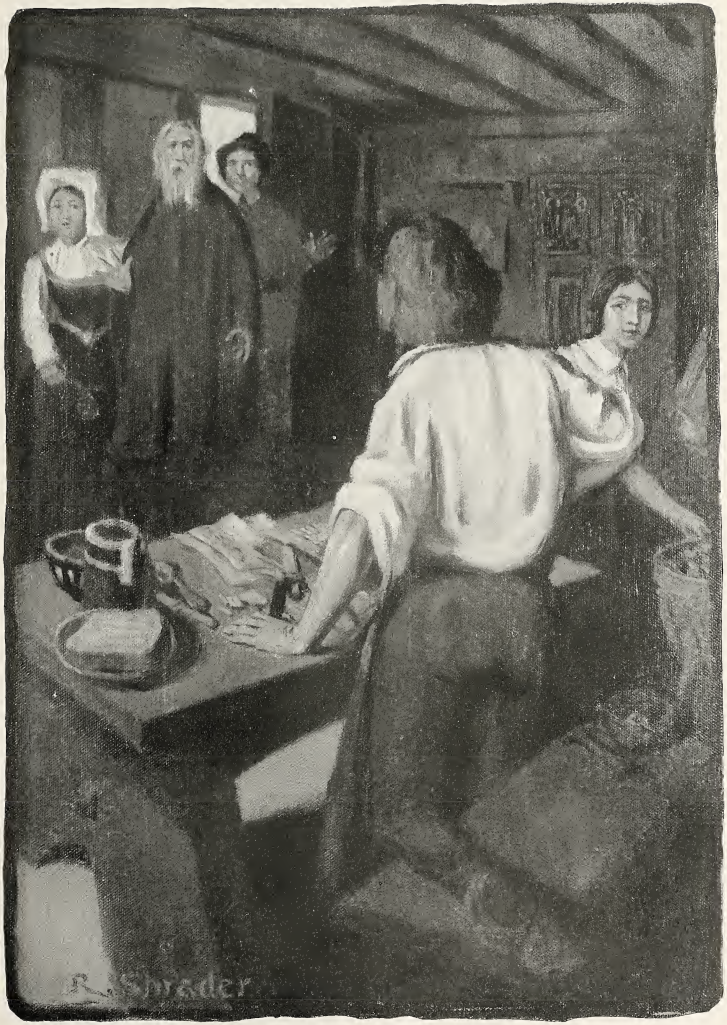
"No new thing. But I know his fortune, better perhaps than he does himself. I have helped with the reckonings. I tell thee, Master Peter, some way must be found. It must be found — or — or the end will come soon."

"But, Fraulein, what — what are we to do? What am I to do?" Peter stammered, both surprised and delighted with the directness of her attack.

"How shall I tell thee? Am I a maker of types? Only I say this, if it be not so arranged that this engraving may be done once for all, and the things thereafter wrought without so much labor, this house is undone. Yon roomful of boys will eat up my father's fortune as if it were a fat goose. You must learn another way. Can not the things be molded, like to candles?"

Peter looked down, studying the bolt under his hand; it was wrought roughly in the shape of a bird's claw, with the spreading nails at the end, where it went home against the brass inlay of the sill. "We can not make the molds to cast from," he said hopelessly. The girl was silent. "We can not make the molds," he said again, mechanically. His eyes were set upon the foot of the bolt.

Christina's slipper tapped impatiently on the floor. Her eyes followed his gaze. A grim smile dawned in



From oil painting by Roscoe Shrader.

"ON THE TABLE WAS A HEAP OF BRIGHT NEW TYPE."

his face. He slid the bolt, drove it home, and withdrew it again. He seized her hand.

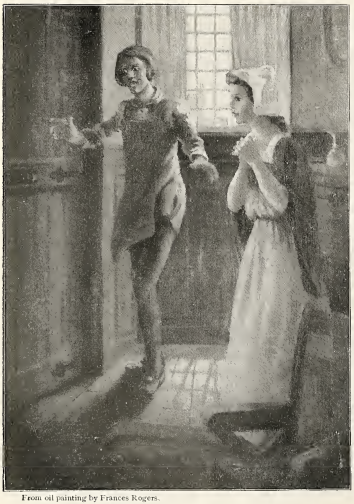
In the brass of the inlay was the clear-cut intaglio of the rough bird's foot.

* *

The impression of the bolt seemed to bewitch them both. They gazed at it, some new rapture welling up in their hearts. She stroked his hand, not knowing that she held it. The thing was so simple, yet not one of the searching minds in that house of wonder had conceived it. They two, having found it together, were drawn to each other as children who stumble upon unknown fields of delight.

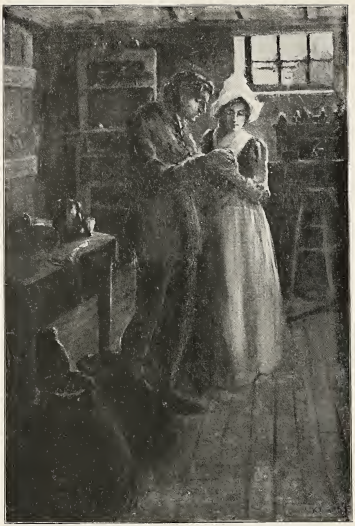
"It can be done so," they breathed, and they set to looking about the little workshop for materials. Peter had forgotten his shyness in the presence of his companion. Among the rubbish of former attempts they found some small steel rods and a quantity of brass intended for fittings for a press Johann had designed but never built. There was a little charcoal forge in the room, and Peter's engraving tools. Nothing more seemed to be needed.

Christina went back to the outer shop, returning for the tray when Peter had eaten his dinner. "I will work here, with the door shut," he said. "It should not need long to make the thing. And thou wilt bring my food to me — I will let no one else in."



From oil painting by Frances Rogers.

"THE IMPRESSION SEEMED TO BEWITCH THEM BOTH."



From oil painting by Sarah K. Smith.

"IN THE FIRE OF THE SUNSET, WITH THE SECRET BETWEEN THEM."

Christina looked down. "Might I come and help thee?" she said quietly.

"I should like that above all things, yet I doubt if Meinherr would permit. Come when thou canst, without their notice."

So Christina went out, and Peter stood in the doorway and called Johann with a voice that ill befitted a mere apprentice, so exultant it was. "Ho, master," he cried, "I will stay within for some few days. I have work to do. Bid the Fraulein bring meat in season."

Then the door closed, the bolt slid home, and the work began. First he ground down the end of one of the rods, making it square and true, and sizing it to the types then being cut outside. This he annealed in the charcoal fire, and when it had cooled soft, he set to work with the gravers. It was slow, and seemed the more difficult from his having so recently worked in pewter, but at last he managed to form an acceptable letter. Peter had little patience with the flourishes by which Herr Fust set so much store, and now still less did he love them, since they were so hard to cut. Then, very cautiously, letting the heat slide into the punch from a pair of heated tongs, he tempered the metal.

Having made his punch, he set about finding the best way to use it; but that was comparatively simple. The brass worked easily, after his struggle with the

steel, and he was not much concerned with matters of exact proportion as yet.

At last, making as sure as he could of the safety of his precious punch, he drove the thing. The mold looked clean. He filled it with wax, and the impression came out as perfect as he could have desired. At that, being weary, and finding the light dim, he began to look about for more candles. There was none left. The last one flickering out, he noticed that the dawn was beginning to creep, chill and gray, through the dusty little panes of the window above the bench. His dinner of the day before, still untasted, was on the table. Then he remembered, rather dimly, that this was the second dawn. Came a vision of Christina, wistful and silent, following him with unquiet eyes. And so, leaving the matter and grasping nothing with his outworn brain, he stretched himself on the floor and slept.

When Christina's knock, demure yet determined, aroused him, the room was full of the gold of sunset. He drew the bolt. She came in, set down the tray, and turned to him. A strange wetness was in her eyes. He, unconscious of his haggard face and disordered garments, led her to the table, and, taking her hand, laid in it a bit of red wax. She carried the toil-stained hand that gave it to her lips, and they stood, silent still, in the fire of the sunset with the secret between them.

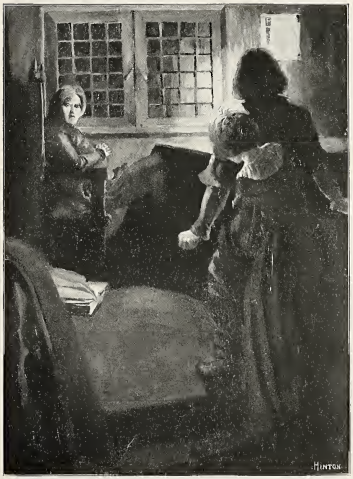
* *

Outside, Johann had chuckled cynically when the door had opened for the Fraulein. He himself had well-nigh battered it off its hinges during the last two



From oil painting by Nellie de Lay.

"THE GOLDSMITH THREW HIS WEIGHT AGAINST THE DOOR."



From oil painting by W. H. Hinton.

"JOHANN SCOWLED ELABORATELY AT THE FRAU."

days, and Peter had never heard him at all. But it was no part of his province to take care of Herr Fust's daughter, and, even when she did not come out for hours in the evening, he said nothing.

She was missed down-stairs, of course, but the women of the household dared not come up to inquire for her. So nobody minded till Herr Fust came home. And then, it being already late, he found a tearful spouse awaiting him, shoeless and with her hair frowzily braided, but very resolute, and clamant in her demand that her daughter be rescued from the villains above. Which, when he finally understood that the girl had not returned from taking the evening meal to Johann and Peter, he was ready enough to set about. Of course, owing to the past record of that worthy, he thought only of Johann, and was correspondingly enraged at the idea of the man's ingratitude.

So angry was he, in fact, that Frau Fust was permitted to follow him up the stairs and into the main workshop. They paused and looked around in bewilderment. Johann sat low down in his chair, his hands folded placidly, his eyes dwelling on his collection of Dutch block-prints that covered the wall, and a flickering smile on his lips. Frau Fust rushed at him, but stopped in confusion on seeing him so lonely and so calm.

"Where is Christina?" asked Meinherr in a husky voice. "Quick, where is she?"

Johann scowled elaborately at the Frau, and jerked his thumb toward Peter's door. Frau Fust went down on her knees, praying volubly for her daughter's soul. The goldsmith strode to the door, tried it, felt the bolt, and threw his weight against it, shouting. Nobody thought to listen for sounds from within. Herr Fust knocked frantically. The Frau seized Johann's proofing mallet, and would have brought it to batter down the door, but Johann quietly took it from her and returned it to its place.

"If I might speak," he said mildly, in a pause of the hammering, "I would suggest that thou make the lad marry her." Fust stared at him. "Of course," continued Johann apologetically, "I only suggest this. It's — it's what they made me do, as thou knowest."

At that there seemed to be some disturbance inside. Johann and the Frau crowded to the door. Meinherr tried it again. The bolt had been withdrawn. The door swung wide.

They were greeted by odors of burning charcoal and stale wine. The good Moselle that had been part of Peter's supper was running down the center of the floor, and Christina was in the act of feeding the pewter goblet that had contained it into the melting pot. Peter was just extracting a letter from a steaming mold. On the table was a heap of bright new type — more than all the apprentices had cut that day.

For the rest, it is a matter of history and the parish record in Mentz.

Written for The Inland Printer.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. VI.— THE GRAMMAR OF NOUNS AND PRONOUNS.

NOUNS and pronouns are united for consideration because a pronoun is simply a word used instead of a noun, and therefore subject to the same grammatical laws. Not very much of technical grammar is essential to enable one to use such words correctly, but a clear understanding of the conventional reasons for choice of one form for a certain connection, and of another in different connection, is the only sure basis of practice. It is because of this that so much has been said of grammar in these articles, which may render their best service by showing in contrast examples of correct and incorrect use.

With nouns the only changes in form that we need consider are those which show plurality or possession. Grammar otherwise affects the other words associated with them, not the nouns themselves. Thus, the gender of a noun, which is often indicated by the form of the word, as by the addition of a syllable, is one of the matters which we may here neglect, because it is reasonably sure that all readers know that the pronoun of corresponding gender is always to be used. As a mere point toward completeness, however, it may be well here to give some grammatical definitions.

A common noun is one that names any one of a number of similar things; that is, it belongs in common to each individual of a class. This covers all nouns that can not be included under the definition of a proper noun. Every word that names a material thing, whether the thing is simple or complex, one or a collection, or a quality, or anything known by the same name that is used of any similar thing, is a common noun. Thus collective, abstract, concrete, and every other kind of significant names are common, although some grammarians have divided these subclasses in ways that seem to separate them from common nouns.

The varying grammatical phases of words are called their accidents, and the whole system of changes is called accidence. These names originally meant inflections, or variations in form, only; but, many of the inflections having been disused, the names have been continued as applicable to the differences formerly indicated by varying forms of the words themselves, but now shown mainly by the association with other words. Accidence of the noun and of the pronoun includes person, number, gender, and case.

Nouns are not changed to show person; that is, the same form of the noun is used in the first person (the speaker — a noun is seldom or never used without a pronoun in this person), the second (the one spoken to), or the third (the one spoken of). Personal pronouns vary in this respect, as I, you, he. Number is commonly shown by the form of the noun, the singular number being the name of one, and the plural (more than one) being that name with *s* or *es* added, or sometimes with a change of *y* to *ies,* or with a different change in some foreign words or words that keep their foreign form. Number in pronouns is shown by different words, not mere inflections. Different genders, or words denoting sex, are also expressed largely by different words, but sometimes the feminine gender is merely an inflection of the masculine.

The definition of case may be left for statement when we consider the accidence of cases. This article can not cover more than number; and even that, as, indeed, other matters, must be left partly to the textbooks and dictionaries. These articles must be confined to points of importance to printers in doing their work, and person need not be treated further than the sentence dealing with it already given.

Following is a group of sentences containing wrong plural forms, some of them being very common errors, some not so common:

Take two cupsful of flour, and one of sugar.
He accounted for all monies received by him.
Eight Henries have sat on the throne of England.
Her two son-in-laws might support her.
Court-martials were held.
Such crisises may occur.
Summons were issued.
The specimens belong to different genuses.
The animalculæ can be seen plainly.

Correct forms of the words that are wrong in these examples (which are taken from a book where they are said to have been found in books and papers) are cupfuls, moneys, Henrys, sons-in-law, courts-martial, crises, summonses, genera, animalcules.

These do not include nearly all possible or even frequent errors, but they exemplify classes of words that are covered by rules so fixed and so elementary as to be included, without essential variation, in most grammar text-books. But the rules are commonly learned so early in school experience that they are often afterward forgotten. Therefore it may be useful here to state them anew, in the order of occurrence in our sentences.

Words ending in -ful are derivative, not what is commonly understood as compound, and thus the first element in such a word becomes merely an element in a new word, not a distinct entity. A cupful is a measure, with no reference to a cup as a cup, and a spoonful, a needleful, or any other such word is on the same footing, the plural form to be made in the regular way, by adding *s* at the end of the word. It is no more reasonable to speak of cupsful, spoonsful, etc., than it would be to talk of Sunsday instead of Sundays. In the sense of a number of cups, each full, the proper form would be "cups full."

Plurals of words ending with *y* are made by changing to *ies*, and words ending in *ey* simply have *s* added. Some people have used the form "monies," and it is even given in the Standard Dictionary as permissible; but it is simply an error. Who ever wrote of monkies instead of monkeys? Monies is no better than monkies.

Proper names, in their unchanged sense, properly preserve their form unchanged in the plural; thus, a number of persons named Henry may be called Henrys, and those named Mary are Marys. A good reason in the latter case is that the form distinguishes the persons from those named Marie. But when such names become common nouns, as for a henry as an electrical measure, they are subject to the changes of ordinary common nouns, and a number of such measures are henries.

Triple compounds like that in our next sentence are really not compounds in their nature, but only through convention, and the part that properly takes the sign of the plural is the distinctly naming part, as "son." Thus we should say sons-in-law, not son-in-laws; courts-martial, not court-martials, etc.

As a rule foreign words used in English properly have their native plural forms, and some such words familiar to everybody have preserved their foreign plural. Thus we speak of crises, not crisises. These are commonly recorded in the dictionaries.

A summons is a message summoning its addressee, and more than one such message are summonses.

Animalcules are often called animalculæ, but only by those who ignorantly imagine that the singular form is a Latin word.

(To be continued.)

Written for THE INLAND PRINTER.

CUT-RATE JOB PRINTING.

BY FREDERICK F. TURNER.

A DESIRE to know how ten thousand 6 by 9 circulars or handbills, as they are known in some parts of the country, could be profitably printed for $1.50, and business cards and bill-heads at 40 cents per thousand, and the conditions under which the work was done, led the writer to accept a position for a few days in a large metropolitan cut-rate job office.

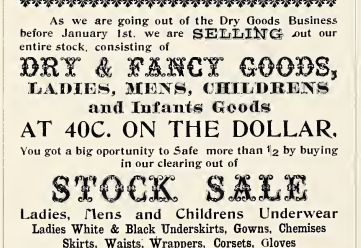
The sun rays never penetrate the cramped quarters in a basement; artificial light is burned continually during business hours, and the air is stifling. Work commences at 7:30 A.M.; quit at 6 P.M.—ten hours per day. Before I had donned my apron I was handed copy for a 6 by 9 circular, written on both sides of the sheet in very bad English—a perfect medley. As I was "studying it out" the foreman came over to my frame and fairly hissed in my ear: "Cheap job! No time to lose! Set it in any old stuff! You'll find lots of it around, and don't change a line under any circumstances!" I smiled secretly and started in, trying my best to decipher the matter as I went along.

Although it has been my misfortune to have worked in many job offices not much better than this one, I never before had labored where the work of setting a job was fraught with so much displeasure and difficulty as here. One-half hour I was given to set it. Others had done so, I was informed, so must I. And be it said that I was anxious to at least equal the record. By spacing a twenty-four point line with eighteen-point quads and a six-point slug, and by resorting to other tricks of the trade of this character, I gained time. It is admitted that these are relics of barbarism in the printing trades, but there was no alternative here. There was in the office type—any old stuff—a-plenty, but material for spacing, such as quotation furniture, spaces, quads, leads and slugs, was at a premium. The job was finished in something like ship-shape manner in thirty-five minutes, five minutes behind the allotted time, and I confidently looked for my discharge. Happily, however, there must have been something about it that appealed to the foreman, for I was immediately put on better work—such as it was. This presented an opportunity for observation, as I was not timed so minutely.

The man who had the next frame to me, an old hand by his own confession, was given a 9 by 12 circular to set. He was allowed, I believe, one hour to set it. Although he had the advantage of a thorough acquaintance with the office, he experienced the same difficulty as I, and judging by his discomfiture, it was apparent that uppermost in his mind was the holding of his position. The circular that he set is reproduced herewith in reduced form. It was "railroaded" to the press, afterward delivered to the customer and distributed throughout the city as we see it. Probably some will say that a careless workman, in addition to lack of material, is responsible for the unkempt appearance

of this job. As a matter of fact, the man was not careless; he was uneducated. He possessed only a superficial knowledge of the English language, and for this reason he should not have been allowed to set it. He obeyed instructions and set the job to the best of his ability. This gives an idea of the class of workmen employed in this cut-rate job office, also of the material with which the work is done.

When a jobber is employed where he is pressed for time and harassed by lack of material, it is not unnatural that the quality of his work will suffer in consequence, and in such cases compositors have made the most inconceivable blunders imaginable in their anxiety to get a job finished. The jobbers here were so handicapped by lack of material and time that they made but a slight pretense of justifying their work. It had become so habitual that it had actually become a standing rule with the jobbers to leave a goodly portion of this work to the stone-hand. The language he employed when locking these forms would not look well in print. However, a basin of water containing strips of wet blotting-paper served to alleviate his "sufferings" somewhat. A strip of this placed alongside of a "doubtful" page was a good remedy for a balky form.


Retiring from Business Sale.

As we are going out of the Dry Goods Business before January 1st, we are SELLING out our entire stock, consisting of

DRY & FANCY GOODS,
LADIES, MENS, CHILDRENS
and Infants Goods
AT 40C. ON THE DOLLAR.

You got a big oportunity to Safe more than ½ by buying in our clearing out of

STOCK SALE

Ladies, Mens and Childrens Underwear
Ladies White & Black Underskirts, Gowns, Chemises
Skirts, Waists, Wrappers, Corsets, Gloves
Stockings, Mens Shirts, Collars & Cuffs
Handkerchiefs, Hose, Suspenders
Childrens White and Colored Dresses, Short and Long
Ribbon, Table Cloths, Notions

and many other Articles too numerous to mentions, which you can buy for a little over nothing as the all stock amounting to

MANY THOUSANDS OF DOLLARS MUST BE SOLD TILL JANUARY 1st, AND NOW IN THE TIME BEFORE HOLIDAYS TO BUY YOURS ARTICLES HERE AND SAVE MONEY AT

HALPERN BROS.,
DRY GOODS STORE,
849 BROADWAY
Opposite Park Avenue Brooklin, N. Y.

A SAMPLE OF "RUSH" WORK.

In conversation with the proprietors of the office, some interesting facts were revealed. It was explained that, in order to meet competition, it was necessary to resort to rate-cutting. It was admitted that some of the work was done at well-nigh ruinous figures. Orders for circulars in less than ten thousand lots were charged for at the rate of 35 cents per thousand. When ordered by the ten thousand, sixteen 6 by 9 circulars were locked together. The form when printed brought $24. The cost of the work, according to their own figures, was as follows: One-half hour's composition on each circular at the rate of 20 cents per hour amounted to $1.60; proofreading and correcting of the whole usually brought composition up to $2.50; time allowed for locking-up was three hours, which, at 30 cents per hour, was 90 cents; making ready, one hour, 30 cents; feeding, at the rate of 15 cents per hour for twelve hours, $1.80; cost of paper and ink was figured, as near as could be estimated, at 8 cents per thousand, which amounted to $12.80; total, $18.30; balance, $5.70. From this must be deducted rent, light, heat and power, benzine, rags, carfare in delivering, etc.

In the face of these facts it is evident that this plant is anything but a get-rich-quick concern. It is very plain that cut-rate job printing does not adequately pay the proprietor. In this case they could scarcely believe their own figures, but "guessed" that what they lost on circulars they gained on bill-heads, statements and business cards. Although the cost of printing these was estimated on practically the same basis as are the circulars, more profit was made on these, it was said, because they were for the most part presswork.

THE SCIENTIST HAD TOLD IT ALL.

Many humorous stories are told of "green" reporters, in the various press clubs of the country, but often they are too full of journalistic technicalities to be appreciated by those outside the profession. But one that ought to be clearly understood is told of a young man from Indiana, who came to New York city and secured a position on the *American*. It was his first attempt at reporting, and it was not found necessary to send him out of the office until nearly midnight, when the city editor learned that a famous British scientist had arrived on a belated steamer and was staying at the Holland House.

"Call on him to-night and get a good interview," said the city editor, and the new reporter started out with growing hopes.

In about an hour he returned to the office and found a seat at a vacant desk. As he made no attempt to write, the city editor called him to his desk and asked:

"Where is your interview with Mr. A——?"

"I didn't get it," he replied, rather pertly.

"And why?"

"Well, he said he had told everything to the *Herald* reporter and had nothing more to say."—*Success.*

A POWERFUL FACTOR.

I wish to say that THE INLAND PRINTER occupies a unique position in the world of letters, than which there is no more powerful factor in the uplift of the craft. Whether the printer is isolated or cosmopolitan, if his system is weak in the counting-room or mechanical department, he is sure to find something in every issue of THE INLAND to set his thinking right.—*F. W. Moore, Columbus, Ohio.*



KATASE TEMPLE, NEAR ENOSHIMA

Written for The Inland Printer.

DISPLAY COMPOSITION.*

BY FREDERIC FLAGLER HELMER.

I.— INTRODUCTORY: THE REASON FOR DISPLAY AND ITS FUNDAMENTALS.

DISPLAY is not mere typographical fancywork. It is not a sort of trimming up of the job according to the printer's whims. There is reason for it. There is need of it. It exists to-day because workers have felt instinctively that the devices they have used are good for the advancement of understanding and art, and though some useless and ridiculous things have been done in the name of display, it remains, perhaps, the most practical and promising craft there is.

It is true, however, that we have treated this part of typography slightingly, as though it had no reasonable basis, and as if we could hardly expect to build up our work with any kind of assurance, believing its grounds to be so shifting and uncertain that results were haphazard at best. Yet display is founded upon the most obvious laws, which, if kept firmly in mind, will lead us certainly to successful composition. Not that perfection can be attained by rule, but that no work done with proper understanding need be bad. Display has definite things to accomplish and definite ways to carry the purpose out.

In this introductory paper it may be allowable to take a brief review of the genealogy of display, that is, of its evolution, for it seems to be a development, not only of the art of printing, but, back of that, of the art of expression. We ought to consider this, lest we get tangled up in mere technical tricks and traditional expedients that have been more or less in use without any far-seeing purpose.

As to the evolution of display, then, we understand that, in the first place, words were written down, not for their publication, but their preservation. The early manuscript was a memorandum, or a record. People passed on the folk tales and recitals of events from mouth to mouth. Memory was cultivated and relied upon save where one was so fortunate as to be able to refresh himself from clay cylinder, or papyrus, or skin, or paper. Those who had books, if books they may be called, knew them by heart, doubtless. We can imagine that they referred to them rather to assure themselves of elusive words or phrases than for first introduction to the matter. Looking at one of the old manuscripts penned without break between words or even between sentences, we have great pity for the man who would be compelled to work out his lesson or his story from it without previous knowledge — or a "pony."

Reading a book for the first time was not an everyday experience. It was rather the event of a lifetime. Encountering literature so seldom in this "preserved" state, the ancient folk had patience with it; so long as all the matter was there, it did not make much difference how long they might take to get it out. But, naturally, after a time the amount of reading matter so increased that, to expedite the recognition of words, the letters were grouped together and marked off by dots or, as we do, by spaces. Eventually a fuller punctuation followed, for it was discovered that to preserve literature was not enough, but that the expression or the presentation of text in an easily understood manner was quite essential.

Expression of thought by speech had attained high development among the orators of Athens and of Rome, with inflection and gesture and dramatic effect of great perfection, while written language seems to have been but the full notes of speeches, dead words, or better, sleeping forms of beauty, like the legendary enchanted princess, awaiting the lips of some worthy who could raise them into life. For it is quite as impossible for any one to conjure up at once a realization of sense and beauty from the slow and painful reading of hard manuscript — which we know from the letters of certain people who write us — as for one to appreciate the thoughts of a stumbling, slow and monotonous lecturer.

When printing began, it strictly imitated the manuscript. Then, printers who had movable types essayed to play with them a little, putting them occasionally into geometrical or regular forms for the sake of fancy. At the same time the title-page was attempted, with a breaking of lines not always consistent with the sense; a spacing out, sometimes to weakness, to obviate the lack of quads, and the use of different sizes of letters, together with some ornaments. This new way of arrangement, different from the regular block form still preserved in our text pages, started the movement toward display — in fact, it was elementary display. Both intelligently and unintelligently, from then on, were experiments made in changing the form of typework, till we have at hand a great number of means and devices by which we are able to vary typography for the attainment of special effects.

Shorn of foolish fads and mere personal fancies, display brings up a collection of the most helpful expedients. We may account it a higher form of punctuation — higher because it can dispense with punctuation by points and do far more for clearness than can the period, the comma and all the other little wayside markers. It is founded on axiomatic rather than conventional principles. For instance, when a line ends, even an absolutely ignorant man would know that the end means a stop, whereas he might not guess that a dot is supposed to indicate the same. A parenthesis, the punctuation mark of most obvious use we have, can hardly be claimed to show the subordinate character of its enclosed matter as well as if that matter were set separately in smaller type.

While the evolution of display explains, in a measure, the reason of its existence, namely, that writers sought first by the expedients of spacing or punctuating by marks to make printed matter express as well as simply record their thoughts, the reason for display is

* Copyright, 1904, The Inland Printer Company.

only partly told if we neglect to take into account the positive need of it in the conditions of literature and business to-day.

The competitive struggle for the public attention which business has so long compelled, would have dulled the people's attention to advertising if the reading of advertisements entailed the laborious task of "trying out" the juice or gist from solid blocks of uniform type.

Display, a logical arrangement of copy for the purpose of making things plain

Fig. 1

The newspapers, with their great grist of information, would be an overwhelming proposition for the reader but for the headlines and subheads.

Display,
a logical arrangement of copy
for the purpose of
making things plain

Fig. 2

The magazines without this enlightened and enlightening form of type manipulation would never have been able to become such commercial successes and at the same time such rich purveyors to public intelligence and pleasure.

We appreciate in a general way the great strides made in the "science" of advertising, but how little do we generally understand that the development of display has been one of the greatest factors of advertising success. It is not alone the copy, but the composition also, that tells.

It devolves upon display to pick out the main points of a piece of information and so enlarge, separate or otherwise "display" them as to make them seen at a glance, and thus give the reader immediately an idea of what is contained. Display is a table of contents, fact, attractiveness is so necessary in order to get attention at all that we may even be persuaded at times to class the latter first. Attractiveness, in this division of the subject of display, stands for the elements that appeal to the taste; interpretation, for those which appeal to the understanding.

The ordinary experience of a successful piece of display is that first something striking or especially pleasing catches the eye, then that the arrangement proves so logical, so temptingly easy to follow, that the reader is led on through to the end. The two aims mingle at some points, yet for convenience of analysis we divide the elements under these two, and subdivide again these two into many other parts, in order to get at fundamentals and recognize the actual means of constructing good display.

Display,
a logical
arrangement of copy
for the purpose of
making things
plain

Fig. 3

These, then, are some of the ways in which display *attracts attention*, or makes typographical matter *interesting in form* or effect.

By using striking contrasts in the size of type.

By showing pleasing harmony or comparison of type faces.

By the use of symmetry, i. e., centering, or in other ways balancing the matter.

By making the contrasts and symmetrical shapes together produce patterns of really artistic effect.

By dividing the rectangular spaces or type forms into pleasing proportions, as in paragraphing, paneling, etc.

By the use of ornaments and borders.

By illustrations.

By color schemes.

On the other hand, the following are ways in which display treats matter for its *interpretation* or easy understanding: By varying the size of type for the sake of distinction between parts.

Display,
a logical
arrangement of copy
for the purpose of
making things
plain

Fig. 4

Display,
a logical arrangement
of copy
for the purpose of
making things
plain

Fig. 5

DISPLAY,
a logical arrangement
of copy
for the purpose of
Making Things Plain

Fig. 6

not separated from the text and put on another page where it will be overlooked, but set right across the face of the matter. The face thus becomes a mirror of character in typographical as well as physical composition.

According to its development and employment to-day, display has two aims. One is to interpret, the other to attract. The most essential, doubtless, is interpretation, but the other is of no small importance. In

By using light and heavy type-faces or contrasting styles together.

By varying the measure, which allows matter to be broken up into logical or natural divisions.

By separating parts by means of leading, spacing, etc., to make them "stand out" or appear entirely distinct.

By the use of color for contrast.

By the proximity of ornament or illustration that will lead eyes to the type.

By balance, or contrast of position.

In the lessons to follow this "introductory," we will consider these elements of display for the most part individually; but to get, at the very outset, a little idea of how fundamental some of them are, what definite parts they play, how they may work together in harmony and even separately accomplish sometimes the double aim of display, we will experiment with a simple example.

Giving thought mainly to display for interpretation, let us take this line:

Display, a logical arrangement of copy for the purpose of making things plain.

Now, if this is set to a fixed measure without any effort at grouping, that is, without making the divisions into lines assist in punctuating or explaining the sentence, we have composition like Fig. 1.

It is a truism that every line of material type has an end, and where the line stands alone we expect the end to mark the completion of whatever is there printed. This is natural and obvious. But in the making of books convention has ruled out this natural understanding that a break means something of a pause, if not a termination, and elevates another fact above it. This fact is that the proximity of another line below means unbroken continuation when there is no punctuation mark.

Display, however, makes use of these endings of lines, these breaks from the right of one line to the left of the next, because naturally they mean division.

Display also makes use of proximity, or distance between lines, to convey the idea of relation.

These may be called primary principles — they are natural and axiomatic — and the very soundness of display is proclaimed in the fact that it goes back to these first ideas.

If we apply division to our experimental sentence, we may, with no variation of size or face of type, throw the meaning out with a great deal of distinctness by such a method as this of Fig. 2 or Fig. 3. Notice how completely the use of the comma is made unnecessary; how each line is composed only of words related to each other by the evident meaning involved; how emphasis is thrown on isolated words such as "display" and "plain." The difference between Figs. 2 and 3 is principally one of shape, Fig. 3 subdividing the second and fourth lines of Fig. 2 in order to make a form more compact, yet without losing the sense conveyed by the display of the other.

Again, if we take this sentence, and besides grouping the words appropriately into lines, as they are in Fig. 3, also group the lines themselves, as in Fig. 4, it must be admitted that there is less excuse still for any one to miss the writer's meaning.

But display's resources do not stop here. Another axiomatic principle is that a big thing is at first sight given more notice than a small one, or in printing terms, that twenty-four-point type stands out noticeably beside twelve-point, and eighteen-point beside eight-point. If we add to the means already employed and put the words we consider most important into larger type than the rest, we have, as in Fig. 5, a result that actually thrusts the main points at one before he can read the sentence through. This principle of contrast is used also in the aim to attract attention and to make artistic patterns in our work, yet undoubtedly its chief value is in carrying out the gradation of emphasis through a piece of composition which we call "subordination."

With all the divisions and contrasts that it accepts, display still insists on harmony and unity. Unity is due any subject which is given an individual setting, since advertisements assembled together in one page or magazine section must be kept separate, and circulars, booklets, etc., are not considered worthy of notice except they have individual style. Unity is observed in Figs. 1-5, as all the type is of one face. Harmony, or even unity, may include the use of contrasting faces that look well together. Fig. 6 presents a display in one size of type but including the common and harmonious changes to caps. and italic. Fig. 7 introduces Priory Text with the Caslon uniformly used in the other figures to show the harmony that may be maintained between fonts of radically different character of face.

While all these matters will be considered more fully in their special treatment in following lessons, let us observe that in these extremely simple specimens not only do we have illustrations of the fundamentals of *breaking into lines, grouping lines* (by leading) and *making emphasis by contrast of size*, we can still do little without that backbone of display called "centering," without clothing this central spine with a fair consideration of shape, without illuminating with white space. These latter devices, while not quite so obvious, are fully reasonable, and follow close after the others

Display, a Logical Arrangement *of Copy* for the purpose of Making Things Plain

Fig. 7

in importance. Beyond these also come many more which we can not afford to neglect — nor will they be neglected in their time and place.

The simplicity of the points and examples offered in this paper is intended to direct thought to the plain, substantial basis of display on which we wish to build the argument of later lessons.

(To be continued.)

Written for THE INLAND PRINTER.

THE INTERPOINT BRAILLE TYPES — A NOTABLE INVENTION.

NO. I.— BY R. COUPLAND HARDING.

PRINTERS generally have little to do practically with the production of books for the blind. The processes differ widely from those of ordinary typography, and even from embossing as practiced by job-printers. The work is usually carried on in institutions for the instruction of the blind; special appliances are provided, and the operation is mostly carried out by the pupils. Sympathy with those who have suffered one of the greatest of deprivations must, however, awaken an interest in anything that tends to alleviate their conditions, and when the matter concerns printing and bookmaking it must specially appeal to the printer.

The purpose of the present article is to bring before the readers of this magazine one of the most beautiful and ingenious inventions in typography that the nineteenth century has produced; one which, though perfected and exhibited in the closing year of that century,

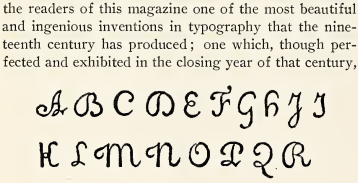


FIG. 1.

and now in regular use, has not yet, so far as I have seen, been noticed in the British or American trade papers. Most people have seen some of the books printed in large, raised characters, which blind folk read by the sense of touch, but so little is generally known on the matter that it is necessary to give a brief historic outline of the subject to make plain the nature of the invention to which I refer, the credit of which, as also of the first production of embossed books for the blind, is due to France.

It was in 1783 that the benevolent Abbé Valentin Haüy, to whom belongs also the distinction of founding the first institution for the instruction of the blind, had a special font cast for embossed printing for the use of his pupils, and found, to his great satisfaction, that their touch was sufficiently sensitive to enable them to distinguish the characters. Like many other first attempts, that of the abbé was painfully crude, and the task of learning to read must have been laborious in the extreme and must have cost his pupils many severe headaches. He used the ordinary script of the period, broadening some of the letters under the mistaken idea that they would thus be more legible, and used the full quotum of fifty-two characters, caps. and minims. The scheme of his font is shown in Fig. 1. It says much for the delicate touch of the pupils that they could discriminate between characters such as these. Note the needless complication of the forms, as for instance in the flourished A and P. The leading defects of the system became at once apparent, and the next step was the substitution of a bold great primer roman with marks of abbreviation:

Un bō père doṇe tọjors
à ses ēfās la noṛiture et le
désir du biē ē tot.

FIG. 2.

Except in a material reduction of the inordinate bulk of the first books, the reform was not very great. The next improvement, and a very great one, was brought out in England by Mr. Gall. He realized the two fundamental defects of the earlier systems — the overburdening of the mind with unnecessary forms (which, by the way, is a radical defect in our present scripts, though appealing as they do only to the eye it does not strike the ordinary reader), and the retention of nice distinctions, which, though they do not necessarily strain the vision, are very perplexing to the touch. Gall's modified roman, with its single alphabet, was the first really scientific system. The alphabet, with others, may be found in the "American Dictionary of Printing and Bookmaking."

Shortly after the promulgation of Gall's alphabet, the Society of Arts of Scotland offered a gold medal for the best alphabet and method of printing for the blind. Out of the twenty-one alphabets devised by competitors, Fry's was selected. It would pass now as an ordinary fanciful sanserif, but, compared with Gall's, was a retrogression. Lucas' might also fairly claim to be a scientific system. In this the roman forms were abandoned altogether and ordinary shorthand symbols substituted, such symbols, of course, being used separately and not combined as in shorthand writing. Frere's was somewhat on the same lines, and had the further advantage of being phonetic. The system of Moon (1845), himself a blind man and teacher of the blind, had considerable vogue. It had points in common with both the preceding, but a fea-

ture of its own that each character though simplified had a resemblance more or less remote to the roman character, in whole or in part, to which it corresponded. In the United States, J. R. Friedlander devised a single-alphabet system of capitals, neither roman nor sans, but with most of the vertical lines curved, somewhat in the style known to printers as "concave." Dr. S. G. Howe, of Boston, devised a single-alphabet scheme, using an angular form of minims; many valuable works were printed in this style. Mr. Napoleon Kneass, a blind gentleman of Philadelphia, modified Howe's system by adding an alphabet of capitals — a retrograde step. Mr. Kneass contributed the article on the subject to Ringwalt's "American Encyclopedia of Printing" (1871), where those interested may find Friedlander's, Howe's and Kneass' systems shown together. The Braille system, which at this time was superseding all others in France, is only casually mentioned in Mr. Kneass' article. Thirty years ago, the three principles laid down in 1852 by the Rev. B. G. Johns and quoted with approval by Mr. Kneass still hindered reform. Two out of the three were fallacious

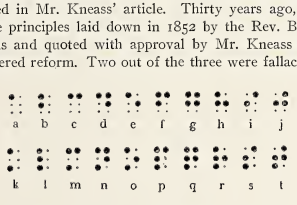


Fig. 3.

— more in the interests of those who can see them than of the blind. In order that their seeing neighbors might read the embossed books without difficulty, the blind had to learn a double alphabet with difficult forms, and were compelled to master the anomalies of English spelling. These are difficult enough to those whose eyes take in words and groups of letters as a whole — to the reader by touch they must be indescribably perplexing. It is remarkable that the "American Dictionary of Printing and Bookmaking" (1891-4) has no word about the Braille, which by that time had come into extensive use in Britain; but that excellent book of reference brings the subject down to no later period than its predecessor of twenty years before.

Early in the nineteenth century, Ch. Barbier, a Frenchman, invented an alphabet formed of three points arranged in various relative positions; but to Louis Braille, born near Paris in 1809, belongs the credit of devising a "point" alphabet that has to a great extent superseded all other systems. The basis of the system, which was brought out in 1852, is the grouping of six points in two columns of three each. By suppressing one or more of these, a great variety of groups are formed of from one to six points. The first space occupied by a point, the rest blank, represents a; the last or sixth point, the rest blank, is the apostrophe. The entire group of six, in French, represents é; in English, where this character is not required, the word "for." The Braille alphabet, excluding extra characters, is shown in Fig. 3.

The small points represent blanks and are inserted only to show the relative positions of the embossed points. It will be noted that every letter has at least one point at the top; the punctuation marks do not. In the English scheme, many of the letters are used as in shorthand, as arbitrary abbreviations — i for "Lord," s for "some," t for "that," etc., and modified letters, extending to a scheme of nine points for words like "father" and "mother." The first ten letter-signs, distinguished by a prefix, represent the figures 1 to 0, and in French, the capitals are also indicated by a prefix. A few years ago, the Braille was adapted by K. Ishikawa, assistant instructor in the Blind and Dumb School, Tokyo, to the Japanese syllabary; but the large number of signs (73) exceeded the range of the six-group, and for the less-used syllables the nine-figure had to be used. I have a specimen-sheet of the complete scheme, printed in raised characters from types cast by the Tokyo-Tsukiji Typefoundry, dated May, 1896.

(To be continued.)

EIGHT-HOUR LEGISLATION.

TWELVE years ago the Legislature of the State of Kansas passed with some pride a statute providing that thereafter eight hours should constitute a day's work for laborers, workmen, mechanics and other persons employed by or on behalf of the State of Kansas, or by or on behalf of any county, city, township or other municipality in the State, and making it unlawful for any one thereafter contracting to do any public work to require or permit any laborer to work longer than eight hours per day, except under certain specified conditions, and requiring further that each such contractor for any public building or work should pay the current rate of daily wages.[1] It is not surprising that there came to be many who doubted the constitutionality of such enactment, and the question was in due course passed upon by the Supreme Court, in the case known as "*In re* Dalton." There the petitioner, who had been arrested for violation of the provisions of this statute, sought to be released on habeas corpus proceedings. The court held that the law was constitutional, because it was but a direction of the State to its agents, and no more than a proper exercise of its powers in this respect.[2] So far as this decision went, it determined the constitutionality of the statute when judged by the standards of the constitution of Kansas, and made the enactment and its observance binding upon all the people of the State.

But more recently there arose another case, in which the statute was attacked because of its alleged

1 Laws of Kansas, 1891, c. 114.

2 *In re* Dalton, 59 Pac. Rep. 336.

contravention of the provisions of the Federal Constitution, and upon these grounds the matter went to the Federal Supreme Court for final decision. By a unanimous opinion, the justices of that great tribunal have upheld the constitutionality of the statute, and henceforth there can be no doubt that eight hours constitute a legal day's work in Kansas on all State and municipal labor, and that the current day's pay, whatever the hours, received by laborers on other contracts or other day labor, will be received by those employed by or on behalf of the State or its municipalities.

This decision[3] proceeded upon the ground that it is within the power of a State, as guardian and trustee of its people, and having full control of its affairs, to prescribe the conditions upon which it will permit public work to be done on behalf of itself or its municipalities, and that the building of a highway, whether done by the State directly, or by one of its instrumentalities, a municipality, is a work of a public, not a private character. The precise point determined was that one who, after the enactment of such a statute, contracts for public work, is not, by reason of its provisions, deprived of his liberty or his property, nor denied the equal protection of the laws in violation of the Federal Constitution. This is, of course, based on the obvious fact that all persons seeking to do this work are placed upon precisely the same footing, and in this there can be no advantage of one over the other.

Added interest is felt in this decision because it is directly opposed to the decision of the New York Court of Appeals, the highest court in that State, concerning the constitutionality of a statute of the State of New York, substantially similar. By a divided court, it was there held that the statute was unconstitutional and void.[4] The opinion of the majority held that a municipal contractor who has fully performed his contract for grading a public street and, as provided therein, has received from the proper authorities a certificate showing that the contract price agreed to be paid has been earned, may compel the city to pay the amount due, although he has failed to comply with the stipulation required by the labor law that he will pay his workmen not less than the prevailing rate of wages in that locality, and if he fails to pay such wages the contract shall be void, since the labor law, so far as it relates to such a case, is unconstitutional. First, because in its actual operation it permits and requires the expenditure of the money of the city or that of the local property owner for other than city purposes; second, because it invades rights of liberty and property in that it denies to the city and the contractor the right to agree with their employes upon the measure of their compensation, and compels them in all cases to pay an arbitrary and uniform rate which is expressed in vague language, difficult to define and ascertain, and subject to constant change from artificial causes; third, because it virtually confiscates all property rights of the contractor under his contract for breach of his engagement to obey the statute, and it attempts to make acts and omissions penal which are in themselves innocent and harmless. It, in effect, imposes a penalty upon the exercise by the city or the contractor of the right to agree with their employes upon terms and conditions of their employment. The agreement that the contract shall be void for violation of labor law is no defense for the city, because that defense rests upon the validity of the law; and that law being invalid, there is no agreement and hence no forfeiture.

The opinion for the minority, the dissenting opinion, written by Chief Justice Parker, held that as between citizens there could be no doubt that such an enactment would be wholly void; but expressly restricted by terms, as it was, to those employed by the State and its agencies upon work for the State, that is, the public, it should be declared constitutional, for the State had ever maintained and used the power to fix or alter, as it saw fit, the compensation of its servants. "Indeed," Judge Parker remarked, "the compensation for every kind and character of service whatever had always been fixed either by the Legislature directly, or through agencies created by it, the original source of power in all cases being the Legislature. Nevertheless, there were those who conceived the absurd idea that there was some distinction between the compensation for day laborers and the compensation for all others engaged in the service of the State, and so the demand of one Clark, who was employed on the canals, for the compensation fixed by the Legislature, was challenged and came before this court, where the question was put at rest by a unanimous decision that 'There is no express or implied restriction to be found in the constitution upon the power of the Legislature to fix and declare the rate of compensation to be paid for labor or services to be performed upon the public works of the State. That legislation is doubtless open to criticism from the standpoint of sound policy and expediency, but the courts have nothing to do with these questions, so long as it is not in conflict with the constitution. And we think that a general law regulating the compensation of laborers employed by the State or by officers under its authority, which disturbs no vested right or contract, was within the power of the Legislature to enact, whatever may be said as to its wisdom or policy.'"[5] Therefore, Judge Parker continued, the State may contract, it can contract, and impose upon those with whom it makes its bargains, such terms as seem wise or expedient to it, precisely the same as private individuals or corporations, so long as no constitutional rights are infringed. And he could find none to which this enactment ran counter.

The decision of the majority in this New York case is a direct negation of the principles declared by the Kansas court, but the opinion of Judge Parker, *supra*, is fully in line with the position taken by the Federal

[3] Atkin vs. Kansas, 191 U. S. 207.

[4] People *ex rel.* Rodgers vs. Coler, 166 N. Y. 1.

[5] Clark vs. State of New York, 142 N. Y. 101.

Court. From the trend of such comment upon the cases as has been made by the daily press, and those ardently favoring or ardently opposing the enactment in all States of such eight-hour laws, it would appear that there is a somewhat widespread misunderstanding of the precise effect, the one upon the other, of these opposing declarations of principles.

Federal courts, whenever called upon to administer State law, or pass upon questions involving matters of State law, adopt such constructions of that law as have been made and adopted by the court of last resort in that State. They have no authority to do aught else. Federal and State laws have concurrent operation, Federal and State courts have concurrent jurisdiction, but only in such matters as do not bring them into conflict. Whenever this conflict occurs, the Federal law is, of course, supreme, and the State law is at once abrogated. In Kansas the eight-hour law was an integral part of the law of the land when affirmed by the highest court in the State. Its reaffirmance, when brought to the Federal Supreme Court, made it no more binding upon the citizens of the State, save as it was now known to have been approved beyond possibility of recall except by the power that enacted it — the Legislature. Being a State law, it is now of no more binding or legal effect upon citizens of other States than before. Therefore, the decision of the Federal Supreme Court has no direct effect upon the New York statute. If a new case should arise under this statute, the Kansas case could be cited as persuasive authority, and would certainly be of very great weight. It might even induce the Court of Appeals to change its opinion, but it would not be, it could not be, controlling opinion. As a recent writer[6] has said, the courts of a State are the final arbiters of the interpretation and validity of its own laws under its own constitution. The New York statute was held unconstitutional under the New York constitution by the highest court of the State of New York. So long as this decision is not overruled the Federal courts are bound to follow it in cases arising under the New York statute. If a case were taken to the Supreme Court of the United States, that court could and probably would hold that the statute did not violate the Federal Constitution, but it could not hold that the statute did not violate identically similar provisions in the State constitution. Failure to differentiate these two factors of the problem is responsible for a deal of the uncertainty with which the people at large regard this matter.

It should be observed here that all the foregoing applies only to the relation between the State and its employes; it does not and can not apply to relations between individual employers and their employes. Were such a statute passed, it seems plain it would be at once declared void, because an unwarranted and unwarrantable invasion of private rights. Upon one ground only could it be supported — the police power of the State, by which is meant the power inherent in the supreme authority of a State or nation to make laws for the proper regulation of the lives, health and property of the people. Under this power statutes have been made, and upheld, limiting the hours of labor of persons working in mines or smelters, or restricting the employment of women and children. But these are all exceptional cases and are supported for that very reason. To say broadly that I shall work for you but a stipulated number of hours, or that you are to be punished if you allow me to work longer, and that the payment shall be the same as given other workmen upon the same tasks, whether their workday be shorter or longer — that can not be sound law.

If the pending bill providing for eight hours only each day, on all work and contracts performed for the Government, passes Congress and becomes law, it would seem likely, in the light of this Kansas case, to be upheld, so long as adequate provision were made for the integrity of vested rights and contracts. It must be said, however, that this is so sweeping in its scope, and will affect so many factories where Government work is but a part of the output, and where employes now work from eight to ten hours daily, that the possible results of the enactment can not be accurately foretold, and a construction of the law and its meaning will probably be necessary at an early day. For, should this present bill fail, another would doubtless take its place with the quickness of the succeeding runners in a relay race.

It is not generally known, perhaps, that one of the earliest of eight-hour laws was passed by the State of Connecticut, and all but twoscore years ago at that. The law[7] still stands upon the statute books, a model of brevity and comprehensiveness; but it is without strength or virility, it is never invoked, it is a dead letter. In 1867 the General Assembly enacted this statute:

"Eight hours of labor, performed in any one day, by any one person, shall be a lawful day's work, unless otherwise agreed."

It will be observed that there was no distinction between employers who were the agents of the State, or the State itself, and those who were individuals or corporations. There were no legal or verbal subtleties, no provisos of learned sound, no apparent possibilities of latent defect. Yet the last three words were the undoing of the whole. Within two years of its enactment, the statute came before the Supreme Court of Errors for construction, and, while the question of constitutionality did not arise, the court found that when there was an agreement to work more than eight hours for the wage stipulated, the statute did not apply. It further found that this agreement might be implied as well as expressed, and also that if an employe remained at his task for more than eight hours he could recover no more than the compensation agreed upon, in the absence of any stipulation that he should be paid for the additional time. In a word, if it was the custom

[6] 7 Law Notes 203.

[7] Conn. Statutes, rev. 1902, sec. 4692.

to work ten hours, the employe who accepted work was held to have impliedly agreed to work ten hours for the current wages, and thus was the statute superseded.

The precise point determined by this case[8] was, that a week's work under a contract of work at a fixed price per week, was work for the period of a week, and not for six periods of eight hours each, and that consequently a party who under such a contract had worked sixteen hours a day, could not recover for two weeks' work in the period of one week. The only effect of the statute, where a case falls within it, is to release the laborer from work, and entitle him to compensation for a day's labor, at the end of eight hours. If the laborer works more than eight hours in a day, he can not, unless by special agreement, claim any additional compensation for such additional work. In this particular instance, the plaintiff had contracted to conduct a coal gas establishment for the defendant, receiving a fixed sum per week as wages. The business was of such a nature as to require sixteen or more hours' work each day, and the contract was made with an understanding on the part of both parties of this fact. The plaintiff accepted his weekly wages, and then under the statute claimed that because he worked twice eight hours he was entitled to twice his agreed weekly compensation, each week. This contention the court could not accept.

Written for THE INLAND PRINTER.

WONDERS OF A CITY PRINT-SHOP.

BY LEON IVAN.

TOM JENKINS returned to his ancestral home during his Christmas vacation, and naturally gravitated to the *Frogtown Free Press* office, where he had served his time. Everything looked just the same as he left it, except for a change in the dates of the stud-horse bills and auction posters that adorned the walls. Mr. Jones, the editor, proprietor and type-hustler-general, met him at the door and, recognizing his old assistant, shook hands and inquired if he was looking for a job.

"No," replied Tom, "I have got a pretty good thing in the city, thank you."

"Where are you working?"

"At the Forensic Collegiate Press, Chicago," said Tom.

"What sort of a place is it?" asked Jones.

"It is an educational institution where the neophytes are instructed in the art of acquiring their farinaceous sustenance by the sudorific exudation of their jaws," remarked Tom.

"My!" ejaculated the devil, who, with Bill Thomas and the rest of the staff had come forward to greet the newcomer.

"I suppose they pay pretty good down there, and you would not care to come back here?"

"Well, no. After my urban experience I should not care for these bucolic surroundings."

"Do you do pretty nice work there?"

"Yes. Only that my innate modesty prevents me mentioning the fact, I might state that I do some of the finest work in the place, for I seem to have an intuitive perception of the idea endeavored to be inculcated by the advertisers, and by a psychological association of those ideas in a proper philosophical manner am enabled to turn out displaywork that for elegance of design, originality of conception and classic beauty is not to be surpassed in the city, though there are some pretty good printers there."

"I suppose you have to be a pretty swift typesetter to hold a job there?"

"We don't set much type by hand. We have a machine to do that and a boy to correct it before it comes to us."

"Do you just distribute, then?"

"Oh, no; a man melts it all up again and it don't have to be distributed."

"It must be pretty hard work dragging the machine around to the cases every time you want to set a line," observed the devil.

"You don't drag it about," said Bill, "I have seen a picture of a machine in THE PRINTER, and it has a big hopper, like a fanning mill, on the top where you pour the type in you want to set."

"That's where you put the copy in," interjected the boss, who, to turn the subject, inquired whether Tom had the same old trouble kicking the Gordon.

"We have electric motors to run the jobbers and boys to feed them."

"Do you run a cylinder press, then?"

"No, our principal press is a rotary that feeds itself from a roll of paper a couple of miles long. They just put one end in to get her started and off she goes."

"There must be some pretty big offices in the city?" broke in one of the boys.

"Yes, some of them are bigger than that new barn and four or five stories high."

"Say, Tom," said Mr. Jones, whose indignation had by this time got the better of him, "we always did think you were a pretty good liar, but when you come to tell us you work in a shop where they have a machine to set type, a boy to correct it and a man to throw it into the kettle; and talk about sheets of paper half a mile wide and as long as from here to the State road, stuck into a print-shop bigger than Cy Hemlock's barn, you are laying it on too thick."

"But it is true as gospel," said Tom, with some warmth.

"Get out of here before I bat you over the head with a mallet," retorted Mr. J. "I always did hate a liar, anyway," he added, as Tom quit the shop in a rage. "That fellow must think we are crazy if he imagines we take any stock in yarns like that."

HIS TEACHER.

I owe most of my skill in my trade to THE INLAND PRINTER. —*John Lawrence, Talbotton, Georgia.*

[8] Luske vs. Hotchkiss, 37 Conn. 219.



JAPANESE POSTER

This Paper Made by
THE CHAMPION COATED PAPER CO.
Hamilton, Ohio.

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The United States Colortype Co.
Denver, Colo.

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

The INLAND PRINTER

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A. H. McQUILKIN, EDITOR.

Editorial Contributors — ARTHUR K. TAYLOR, F. W. THOMAS, EDWIN B. DEWEY, W. B. PRESCOTT, P. S. GOODMAN, R. C. MALLETTE.

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SUBSCRIPTION RATES.

One year, $2.50; six months, $1.25, payable always in advance. Sample copies, 25 cents; none free. After July 1, 1904, $3 per annum; six months, $1.50; single copies, 30 cents.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

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Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCOY, Phœnix Works, Phœnix place, Mount Pleasant, London, W. C., England.
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
RATHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
JEAN VAN OVERSTRAETEN, 17 rue l'Kint, Bruxelles, Belgium.
SOCIETA DELLE MACCHINE GRAFICHE ED AFFINI, via Castelfidardo, No. 7, Milan, Italy.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
JAMES G. MOSSON, 6 Glinka street, St. Petersburg, Russia.

EDITORIAL NOTES.

PRINTING is a strictly "made-to-order" business. "Misfits" or "uncalled-for" goods are a dead loss. In dull seasons it is not possible to stock up for future trade. These reflections should stiffen figures.

THE German phototypic printers and their employes recently concluded arrangements for a new scale. The 8½-hour day has been agreed to and the minimum salary during the first year following the four years' term of apprenticeship is to be $4.90 weekly, subsequently rising to at least $5.80. One apprentice is allowed to every five journeymen. For overtime one-third extra is paid, and one-half extra for Sunday work.

PRINTERS' boards of trade and the local Typothetæ may take a lesson in policy from their copartners in the trades unions. The trades-unionists have their quarrels among themselves as to jurisdiction, etc., but they unite solidly on standing out for the maximum price. The tendency of the employers, however, is to put a competitor in as bad a hole as possible and throw the plunder to the public, forgetful that "fed fish won't bite."

FROM the mistaken policy of trades unions in taking incompetents into membership lest they should be used by employers to defeat the aims of organized labor, has come about a condition wherein good mechanics are at a premium, but at a lower premium than could be paid if the employers' resources were not taxed in paying an excess minimum scale to incompetents. In the final sifting of evidence as to the "rights of labor," "labor's proportion of prosperity," etc., it is open to question if labor is not now receiving in many instances more than its due.

THE government of the Presidency of Madras, India, has had trouble in its printing-office, too. During the progress of a strike there, convicts from the Penitentiary Press were drafted into the service, and at last advices were to be retained until "other printers could be found." There seems to be a close association between government works and the prison. It is said that if Uncle Sam's government printers strike there is a possibility they may go to jail. Under John Bull's benevolent assimilation scheme as applied to the East Indies, if the Madras government printers strike they are defeated by taking men out of the penitentiary under a picket-proof police escort. And yet some people affect surprise at the decline of the striking habit among printers.

AMBIGUOUS orders bring error and contention in their train. Unlike the "quality of mercy" that blesseth him that gives and him that takes, the ambiguous order damns him that takes equally with the giver. A case in point: Under date of March 10 an

engraving house writes: "We have some little trouble with one of our customers over the reading of an order, and thought perhaps you could give us some light upon the subject. The order reads: 'One engraving of each side of carton enlarged 2½ times.' There are four parts three inches square. Please give us your opinion as to what size it should be when enlarged." Would it not have been wiser to inquire of the customer exactly what he meant than to wait until the interpretation was placed before him in the form of an engraving and a bill? According to the order, 22½ inches would be the size of the area of each cut, but there was room for a misunderstanding that the man who booked the order and every one who accepted the instructions is responsible for. "Be sure you are right, then — but not till then — go ahead."

IT appears that in Merry England the courts, or some of them, fix the rates which may be charged for certain classes of law work. The Master Printers' Association of London objected to a rate which had been set in 1871, and "approached" the Lord High Chancellor to whisper in his judicial ear that "Since these prices were fixed wages have twice advanced, and the documents are no longer of the length that they used to be, the price allowed being quite unremunerative, and in many cases devolving an absolute loss on the printer." Although there is no record of the bewigged L. H. C. being from Missouri, he had to be "shown," and after a deputation of the association waited on him with the proofs, he "saw" and raised the rate fifty per cent. The master printers say this is one result of organization, and the Lord High Chancellor proved himself to be a great jurist — it took him nearly two years to reach a decision.

THE employing printers of London, England, appear to be much incensed against the Society of Compositors. They complain that the Society refused to submit certain disputed questions to arbitration, though the employers were willing to accept the decision of the governmental bodies, equivalent to our board of mediation and arbitration, or even a committee of trade-unionists of repute. The bone of contention is whether a machine operator in a book office can be required to do other work than machine composition. The employers contend that if a man has spare time, owing to lack of work suitable for machine composition, he can be required to work at the case or elsewhere at the higher wages paid operators. The employers say the Society's answer is in effect: "If machine composition is so slack that the man has, practically, only half a day's work in the week, he shall sit and do nothing for the remainder of the week at the employer's expense, although handwork is waiting to be done." That is probably overdrawn, and without expressing an opinion on the merits of this controversy, there are few, if any, scales on this side of the Atlantic that contemplate a man receiving wages for time he has not actually worked. Generally speaking, the office's right to assign employes most advantageously is not questioned, except it be for regulations requiring the higher rate of wages to be paid when there is not the same minimum scale for all classes of work. Individual workmen may and do object to being shifted from one class of work to another, but that is a personal question and one about which the union does not interest itself.

THE London *Daily News* is a radical, or pro-labor, paper; yet it had trouble with its employes. First it quietly supplanted its composing-room force with nonunionists, paying its old employes full wages in lieu of the notice customary in the trade in England. For some reason this was unsatisfactory, and in a few days the following note appeared in the *News:*

> We are gratified to be able to state that, through the medium of Mr. John Burns, M.P., an entirely satisfactory arrangement has been made between the managers of *The Daily News* and its old staff of compositors and that, in consequence, to-day's issue has been produced by them. The new basis of agreement is a time rate of wages of £3 10s. per week for the "case" hands, the Linotype operators remaining on "piece." We have reason to believe that the incident, so far from having any ill effect, will greatly improve the future relations between the master printers and the London Society of Compositors. For this happy result we have to thank the amicable spirit in which the negotiations have been conducted, and the admirable qualities of Mr. John Burns as a smoother of troubled waters. The nonsociety men who have been engaged in the production of this paper since Thursday last received from *The Daily News* six months' salary in lieu of notice — the total amounting to £4,000.

THE DOLLAR PRINTER AND THE DOLLAR LAWYER.

THERE'S fallacy in the idea still fondly cherished by some makers of printing as well as many buyers of printing — the idea that so long as a bit of printed matter will answer even indifferently well the purpose for which it was intended, its chief commendation, the point toward which attention must be most closely directed, is its cheapness. This thought is perhaps not unknown in other lines of activity, but, as it seems to those of us who are interested in the twofold capacity of onlooker and partaker, it is not elsewhere so persistent and so tenacious.

A practitioner of law whom I know, for instance, was called upon to draw wills for a man and his wife. The matter was absurdly simple, the instruments almost unprecedentedly brief. They were hastily penned upon a half-sheet of foolscap each, duly acknowledged, and handed to the husband. He took them somewhat dubiously and said, "How much?" The lawyer was youthful, 'tis true. He considered the probable amount of the estates involved, the time expended and the fear of losing other possible clients to whom it might be said that his charges were high, and made answer that he guessed about a dollar would do for the job. Herein he closely resembled more than a few printers

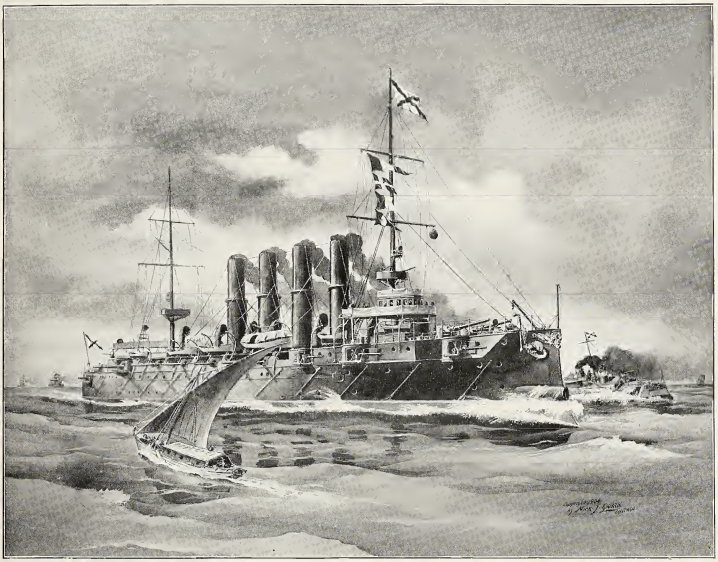
whom both you and I know right well. The client seemed to hesitate, and the attorney was deliberating whether it would be contrary to professional ethics to reduce it to ninety cents, when the dollar was seen to be forthcoming, and the couple departed. The Blackstonian soliloquized that it was as a matter of fact altogether too cheap, but he would not have been doing anything anyway, and the dollar was really all clear profit, because expenses were going on whether there were clients or not. Again does this reasoning remind us of certain printers who seek to square themselves with their own better judgment.

But presently it came to the knowledge of this lawyer that the couple went from his office direct to that of another newly admitted counsellor and told him that they wanted their wills drawn up, but wanted it done rightly — not to rush it too much. This man gave close heed to explanations, drew the instruments carefully upon best of ledger parchment, sealed them with imposing wax, and, tying them with the time-honored red tape, calmly asked five dollars for each. It was paid cheerfully and with alacrity, the first wills were scornfully destroyed, and the worthy testators went on their way rejoicing.

Telling me of the matter, the first lawyer said that it had taught him never to fear asking a fair and reasonable compensation for whatever of office or court work came to him thereafter, taking care, however, that services were really rendered to an extent that would justify the charge made.

In the case cited, the wills first made were to all intents and purposes the equal of those subsequently prepared, so far as concerned the mere question of compliance with statutory requirements. But in appearance they were hasty, niggardly, unsatisfactory and unattractive. Very possibly the signers of the wills had an unduly inflated notion of the importance of the property they were thus devising, but they were fully warranted in desiring the instrument bearing their wishes to be such as would be a credit and not a source of regret.

The primary purpose of commercial stationery is to apprise its recipient of the name and business and address of the person sending it. A pen scrawl, or



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RUSSIAN CRUISER VARIAG.

6,500 tons (American built). Sunk at Chemulpo after desperate fighting against eleven Japanese vessels. The fastest vessel of her class in the world.

a rubber stamp, will do this, and is cheap. But no one now thinks of employing such crude methods. The hasty, uncouth heading will do this — and it also is cheap. But it does no credit to the house or individual sending it out. Therefore is it that the demand for distinctive, artistic stationery was created and is expanding by leaps and bounds. It costs more than the other — yet not so much more. It is pleasant to use, and pleasant to receive. It pays for itself over and over again. It may truthfully be said to constitute one of the lubricants of the wheels of progress.

And note: The dollar lawyer never again attempted to draw two wills for a dollar. He gave more for the money, but he charged, and obtained as readily, higher and more remunerative rates ever after. Herein his logic differs from that of the average printer, and herein is it to be commended. R. C. M.

LABOR LEADERS' UNENVIABLE POSITION.

ONE of the prominent anti-union agitators recently denounced the officers of labor organizations as anarchists who lived by fomenting strikes and inciting their "followers" to lawlessness. The ubiquitous interviewer secured the gentleman's ear for the purpose of having him specify some of the anarchists to whom he referred, asking him what he thought of John Mitchell, the president of the coal miners' union. He grew loud in his praises of Mr. Mitchell, lauding him as a real benefactor to his class and society. If that be so, then the gentleman either spoke of that of which he was ignorant or his denunciations were malicious slanders. There are labor officials who foster the striking spirit, but you will not find them among the officers of old and stable national unions, such as those of the molders, cigarmakers, bricklayers or printers. The mere agitator is found among local "leaders" who in reality are busy seeking popularity and led into that position by reason of their penchant for following the crowd. Mr. Mitchell has through force of circumstances been much in the public eye, and his record is known to the world. To many people his opposition to strikes and appeals to the miners to live up to their agreements came as a revelation of a new order in unionism. There is no unionist who is not proud of Mr. Mitchell's achievements, but he was by no means the first labor official to oppose strikes or to exercise all the influence in his power to have unionists adhere to trade agreements. Other officials have not only threatened to fill the place of union strikers, but have done so, and at times — owing to the proximity of election day or other causes — when their action endangered their positions. In at least one instance in the printing trade, officers of a union not only secured men to fill the places of strikers, but obtained leaves of absence from their regular employment and worked themselves. In no gathering of workingmen will avoidable striking be more heartily condemned than at a meeting of national labor officials. Instead of these men "thriving" on strikes, their self-interests are subserved by an avoidance of them. Strikes cause an immense amount of disagreeable and profitless work; win or lose, they disturb the membership, thereby producing unrest and a certain amount of dissatisfaction, which are inimical to continuance in office, and, then, strikes are great treasury depleters, which bring in their train a ceaseless stream of exasperating queries concerning the whereabouts of "our money." Worst of all, though, is the denouement. If a strike is a success, the official is forgotten and there is much self-gratulation among the men, with many assurances that "we did it"; if a compromise is effected on the advice or through the intervention of the official, that luckless individual is accused of "selling out"; if the movement is a failure, the official is a handy scapegoat on which to temporarily load all manner of sins of omission or commission. It matters not whether he took pains to demonstrate that success was impossible or that his advice was scouted at every turn during the struggle; on him the blame is placed. These men chafe under this treatment at times, but seldom do they complain publicly. To do so might result in bringing the organization into disrepute or lessen its chances of victory, which would be deemed disloyalty to the cause. There seems to be a tacit understanding between all parties that this misrepresentation and abuse is the one sure perquisite of being dubbed a "labor leader." Little wonder, then, that union officers can not be counted among the pro-strikers. To a man they uphold the right to strike and defend strikers, but they are chary of resorting to that extreme measure. I doubt if Mr. Powderly ever urged men to vote for a strike in his life; and I have been informed on excellent authority that the much-maligned Debs did everything in his power to prevent the Pullman boycott, while President Shaffer, of the ironworkers, was in private bitterly opposed to a recent strike by his organization, for "calling" which he has been roundly abused by the press. Some able editors predicted Shaffer's defeat for reëlection as a result of the failure of the strike, and thought the ironworkers obtuse when Shaffer was returned by acclamation. Nine or ten months elapsed between the events, and to those in the know the loss of the strike proved Shaffer understood conditions in the trade better than the majority of his fellows. Recently Mr. Gompers advocated resort to strikes before accepting reduction of wages at this time, and there were many expressions of astonishment that he should take such an extreme position. If advocacy of strikes were customary with labor officials, there would be no surprise at his position in this case; and yet, probably Mr. Gompers has more faith in the efficacy of strikes and boycotts than any other prominent unionist.

As with strikes, so it is with rioting and violence. All the self-interests of these men are injured when they are resorted to. There is comparatively little violence in printing-trade disputes, but my personal

experience is that one can regard such "breaks" with infinitely more equanimity as a full private than as an official. When burdened with the responsibility of managing a strike, the natural impulse is to go gunning for the man who commits an assault. Only the inexperienced resort to such tactics in the belief that they are helping their cause along. I do not refer to the blow given on the spur of the moment during the heat of controversy between excited men, for such occurrences are regrettable and unavoidable, but to premeditated assaults committed on the theory that terrorism is effective — a most absurd idea, by the way, for a unionist to entertain, as it is palpable that if a man should secure a situation in fair and open manner — which is a cardinal principle of unionism — there is no excuse for him descending to thuggery and blackguardism to retain one. Though officials be opposed to the use of such methods, it is true they do not rush into print with denunciations of the perpetrators. Their reason for not doing so may be a mistaken notion, but it is a very natural and human one. As these violations of law make good "news," they are usually greatly magnified in the press, and the official reasons that, if he were to speak out, what he said would be distorted and used to the injury of his constituents, and, unless he be a most unusual man, he takes into consideration the fact that his mistaken colleagues believe they are doing evil that good may come out of it. Ethically this is all wrong, but there are few of us who are not disposed to minify the admitted faults of our fellow-partisans or look with toleration on the wrongdoings of a friend, especially if he is laboring on our behalf. Those who severely criticize union officials for this laxness, including the gentleman who denounced them so violently, doubtless would have their hands full if they were to attempt to make all their business friends and associates live up to the law. Among the pleas advanced in a petition praying for the extension of executive clemency to a convicted banker was one to the effect that if the banking laws were enforced the entire fraternity would be behind the bars. Even the legal profession is not free from this blight. An attorney of considerable repute (now a United States judge) once informed the writer there was a lucrative field open to the man who would be "mean" enough to see that lawyers obeyed the statutes in protecting the interests of their clients.

But this does not excuse the lawless workingman or the union official who fails to expose him, though it shows the former's inaction is prompted by the same motives as actuate others in almost similar circumstances, even some whose sworn duty it is to enforce the laws made for rich men. The most complete answer to the detractors of labor "leaders," and those who believe them to be dishonest and unfair as a class, is that employers who know them best respect them and trust them. The bane of many union officials is the proneness of employers to name them as arbitrators to settle disputes with their workmen. In some labor headquarters this is a daily occurrence, and not infrequently involves rendering a decision which is tantamount to making the scale for the town or district. That such propositions usually emanate from employers is proof that labor officials are not what the English would call such a bad lot, and answers all the vituperation about them being parasites and bloodthirsty anarchists. W. B. P.

THE GERMAN IDEA IN SWEDEN.

SWEDEN does not cut much figure in the industrial world — in fact, we seldom think of it as a commercial country, yet they do some things exceedingly well in the land of sweet singers. Printing-office proprietors and their employes have recently entered into a scale agreement, which is to hold for five years. Naturally, this was the result of demands made by the employes, some of which were modified materially before being accepted by the employers. The Swedes have adopted the German idea — amplified in these columns some time ago — of a minimal scale for the entire country, with extra payments for difficult or superior classes of work and localities where the cost of living is above the average. The jurisdiction is now divided into three districts, with a time basis of fifty-four hours a week. In some particulars the scale differs materially from what we have been accustomed to. In Sweden a sort of sliding scale prevails, based on the length of time a journeyman has worked at the business. Following out this plan, in one district the minimum wages during the first year after apprenticeship is $5.30, for the second year $6, after which the full minimum rate of $6.48 is paid. The arrangement for overtime does not sound so strangely, for something akin to it is found in some of our newspaper scales, being adopted for the purpose of meeting conditions incident to the publication of large Sunday papers. Under Swedish rules, not over twelve hours' overtime is worked in any one week, and for the first three hours, time and a half is paid; for the rest, double time. The extra payments referred to for different localities vary from five to thirty per cent. The important and significant thing about this is that in Sweden they do not attempt to settle such matters by strikes or lockouts.

FIRE PROTECTION.

THERE is, it seems, a somewhat widespread impression that when once a building, large or small, has been equipped with an automatic sprinkler system and properly connected with the city mains, there is naught to be done but reduce the insurance policies or maintain them at half the former premiums, and sleep secure o' nights, free from all fear of fire. This, however, is not so; 'tis but another instance of extreme optimism — an optimism unwarranted by fact.

A building properly protected with automatic sprinkler systems is infinitely more safe for life and property than one not so protected; but the benefits

flowing from the installation of such a system are imperfectly understood. It does not follow that rates of premium will be lowered simply because a building or part of one has been piped for sprinklers. Rates will not be affected to an appreciable degree unless at least two things occur jointly. The building must, first, be entirely equipped — it will not do if a portion only be given this added protection; and secondly, it must be isolated. In such case, and especially if it be a factory building situated at some distance from other structures, the premiums may be subject to a reduction of from one-third to one half. Local conditions will control very largely here, as in all matters pertaining to fire insurance rates.

But this view of the possible reduction of premium is by no means the only view, nor really the proper view, to take of this matter. It is very true that printers pay, and for years have paid, a rate of premium that is higher than that paid by other lines of industry, where the risks are actually as great. But printers are paying for past sins of their forbears and some of their compeers. And careful and cleanly though the present shopowners and shops may be, the rates have been fixed as for the untidy, unclean and really dangerous offices of the past; and the rates change but slowly, far more slowly than printing-office conditions change for the better.

A little more or a little less on the thousand dollars is a matter of small consequence, however, when comparison is made with the loss or the preservation of an office. And here is the service of the sprinkler. It is intended simply as the ounce of prevention that shall make unnecessary the pound of cure in the shape of a draft from the insurance company after the ruins have ceased to smoke. It will not stop a conflagration that has raged over half a city; it can not maintain intact a building exposed to the fierce heat that is destroying its neighbor building, separated perhaps by an alley, perhaps by a flimsy brick wall. But this it does: When fire makes itself evident within the protected building, the sprinkler pours a ceaseless flow of water upon the spot where the danger is, drowning it ere it can acquire headway. It will also, in the best installations, automatically summon firemen and watchmen, that they also may do battle if that seems necessary, or shut off the flow of water if there is no more fire.

It will be said that damage from water may often exceed that from fire, but there are insurance policies which provide for this feature also. And a gentle soaking with water will usually cause far less loss to the printer than a combination of fire and smoke and water.

I have said that a sprinkler system would not protect a building against the sweep of flames from outside. And yet there comes to mind an instance where the persistent playing of a multitude of these infinitesimal streams of water upon the floors and beams of a brick building was largely instrumental in preserving the building itself and reducing to a minimum the damage to its contents. This was exceptional, but it was of great value to the owners, as well as assisting materially in stopping the spread of the conflagration. As for the fires within the buildings which have been stopped in their very incipiency, their number is legion.

Hence, the printer who occupies a few rooms or a few floors in a building, and causes his interests to be protected by means of automatic sprinklers, will not reduce his payments of premiums, probably, but he will render himself practically immune so far as concerns fire starting within his own rooms.

R. C. M.

OPEN-CUT TYPE AND OTHER THINGS.

EVIDENTLY the type designers and founders are moving in the right direction in many ways, for note that, among other things, one of the latest type-faces is advertised in part thus: "Its open cut prevents filling up of counters, and insures a sharp, clean impression even on very rough stock." This sounds well.

In these columns some time ago the writer advocated as large openings as consistent in all letters where there was possible trouble because of their filling up when running heavy ink. In some of the late black-faced letters the openings in the lower-case letters "e," "a," cap. "A" and some others are so very small in the six and eight point sizes that it is next to impossible to run them on rough stock and not have them print solid. I have believed right along that the designers could design type with an open cut and not lose the desired style. And the openings in the letters referred to above could have been made larger — in fact some of the letters are furnished in two styles, one with a respectable opening and the other with almost none.

While speaking of type designing, it will not be amiss to say that to my way of thinking these two styles of the same letters in a font of type are a nuisance. Of course these letters may be used advantageously at times, but the trouble in keeping the two kinds separate by dividing the boxes, or picking the one wanted out of a box of type, is more than the thing is worth. The type salesman will tell you what a great thing it is to have some of the letters made both fat and lean, "such nice lines can be made," etc. But suppose there happen to be none of these letters in the line being set; and isn't it just as probable that the line will not go in the stick when the thin letters are used, as that it will? In my opinion the great majority of printers will be better pleased if but one style of each letter is furnished with the fonts, and that one neat and plain.

If the typefounders will cut out all letters of a freakish nature of their new faces, they will often be saved the expense of making new characters after the type is on the market, and will give the printers type that will not soon become an eyesore. E. B. D.

SUGGESTIVE VALUE OF SPECIMENS.

LET the foreman take home your trade journals and read them at his leisure! Possibly he takes one or more — certainly he does if he is progressive and enterprising; quite likely you have from one to half a dozen others that he does not have and does not think he can afford to buy. But he is interested in each one, and if given opportunity he will read them all and compare and sift what they have to say, deriving from this process far more real benefit than if restricted to those which he felt able to pay for. He will find matters of interest to him, matters that spell money-saving to you by reason of new or simpler or speedier methods of production hitherto unknown in your shop, but fully practical and set forth by those who have experience of their merits and demerits. True, these you might see by your own reading, but you will find it of advantage that the foreman also has seen and understands the change or improvement which you desire to introduce. And many a hint that may have escaped your eye will be patent to him, suggesting difficulties overcome and experiences gained, of which you may reap benefits.

You have, too, no doubt, books theoretical and books practical upon matters of interest to the craft. Let him take these for as careful perusal as he will give them. Suggest those in which you think he might have especial interest. Explain such parts as seem difficult or obscure, and listen to his own observations — he may be nearer the truth than your earlier ideas were.

And have no fear of lack of interest on the part of other workmen. Allow them to read freely such of your trade journals and even books as they do not have for themselves, stipulating only that the periodicals be returned in good order and at the time agreed, that they may be passed to the next. A little judgment will keep the working force of a small shop supplied with technical literature of the best kind for nearly or quite the entire month, to the vast betterment of the interest displayed and the work produced by all, from the foreman to the office boy.

Nor would I stop there. I like to drop carelessly upon the desk or the tables at which patrons are wont to sit the artistic creations of typefounders, of paper dealers, of publishers of trade papers chiefest of all. Never tell me that the general public does not understand and appreciate the qualities that make for good printing in its technical and perhaps least obvious sense! Times without number have my visitors begged or sought to buy some particularly attractive bit of work setting forth new type or new shade or finish of paper; scores of copies of THE INLAND PRINTER have been borrowed for a day or a week. Orders, more than a few, have come because of desire to duplicate or adapt a taking folder or a striking advertisement. Now, none of these orders had been, as it were, premeditated. They came because the perfection of the printed sheet roused emulative thoughts and because with the thoughts came every incentive to immediate action — none to delay.

Possibly the captious will discover herein the germ of that "sordid commercialism" so ardently denounced and so openly worshiped by opposite groups of printers and of publicans; but I plead not guilty. Were there never an order from this display, I would still maintain it, and with equal pleasure. That orders come, does not detract from the pleasure of having these varied beacons of printing progress within one's constant view, nor does it militate against that pleasure if one who sees them with equal keenness of vision fails to purchase for his own. The pleasure of doing this is of itself reward enough, whether the recipient of the book or the brochure be the foreman or the office boy, a civic officer or an occasional caller.

Put before your workmen and your friends and customers the very best that is produced in the way of letterpress and plate printing. You will educate the one to a greater degree of skill and pride in the production of such work, you will educate the other to fuller appreciation of the beauty of the work you are producing. These latter will soon demand a higher and ever higher standard, but this will be met by the output of the men who are being trained consciously and unconsciously to a degree of skill superior to and hardly possible to be attained by those who labor without incentive and encouragement such as I have suggested. Educate your workman; make him feel that there is in his task far more than day's work and day's wages; inspire and strengthen him when he shows interest and capacity for learning. Thus may it come about that the loud-lamented incompetency of workmen shall be a thing of the past — a consummation most devoutly to be wished! R. C. M.

Written for THE INLAND PRINTER.

"CAN'T I HAVE IT RIGHT AWAY?"

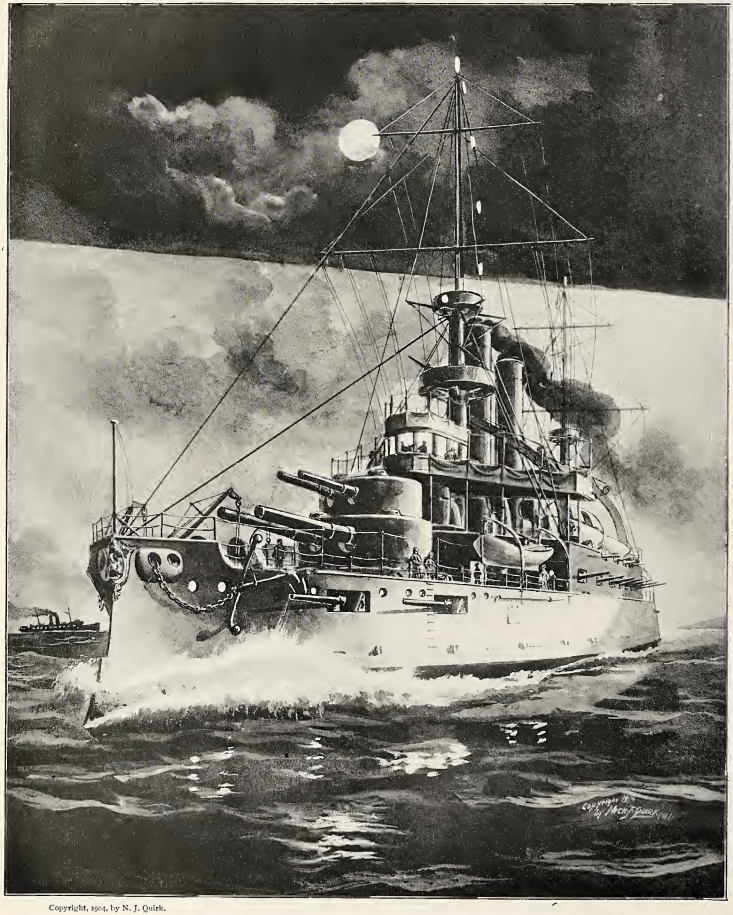
BY STRICKLAND W. GILLILAN.

I sat beside the estimator's desk one afternoon —
He hadn't had a smell of lunch, but said he'd "join me soon."
I know a very little of the art preservative
And hadn't a suggestion or a helpful hunch to give.
So there I sat and listened, in a meditative way,
To tales of woe, each ending, "Can't I have it right away?"

I didn't understand another syllable I heard;
The articles were Greek to me to which those men referred.
They talked about the kinds of type, the grades of stock and all,
Of picas, slugs and nonpareil, till I was like to fall
From weariness; and every man in leaving turned to say:
"I guess you understand me — and I want it right away!"

No matter what was wanted, if 'twas letter-heads or bills,
Or circulars to wrap around some anti-bilious pills;
No matter if the job would take a week or maybe more,
Or if the same job made him wait a half a month before.
Each patron turned with anxious look, while hustling out, to say:
"Oh, yes — I didn't tell you that I want it right away!"

"I s'pose it's human nature," sighed that printer-man to me,
"But I have yet the very first wise customer to see;
They wait until they're out of all the printed stuff they'd got,
And then come rushing in to be replenished on the spot.
They'll wait to give the order till the very latest day,
Then tear their hair and tell us they 'must have it right away!'"



Copyright, 1904, by N. J. Quirk.

U. S. BATTLESHIP KENTUCKY, UNDER SEARCHLIGHT.

Flagship Asiatic Squadron, under Rear-Admiral Robley D. Evans, U. S. N.
(Now coming home.)

THE MAN AT THE WINDOW

BY THOMAS WOOD STEVENS.

In this department critical comment on current books, magazines and other publications will be given from a literary, artistic and typographical standpoint. Material for illustration of works to be reviewed may also be desirable. Address all matters pertaining to this department to The Inland Printer Company, Chicago.

The Imperial Press, at Cleveland, puts forth a small book entitled, "About Book Making: an Address before the Rowfant Club in Cleveland, by George French." The edition is limited to 110 copies. The subject is considered in a rapid, logical review, with strong leanings toward the artistic phase.

This address, holding as it does to the generality, and speaking with clear and sincere force, has in it more of the author's real contribution to the craft than his larger volume, reviewed in the February number of this journal. Mr. French is not afraid of his own opinions; yet one can not refuse to admit that, when the subject is art, it is safer to speak in general terms. When the subject is bookmaking, few words are more welcome than those of Mr. French.

In the present work, the author takes up, after a quick survey of the past of printing, the real problems of the bookmaker. His chapter on the optical quality, founded, as it is, on good observation and clear thinking, is worthy of all attention. It does not argue the details of the matter, but gives briefly some of the causes of optical defects in printing, and suggests the remedy. In fact, the treatment suggests more than it gives; it pictures forth a section in a long treatise, involving figures and examples, and dealing with the question in a spirit of scientific research and proof. Such a work from Mr. French would be gladly received. But in it, as in the present book, an improvement in clearness will be noted when the author leaves off his habit of using the technical terms of pictorial art — terms which he handles freely in a limited sense and partial meaning that can not fail to confuse the reader, be he artist or layman; and which, we are bound to confess, give an impression that the author himself is not wholly clear.

Mr. French's remarks about the desirable harmony between format and literary motive are worth while. This matter has been so much written about and seems so self-evident on its face that nothing further should be necessary. In fact, we suspect that mere statement, writing the thing down, is of little value here. From the continued failures of the craft in this respect, it may be observed that examples, not advice, will do the work — if it is ever done. And teaching by example carries its own difficulty — the consequent curse of imitation.

As an example, "About Book Making" is not what one might be moved to call a vital force. It teaches little that is specially admirable; and this, we hope, is not because of an effort to harmonize the material with the author's literary manner. The presswork, while involving no special difficulty, is done in a workmanlike manner; the typographical design is neat, but not to be further characterized; the paper is of a fair quality. The cover is stamped rather carelessly with an ordinary *l'art nouveau* panel, which gains no distinction from its lack of harmony with the text letter used in connection; but this is an affair of externals — it has naught to do with what lies within.

* *

In all the work of the late Stephen Crane there was one quality that would not down: he had the trick — the ultra-modern trick — of surprising the reader at every turn; and when the narrative would not serve this purpose, he never scorned a resort to purely technical methods — startling phrases and violent dashes of color — to the devil for and with the means; the end was the thing. Now this is heroic treatment for a jaded taste. And further, it takes courage, for there must be a limit to the game, somewhere; this limit Crane did not live to reach.

But in his last book, "The O'Ruddy," which was finished after his death by his friend, Robert Barr, the reader is shown the difference between Crane and another man. Of that anon.

"The O'Ruddy" is the most romantic and the most enjoyable work of its lamented author. It is also inclined to sheer burlesque in more places than one; which, in a romantic book, can not fail to be a virtue, according to some lights. We resent the cutting of the scenes between the nurse and Peter, in Romeo and Juliet, even while we are enthralled with the affairs of the star-crossed lovers. The story of Mr. Crane's delightful gentleman, however, is practically without suspense in its love-movement, the hero being too irresistible.

O'Ruddy is left, at the death of his father, with certain estates in Ireland (of doubtful value, and heavily mortgaged already), a little ready money and some valuable papers belonging to the powerful Earl of Westport, who lives in London. These papers had been entrusted to the elder O'Ruddy while serving in France, and that worthy had never read them, chiefly because he could not read. So, as soon after his father's death as he decently could — that is, as soon as the best brandy was gone — the son of the house set out for London, to deliver the papers to their rightful owner.



ILLUSTRATION FROM "THE O'RUDDY."

Arrived at Bristol, he suddenly found himself "a young gentleman from the country"; he also found young Lord Strepp, son of the earl, at the same inn, and in the act of damning a waiter in language "that would have set fire to a stone bridge." That same evening O'Ruddy took up a quarrel with a redoubtable colonel, a friend of my lord's, and the next day defeated the gentleman in a duel. Also he met the earl, delivered the papers, was repulsed with scorn, and became the slave of the Lady Mary, who was the earl's lovely daughter.

Rapidly following these events he acquired a servant in the nature of a wild and flame-capped countryman named Paddy; another in the person of a highwayman of note, hight Jem Bottles; and made the acquaintance of the countess herself, who is a fine and picturesque termagant. This lady, undaunted by his fame as a duelist, attacked him violently, chasing him around a table in the common room of the inn; seeing a chance to escape, the O'Ruddy bolted; as he pertinently remarks, "The escape must have been a great spectacle, but I had no time for appearances. As I was passing out the door, the countess, in her disappointed rage, threw a heavy ivory fan after me, which struck an innocent bystander in the eye, for which he apologized."

It would be quite impossible to even suggest the O'Ruddy adventures on the way to London — or, for that matter, after

his arrival — in a review. He has as many and as daring escapades as the older heroes of Irish fiction, and has them faster. All goes well for some twenty-seven chapters, in the last of which he wins the consent of Lady Mary in a fine bit of comedy wooing, locked in with the lady while her family rages outside; and is let out by a little garden gate, with his only consolation "the remembrance of a little dab at my lips as I passed through, as brief and unsatisfactory as the peck of a sparrow." Thus ends Chapter XXVII; and Chapter XXVIII begins, "It was a beautiful day —"

This point, apparently, is the end of Crane and the beginning of Barr; for what follows is comparatively tame, and all that went before was wild enough to suit the most fastidious.

Considering the difficulty of the problem, Mr. Barr has done as well as one might expect. It was not his fault that the story itself, or rather the plot, was neither new nor uncommon. And that he be able to do more than complete the tale without noticeable inconsistency was not to be hoped. So the fine joy and travesty of the central figure ends with the winning of the lady's heart, the formalities in regard to her hand being entirely regular, and happening as in many another book of the same type.

"The O'Ruddy" is brought out by the Frederick A. Stokes Company, carelessly printed and supplied with one illustration, or a partially colored affair that passes for one; bound with a spirited figure stamped on the front cover. All standing as a fine example of a piece of printing that has neither charm of its own nor harmony with the literary motive; exactly the sort of performance that is ably crucified in Mr. French's book noted above; which saves further discussion.

* *

In "Gee-Boy," by Mr. Cyrus Lauron Hooper, of Chicago, John Lane publishes one more book which he is pleased to class, for advertising purposes, with Kenneth Grahame's "The Golden Age" and "Dream Days." The classification is evidently for revenue only.

It is true that the first half of "Gee-Boy" is devoted to a psychological study of childhood and boyhood; also that the author shows a fondness for the epigram and the periodic sentence, a precosity of phrase that might have found its inspiration in Mr. Grahame's rather elaborate style; at this point the resemblance ends. The latter half of the book has nothing in common with any classics of child life — the hero being grown up into an interesting, introspective man with a somber cast to his experience.

Even in the work which treats of the child, Mr. Hooper's aim is wholly apart from that of the work to which his book has been so graciously compared. Mr. Grahame seems never to deal with the psychology of the child for its own sake; he touches it only in its imaginative phases, and there chiefly for a sort of pageantry of effect. Mr. Hooper's book is primarily a study, wherein everything is sacrificed to enrich the curious portrait of the hero — boy and man — and psychological detail is furnished in vast quantities, as furthering this end.

The story itself is fairly simple. It begins with the child's first efforts to realize his identity — the problem of *I am me.* Follows the detail of his intellectual growth; the discovery of Fanfinx, the girl next door, whom he contracts the habit of loving. Up to the middle of the book the author spends all loving care in elaborating this strange boy — a melancholy figure, standing alone, renaming all things in a vain endeavor to bring them over into the world of his fancy, and eternally poring over the problems of life and the soul. Then events move more rapidly. Gee-Boy marries Fanfinx, being tricked to it, and the real girl of his love being tricked out of it. Fanfinx proves unworthy, scorns his poverty, detects him in his dream of poetic fame, and finally elopes with another man; in which reprehensible act she is very properly drowned. Gee-Boy wanders away, goes to many schools, and after twenty years finds himself in Paris, with the completed manuscript of a book in which he hopes to analyze the fate of the soul; this book he burns, since it fails to prove all that he had hoped. Then he enlists, fights in all lands where there is fighting to be done, and appears again in the reader's ken, this time in a Cuban battle, where he lies waiting under fire, and discusses psychology with his former tutor, who is a captain in the same circumstance. From this captain he learns the truth of Fanfinx's duplicity, and goes back to the real girl at last. This girl, as the reader might have guessed from her name — which is Ruth — had waited for him, and all ends as it should.

In all this the most enthusiastic reader will find difficulty in tracing a resemblance to the books which Mr. Lane so confidently declares are of the same ilk.

But considered for itself, Gee-Boy has many points of interest. The style is that of a man who does not trifle; it sometimes becomes heavy — even academic — but never uses words other than seriously. The advantage which the author secures from a careful exclusion of all except vital incidents, especially in the latter part of the story, is often sacrificed in an overelaboration of these incidents themselves. Structurally, the balance is not all it might be. But these are technical matters. And where is the book you would not like to edit, just a little, in order to bring it wholly to your liking?

* *

In the modern field of pseudo-historical romance there is no single writer with so much to his credit as Stanley J. Weyman. No one knows more perfectly the resources of the sliding panel, the mysterious influence of villains, the scornful heroine, and the sword-fight on the stairs; no one brings you up with a sharper gasp when the heroine disappears, or the hero finds that the papers on which his very life depended have been stolen. Some of Mr. Weyman's books have been romances in the best sense; tales in which the action never flags yet never falls from logical sequence; in which suspense grows from line to line and from chapter to chapter; and where men are brave and ladies fair and proud without losing the characteristics of living blood.

But his latest story, "The Long Night," published by McClure, Phillips & Co., shows in direful fashion the result when even so old a hand loses interest in the game.

The book is filled with the regular romance stuff. The plot is what it should be in many respects, cleverly tangled and filled with powerful forces in well-balanced struggle. The cast of characters is practically the same as that used in all the author's novels. But the vital spark that animated "A Gentleman of France" and "The Castle Inn" is wholly lacking. The machinery is the same, but it moves with a rickety wooden thunder that drowns the still small music of heartbeats.

The plot deals with an effort on the part of the Grand Duke of Savoy to take the free city of Geneva, in the year 1602. The Duke sends into the city a fakir and scholar, one Caesar Basterga, who is equipped with a scheme for bringing over the Syndic of the Guard. Then comes in the hero, a French student, who takes lodging at the house with Basterga. From this the tale winds itself up in witchcraft and treachery. The mad landlady in the top floor raves occasionally; her wooden daughter, the heroine, indulges in a series of senseless sacrifices; the hero threatens everybody at intervals, and the villain Basterga subdues them all with a flood of plots and quotations from the Latin poets.

At the end, the wicked Syndic is hanged; the mad landlady kills the villain by dropping an iron pot on him from the third-story window, and the hero saves the city by a fight in a stairway and an opportune dropping of the portcullis.

Altogether, the tale suffers even more by its sheer length — the stuffing of the action with nonessential materials — than from any other cause. One does not need much humanity in a work of this sort, but surely one has a right to expect that the action will move without impediment.

The book is embellished with sixteen illustrations by Solomon J. Solomon, which, without adding materially to the artist's reputation, have the distinct merit of illustrating the story.

* *

The publishers of *The Cosmopolitan* have just launched a new magazine venture called "The Twentieth Century Home." It is evidently designed for success, and seems to be attaining it.

While there are many magazines now in the field, or very near it, the editor claims for the new journal a special mission in the world. It is not to consider the home from an artistic standpoint, nor yet to fill its columns with matter that can have an interest only by its bearing on the lighter side of social life. It will not, the publishers imply, compete with *The House Beautiful* or *The Ladies' Home Journal*. In this there is space for gratitude.

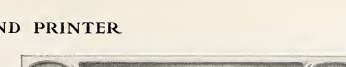
The peculiar quality for which the new magazine claims attention is its attitude toward household affairs; for here it will look at everything from the standpoint of science — or rather, science translated into popular diction. It will deal with the chemics of the kitchen, in words of one syllable; it will tell all about the economics of the home, without ever letting you know that you are reading anything deeper than a storiette. All of which, if it can but be done, is worthy in the extreme.

It would seem, perhaps, that the scale by which the editor measures the lines of life has its limitations. Nothing, he says, but science and truth. But both, he promises, shall be carefully sugar-coated. In a magazine of the name he has chosen, however, one might hope for something beyond the menu he proposes. It is in looking at such an enterprise that we are brought face to face with the ideals of art that are just now so much quoted and scoffed at — the prophetic rhetoric of Tolstoi and Morris.

These ideas, as they have been set forth by their inspired seers, may have in them some principles too extreme for practice. But they should have worked as a leaven — enough, at least, to color such a magazine as *The Twentieth Century Home* with at least a veneer of artistic effect, even if artistic feeling is lacking. For with all its virtues, the new magazine can not be called artistic, either in form or spirit. In this respect there is, of course, a chance for improvement in time. Typographically, its failure to attain distinction is not due to economy. The publishers have spared nothing, unless it may be said that they have not given a fair consideration to typographical opportunities. To make a magazine artistic, from the printer's point of view, is not so difficult a thing as to justify failure. In all problems of art the natural limitations of use and material are innate — to fail through them is error; but to produce an inadequate result through a mistaken idea of popular taste is not less reprehensible.

AN INDEX EXPURGATORIUS.

The man who marks or leaves with pages bent
The volume that some trusting friend has lent,
Or keeps it over long, or scruples not
To let its due returning be forgot;
The man who guards his books with miser's care,
And does not joy to lend them, and to share;
The man whose shelves are dust begrimed and few,
Who reads when he has nothing else to do;
The man who raves of classic writers, but
Is found to keep them with their leaves uncut;
The man who looks on literature as news,
And gets his culture from the book reviews;
Who loves not fair, clean type and margins wide —
Or loves these better than the thought inside;
Who buys his books to decorate the shelf,
Or gives a book he has not read himself;
Who reads for priggish motives, or for looks,
Or any reason save the love of books —
Great Lord, who judgeth sins of all degrees,
Is there no little private hell for these? — *Munsey's.*



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Punctuation.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

Pens and Types.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

Bigelow's Handbook of Punctuation gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

English Compound Words and Phrases.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

Punctuation.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

Compounding of English Words.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

Typographic Stylebook.— By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

The Orthoepist.— By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 180mo, $1.34, postpaid.

The Verbalist.— By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety; includes a treatise on punctuation. Cloth, 4¾ by 6½, $1.32, postpaid.

Vest-Pocket Manual of Printing.— A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

Peerless Webster Dictionary.— A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

Correct Composition.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

Proofreading and Punctuation.—By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typefounding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, $1.

Grammar Without a Master.— By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6½, $1.07, postpaid.

The Art of Writing English.— By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12 mo, $1.50.

Dates.— T. G. B., Pittsburg, Pennsylvania, asks: "Please tell me whether the year 1904 should, when spelled out, be nineteen hundred four or nineteen hundred and four." *Answer.*— I never spell it, but if I did it would be in the latter form. I know nothing of any particular fashion in the matter, though it may be that many persons do omit the word, and they may do as they choose.

A Plan of Reading.— C. G. K., Battle Creek, Michigan, writes: "Our plan in reading is for one reader to 'look over' first proof to eliminate typographical errors, etc., and then read the copy to another reader, who holds the proof. The first proof is then revised, and the matter is read finally in the page before going to foundry or press. What is your

opinion of that plan? How many galleys of ten-point leaded 22 ems wide ought two readers to get out in an hour?" *Answer.*—The plan seems cumbrous. It uses a proofreader's time for doing copy-holder's work, and that can hardly be necessary when the proofs are revised and afterward have a final reading. Close comparison on the first round of proof and copy, having the copy read to the proofreader by a good copy-reader, should be sufficient. Of course the first reading may leave some typographical errors uncorrected; it probably would, nearly always. But if that were not so, why have any other reading? It is very difficult to say how much work a reader should do. In fact, it seems to be just the right question to leave open for discussion. Please let us have opinions on the subject from a number of those interested. An address before the London Association of Correctors of the Press elicited the following answer in *The Printing World:*

"In Mr. Frank Colebrook's lecture on the reader's status there is at least one remark that betrays the amateur. Mr. Colebrook says: 'Ideal reading, it seems to me, is for the reader to hold the copy and let his assistant take the proofs; and then for the reader to go over the proof for the literals.' Mr. Colebrook does not say who shouts—the boy or the man. In either case the system is thoroughly rotten. If the boy shouts, the man, biassed by what he hears, gives insufficient weight to what he sees, and unconsciously consents to error. If the man shouts, the boy promptly goes to sleep, and placidly consents to everything; because the apparently simple process of giving full attention simultaneously with eye and ear is in reality very difficult, and expertness in it comes only after careful training. Dr. Mortimer Granville has pointed out that, with respect to seeing and hearing, mankind may be divided into two classes. He found out by experiment that some persons are more acute with their ears, others with their eyes; and that the ears and the eyes were very seldom of equal importance to the same person as gateways of knowledge. The corrector, however, must learn to coördinate these faculties; and, with most of us, this can only be done after a rather severe course of training. Hence the folly of entrusting so delicate a task to a boy. To shout to a boy is disastrous; indeed, a prudent reader will never suggest a single word, because the boy is sure to yield a too willing consent. It is a very natural failing. It is for this reason that the good judge or magistrate will not allow counsel 'to put words into a witness's mouth.' When the boy shouts from the proof, not only is the corrector biassed in favor of what he hears, but, in the case of bad copy, he can not travel as fast as the boy, and this inequality of pace is fatal to accuracy. I have made many experiments in this line, and have found nothing so satisfactory as the usual plan of letting the boy shout from the copy. I do not claim that this is a perfect system, but only that it is the best system that is practicable. I suppose that, to ensure the greatest degree of accuracy, proof and copy ought to be compared in every possible way; but such an ideal system would send up the cost of reading to three or four times the amount commonly recognized. Where extreme accuracy was required, I have known this system to be pursued: (1) Corrector compares copy and proof word for word; (2) boy shouts from copy; (3) boy shouts from revised proof, reader holding copy; (4) press reader compares with copy; (5) proof is finally scrutinized for press, with occasional reference to copy in cases of doubt. I have read Bibles, and other classics, by this tedious system, with results that have strikingly convinced me of the painful fallibility of the ordinary procedure. I say 'painful,' because it is really distressing to have found out beyond question that the system under which one is compelled to work is so imperfect, so full of snares and pitfalls. Employers do not make allowance for the imperfections of the makeshift system imposed upon the corrector by the exigencies of business, for the simple reason that employers are as ignorant in the matter as I was prior to my initiation into the art of reprinting the Bible with an approximation to absolute correctness, or as Mr. Frank Colebrook still is, in spite of his extraordinarily keen native intelligence. Experience teaches."



Photo by E. M. Keating.

ROUSING BRUIN FROM HIS LAIR.

A Style-Book.—Of the making of style-books there is no end. One has come to us from the Review and Herald Publishing Company, Battle Creek, Michigan, with a request for criticism. The letter accompanying it says that of course no claim of infallibility is made for it, which may be only another expression for the same feeling that might lead another to say, "Opinions differ." At least that is the uppermost thought on glancing over the work, for the points most prominent are the ones that are decided in a manner contrary to the critic's preferences. It may be that this is one of the beauties of the work; for it is most particularly for settling doubtful points of practice that a style-book is used. Of course infallibility in any respect is never a human attainment, and nobody ever did or ever will make a style-book that every other person who could make or use one would not wish to annihilate, rather than to praise, if the trouble were taken to analyze it.

This one seems very much like all the others in general plan and arrangement. Most of them are divided into certain sections much alike in subject, and the order of the subjects seems to be of slight importance, unless possibly for some local reason. Here the order is Capitalize, Abbreviate, Citations, Compound Words, Dates, Division of Words, Figures, Italicize, Letter Form, Lower Case, Punctuation, Quotations, Spacing, Spell Out, Miscellaneous.

The examples chosen with reference to capitalizing are especially left unaccompanied by anything like a rule, and for this reason it was well to give a great many of them. They are arranged in paragraphs, each of which indicates a fairly distinct class of analogous terms. The second of these is: "Names of officers of societies, when used in proceedings of such societies, as President, Vice-President, etc." It may be

that this would not mislead, but one person at any rate would prefer more accurate expression. The terms meant are not names of officers, but the titles of their offices. "New York City" is given, and it is common; but why? "City" is not part of the name. On the contrary, the form "the First Methodist church" is prescribed, when "Church" is part of the name. Titles of nobility are to have capitals "when referring to specific persons; as, the Earl of Surrey, the Prince of Wales, the Queen of England; but Victoria, queen of England, etc."

Some other way should be found for directing such a difference of form, if the difference must be had; actually naming a person, as in the last example, makes a more specific reference than any of the others.

There is a great temptation to dwell on this subject of capitalizing on such an occasion, because the reviewer has never seen a style-sheet that included every case that presents doubts; but probably no amount of dwelling on it will ever result in actual accomplishment of such inclusiveness. One thing sadly needed is a breaking away from the habit of following some leader, and an infusion of real reason, regardless of the mere fact that some other person has said the thing and has found other imitators. For instance, some style-card made some time ago had the direction, "fourth of July, but the glorious Fourth," and this has been copied by almost everybody since. It seems to be time for some style-maker to recognize the fact that the capital letter is demanded by reason in one of these cases as much as in the other, for the numeral word is never spelled out except in its use as the name of the holiday, which is the Fourth of July.

In this connection we may revert to the church instance. It must be this same copying that leads to the inconsistency there, for the rule, if not the example, as stated in this style-book, appears in many others. Here we have directions for Michigan Tract Society, etc., but First Methodist church. Reason, and even instinctive impulse, demands the same treatment for the last word of every such name.

Examples of such copying are found in other connections also. Such is the direction to follow the Standard Dictionary in division of words, unless otherwise instructed. The "otherwise" instructions might well be included in the work itself, at least in the matter of certain large classes of words, since no one can follow this or any other dictionary without making a special study of it, and often the proofreader will change even when the dictionary is followed, although the varying instruction has not been given. Two words in point are the Standard's conjunc-tive and disjunct-ive, a clear case of distinction without a difference.

The reviewer finds many things set down at variance with his preferences, but that is, of course, inevitable. Just two things are needed without which a style-card or style-book is almost worse than useless, and they are reasonableness and clearness.

TRITE QUESTION SPRIGHTLY PHRASED.

After the proofreader follows his vocation a year or two, he is not moved by other considerations than the "Style of the Office." But at times he is agitated because he can not reconcile tradition, common sense, and the office style; and at such times it may happen that he writes to a trade journal a pathetic appeal like this:

"Will you please take up and settle the vexed question of the proper use of capitals? It would be of great service to proofreaders could you work out some logical rules that might be practiced in all offices."

Of course, this is a very little thing. Possessed of enough wisdom of the right kind, one could dispose finally of the whole question between cigarettes. On this periodical's staff are writers qualified to grapple with and throw any subject at catchweights. Most of them are busy just now with baseball schedules and other vital matters, or I would turn this proposition over to them. As it is, I must even do my poor best to write an adequate answer, compressing it into the space of a page or so, although it really requires a volume of many pages. All the books I have ever read on the subject of capitalizing start out with the rule that every proper name must begin with a capital. It is a good rule to look at, but it does not always justify that presentable appearance by its use in the proofreader's work.

The question I suppose my proofreader friend had in mind, when he was moved to make his appeal, had to do with the perplexing problem of proper names used as adjectives. This I assume, because every proofreader every day spends time and wastes excellent profanity upon the inconsistencies that glare from this side of the capital letter question. We print, for example, india rubber, india ink, and paris green, but we dare not let the proof go through if it says brazilian diamonds or canadian mutton. Also, we refer to books bound in morocco and russia leather, but we use German metal where gold is too expensive.

When we travel we may carry a Gladstone bag, although we ride to the railway station in a brougham, and on such journeys we may wear a raglan overcoat, even though we have a Norfolk jacket underneath.

If we go hunting, our armament may include a Remington rifle and Colt revolver, even though we have a bowie-knife swung to our belt. At dinner we drink champagne and eat Dutch cheese from china plates. In some restaurants we eat little-neck clams in preference to Rockaway oysters. We drive over macadamized roads in sections where the Telford pavement has not been adopted. In the same Zoo we may find a Bengal tiger and a gila monster. Often, in labor disputes, there is much buncombe talked about the boycott, although the hall may be lit by Welsbach or Edison lights. Surgeons operate using listerine in performing Cesarean section. Over in France, where there are a few Pullman cars nowadays, they still kill major criminals with the guillotine. Even we printers are never certain whether we are using roman or Roman letter, although we invariably use italics; and we may use lining gothic in some shops, but there are others that purchase only lining Gothic.

Now, why is it? There is no answer. There is no general and broad reason for these variations, not even the one recently offered by an English contemporary, which assumed that "in those instances in which the lower-case letter gives us no shock, the origin of the adjective has sunk into comparative insignificance; while in those instances which seem to clamor for a cap., the sense of origin is predominant." This sense of origin varies so greatly that no rule can be based on it; and at best such a reason lacks point. Why should we forget Captain Boycott, Colonel Bowie, Lord Brougham and Sir John Lister; preserve the personal memory of the Duke of Norfolk and Colonel Colt; and be uncertain whether Lord Raglan's sartorial creation was a capital offence? Because Morocco is an insignificant state, and China sunk into innocuous desuetude, need we humiliate those countries, while exalting such obscure principalities as are answerable for Westphalian hams and Brie cheese? — the more as we eat frankfurters and limburger at schuetzenfests and drink burgundy and champagne at the same place where they sell Chianti and Rhine wine.

Possibly the best, because the shortest, way to a solution is to follow the German method of dealing with adjectives derived from proper names or otherwise. Long ago our Teutonic brethren adopted the invariable rule of printing every adjective with a lower-case initial. Even though it might savor of irreverence and cause thrills of horror to refer to a wicks rotary, a morse telegraph, or a hoe press — the latter has an agricultural sound, to be sure — at least the German method has the merit of removing the inconsistent appearance our own way produces.— *D. G. Moran.*



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BURIAL OF BUNNY.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

A PRINTER'S STEPPING-STONE.

To the Editor: DENVER, COLO., March 2, 1904.

Old-time "tourist" printers will recognize in the accompanying picture what has been the "stepping-stone" to "three squares and a bed" for many a tired printer after a long jump from K. C., St. Joe, or some other "river" town. It is the



THOMAS R. FISHER,
Seventy-five years of age, Denver Agent of THE INLAND PRINTER.

doorstep leading to the composing-room of the Denver *Republican,* and scarcely a printer, making the trip from either the coast or Missouri river, but whose foot has trod this stone step. Denver has ever been the oasis in the desert, and was never sidestepped by the tourist, and the *Republican* office was visited by all who "blew in" either to pass their cards or "show up" for a night's work. This particular stone step will recall visions of the days gone by before the machine robbed the craft of its romantic figure — the tourist printer. It has been in position for over twenty-three years, and if we were to compute the number of "soles" which have passed over this threshold there would not be enough ciphers in the magazine of this "mill" to express it. They have left their impress in what the poets delight in calling "imperishable stone," and this portal and the long stairs leading to the composing-room of the Denver *Republican* will be recalled by the survivors of the vast army of tourists of the "good old days," and reminiscences will at once be in order. It must soon go the way of the old, the worn-out servants of mankind, and what more fitting resting place could this relic find than in the Denver room of the Printers' Home at Colorado Springs, where the old-timers may be rejuvenated in its presence and their survivors worship at its shrine.

The old gentleman standing in the doorway is Mr. Thomas R. Fisher, an honorary member of local union, No. 49, who is now in his seventy-fifth year. He has from 100 to 125 subscribers for THE INLAND PRINTER in Denver and also carries a stock of cigars and tobacco at the various newspaper offices for the accommodation of the workmen. Mr. Fisher's first work at the case was at Lebanon, Ohio, in 1849.

C. E. PALMER.

TYPEWRITER CIRCULARS AGAIN.

To the Editor: SPRINGFIELD, OHIO, March 10, 1904.

I note a query in the Pressroom Department and a communication on the "Spacing of Typewriter Circulars" besides my observations dealing with the subject in the Composing-room Department. In view of the current interest in this line of work, I offer the following supplementary results of experimenting:

(1) Mr. Harley Barnes' note that the compositor must either set the circulars "solid," or spaced between lines either with nonpareils or picas, to preserve the imitation.

(2) The ribbon-face type of the typefoundry imitates only the Remington machine to-date.

(3) The typefoundry *does* furnish a printing-ink that matches the ribbon they also furnish. This eliminates the ink difficulty.

(4) The method I described in the March INLAND PRINTER, though the best at that writing, I have improved on, to wit: Instead of locking the silk between the sides of the form and the furniture next to it, carry the silk somewhat beyond the form on all sides and then run it down between furniture in the way described in March INLAND PRINTER. This prevents the edges of the form from cutting through silk after some five or six hours' running, and less blurring results.

With these additional precautions the trick is turned to the t. Of course, it is imperative that the minimum impression be used and that a square and rigid one, and a frisket carried. We are turning out circulars by the thousands for leading firms in this way and get the highest market price; therefore it is commercially satisfactory besides being the most expeditious and profitable.

EUGENE ST. JOHN.

THE BRITISH WORKMAN.

To the Editor: NORTHAMPTON, ENG., Jan. 26, 1904.

As an enthusiastic reader and ardent admirer of THE INLAND PRINTER, I should like to say a few words by way of protest to the pessimistic remarks made by H. W., of London, which appeared in your issue for January, as to the condition of designing and engraving in this country. Your correspondent is evidently a native of the "big village" from which he writes, it being a characteristic trait of many such natives not to "know where they are," and further than this, it is apparent that he does not know what he is talking about, and can not be overburdened with the faculty of observation, or he never would have made such a remark; it is a gross misstatement of fact, and as such is calculated to mislead the majority of your readers.

Although in England it may not have been so rapid as in America, yet I maintain that solid and satisfactory progress has been made, as is proved by the eulogistic notices and criticisms that have appeared from time to time in American trade journals, so that things are not in such a chaotic state as H. W. would have us believe, and I am fully convinced that greater progress would have been made but for two reasons: first, the inherent conservative and lethargic spirit which dominated, until recent years, British business methods, and secondly, the everlasting cry for cheapness — quantity rather than quality being the order of the day — so that really there was no

demand for anything above the commonplace. Therefore, it was not so much a question of talent, but the want of a little enterprise on the part of the manufacturer to spend his money and create a demand for something out of the ordinary. Now that such a demand has been made, I think it has been met by an equal supply of good work, and would say that it is going too far to make such a woeful wail as H. W. has done, and infer that, as regards designing and engraving, matters are practically at a standstill, a statement which is wanting in truthfulness and justice to those concerned.

Yours fraternally, WALTER J. BEEBY.

APPROVES A FOREMAN'S ASSOCIATION.

To the Editor: THREE RIVERS, MICH., Feb. 16, 1904.

A recent number of THE INLAND PRINTER contained a plea for the formation of a Foreman's Association, which should be, and in my opinion would be, indorsed by many, could the force of such an organization be brought to bear upon all working in this capacity. My experience as a printer, which in many respects has been similar to others who have learned this trade in one of the best country offices in the State and traveled from coast to coast working in the various branches, has given satisfactory evidence to me that such an association would be more valuable and more desirable, because more practical, than any other form of organized labor. The apprentice must be taught that success is not his until it has been earned — not bought by paying the price of a union card.

Never, perhaps, in our memory has the demand for printing been so great as it is to-day, and as this demand increases, in like manner is the customer becoming educated in the value of fine printing. Now, from what source do we expect the workmen of the future to come to meet this growing demand?

There may be various ways of attaining this desired end, and possibly great diversity of opinion may prevail as to the best method to employ. But I am sincere in the belief that this matter thoroughly agitated and discussed by the department heads is the only sure means of success. Sum it all up and it amounts to this: The apprentice is sadly in need of attention; not altogether so much from the employer as from the foreman in whose charge he is left. Give him better opportunities and consider him less as an errand-boy.

An association of foremen would eventually bring better and more uniform systems, more conscientious workmen and consequently less friction throughout the entire printing fraternity. ARTHUR AVERY.

SETTING ADS. ON THE LINOTYPE.

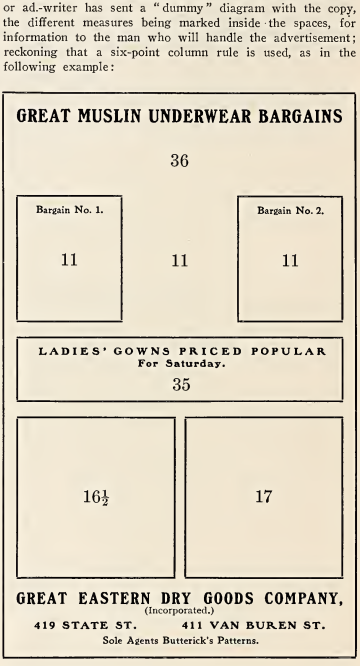
To the Editor: SEATTLE, WASH., Feb. 16, 1904.

The setting of advertisements on machines has become so universal among certain classes of newspapers that little is left to accomplish except minor matters in the production of the work.

The "sizing-up" of the copy is gained by experience, but to be sure that the advertisement will go in a certain size of type, the person in charge of such work will mentally "cast it up." After he is sure of the proper size of type, he will then start to mark out the advertisement according to a system. Few advertisements are marked out the same way. There are many systems of marking, but the one which is used most, possibly, is described below:

For roman, mark the matter "A," with the measure or measures the matter is to be set in. When matter is to be composed in roman with side heads or secondary heads in black, underscore those lines for black letter and mark the matter "B." Should you wish to "bring out" the introductory or special item in black type, mark the matter "C." For black figures mark same "D fig."

While many newspapers use a six-point column rule, others eight-point, some ten-point, and others twelve-point, the following will serve as an example for a 3-10 advertisement, which means three columns wide and ten inches deep. In "laying out" this example, it is considered that the merchant or ad.-writer has sent a "dummy" diagram with the copy, the different measures being marked inside the spaces, for information to the man who will handle the advertisement; reckoning that a six-point column rule is used, as in the following example:



The "dummy" is "laid out" for a pica border; pica space inside all around, leaving the inside measure thirty-six ems in width. The introductory matter will be set in small pica, and marked 36-C. The three spaces appearing below are marked 11. This copy will be marked 4-1. This matter will be set on a nonpareil machine, which carries but one measure, thirteen ems, so four nonpareils off of the slug, or indented to eleven measure, leaves two picas to be chopped off with the aid of the slug-cutter.

The full-width panel is marked 35-B on the copy, display being set in black letter, the balance in roman. The two panels appearing below will be set in small pica, according to measures on the "dummy" and marked 16½ and 17 ems, respectively, on the copy. The signature to be set in by hand on a plate thirty-six picas wide.

Two-point full-face rule is to be used on the panels, with four points on either side, with a nonpareil placed on each side of the central item, which makes the whole thirty-six picas in width. The last two panels are not quite equal in width. This is done to obtain the same space between the panels as the others appearing in the advertisement.

The longest Linotype slug being only thirty ems in length, the operator will set the thirty-six-em measure on two eight-

Modern Methods

of

Handling Freight and Packages



The Link-Belt Machinery Co.

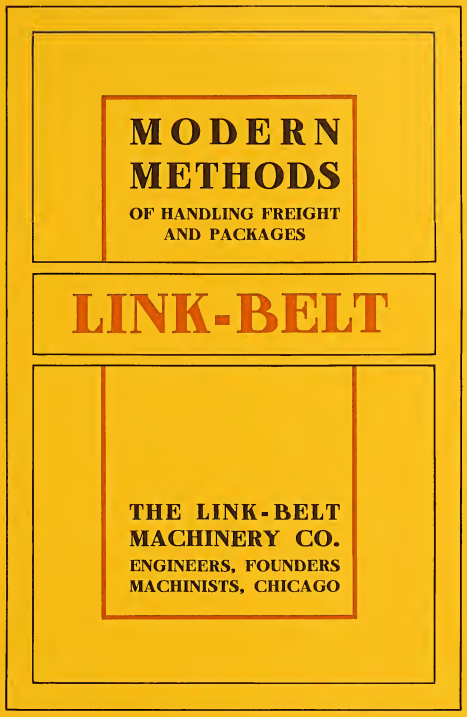
Engineers, Founders
Machinists, Chicago

Type arrangement for catalogue title page. Inland Printer Technical School

OPPORTUNITY

Opporchunity knocks at ivery man's dure wanst. On some men's dures it hammers till it breaks down th' dure an' thin it goes in an' wakes him up if he's asleep, an' aftherward it wurrks f'r him as a night watchman. On other men's dures it knocks and runs away, an' on th' dures iv some men it knocks an' whin they come out it hits thim over th' head with a ax. But iverywan has an opporchunity

Mr. Dooley



Type arrangement for catalogue cover page. Inland Printer Technical School

SO long as we love, we serve. So long as we are loved by others I would almost say we are indispensable; and no man is useless while he has a friend.

Robert Louis Stevenson

INLAND PRINTER
TECHNICAL SCHOOL

JOSEPH L. HARRINGTON

WITH
GEO. WARREN FURBECK
COAL
92 LA SALLE STREET
TEL. EXPRESS 431

CHICAGO

The Henry O. Shepard Company
Designers, Engravers, Printers, Binders

Artistic
and Striking Effects

120-130 Sherman Street, Chicago, Illinois
Telephones, Harrison 4230-4231

MADE TO ORDER
ENGRAVED
AND
RAISED
LETTER
BRASS
SIGNS

DALY SIGN CO.
ESTABLISHED 1890 R. E. DALY, *MANAGER*

Signs
GOLD AND SILVER
ON SHOW WINDOWS
MADE TO ORDER
SHIPPED ANYWHERE

115 CONTI STREET, MOBILE, ALA.

AMERICAN HOIST & DERRICK CO.

HIGH GRADE
HOISTING
MACHINERY

ST. PAUL, MINNESOTA

Oliver Crosby, President F. J. Johnson, Secy. H. S. Wood, Treas.
St. Paul. Chicago. New York. Boston. New Orleans. San Francisco

Examples of Composition
Printers' Specimens No. 2

IT may be proved, with much certainty, that God intends no man to live in this world without working; but it seems no less evident that He intends every man to be happy in his work. It is written: "In the sweat of thy brow," but it was never written: "In the breaking of thy heart."

JOHN RUSKIN

PROGRAMME OF JUNIOR ORATIONS OF THE CLASS OF NINETEEN HUNDRED & FOUR

MEMORIAL HALL
DECEMBER 20, AT
7:30 O'CLOCK P.M.

INLAND PRINTER
TECHNICAL SCHOOL

First Parish Church

Vesper Service

Sunday, January 25, 1903, 4 p.m.



Rev. Chas. F. Dole, of Jamaica Plain, The Gounod Quartette and Full Church Choir

Examples of Composition
Printers' Specimens No. 5

Song Recital

By Miss Lulu E. Pieper, Soprano
Miss Mary E. Webster, Contralto
Assisted by Miss Grace Barstow, Violinist
and Miss Maud L. Caldwell, at the Piano

Unitarian Church
Wednesday Evening, April 16th

1858-1903

RHIZOMIA

FOURTY-FOURTH
ANNIVERSARY



UNIVERSITY OF
THE PACIFIC
MAY 20, 1903

WELL and happily has that man conducted his understanding who has learned to derive from books a regular and rational delight. There are many consolations in the mind of such a man which no common life can ever afford, and many enjoyments which it has not to give. It is worth while in days of our youth to strive hard for this great discipline; to pass sleepless nights for it; to give up to it laborious days; to spurn for it present pleasures; to endure for it afflicting poverty; to wade for it through darkness and sorrow and contempt, as the great spirits of the world have ever done in all ages and all times.

SYDNEY SMITH

eens. You can always get any measure by doubling up the slugs. It is advisable to use an eighteen-em mold all the time, for you will never have to change for double-column advertisements. The only thing necessary with narrower measures is to change your assembler gauge and vise jaw and then "chop" the slug to the length wanted. Should you wish to set nonpareil to 7½ measure, mark the matter 11-1, and set the slug to chop off 5½ picas.

The operator can gain much time in his work by taking advantage of certain rows of keys on the keyboard. To "run down" the indention for 11-1, run down the keys on 1, 2, 3, 4, 5, 6, three times, which will make nine nonpareils; then run down two nonpareil quads.

To set fifteen-em measure matter of nonpareil type, mark same 22-2. It is not advisable in this instance to set one line of thirteen-em width and two picas on the other slug, thus chopping off eleven picas. It should be set eleven ems indention nonpareil on each slug. When the matter is being chopped, you obtain a purchase on each slug while cutting them. Then "double up" the matter. When matter is to be set wider than thirteen ems, or for two slugs, mark thus: For twenty-three ems wide, 6-2. The first figure used denotes the indention, the second figure denotes that it will be set on two slugs. To set thirty-four picas, nonpareil type, mark matter 10-3; five picas to be chopped off of the first and fourth slugs, and so on down through the matter; then bunch them in three slugs to the line; thirty-six-em matter, mark 6-3; thirty ems, 18-3; thirty-three ems, 12-3.

For four or five columns in width the system works the same, with this exception: Always place the indention figure first; 1, 2, 3, 4, 5, 6 or 7 denotes the number of slugs the matter is set in its width. Matter can be set nonpareils or picas from any late make of the Linotype. Where minion, agate or bourgeois quads are used, take enough quads and spaces from the machine and cast up a table of indention for your uses. Should you want matter set twelve ems from minion, mark same 2½-1, 2, 3, 4, 5, as the case may be. For brevier, an em and a nut quad make one pica; for twelve ems, mark same 1½; for eleven ems, 3; for nine ems, 6; regular thirteen-em newspaper measure being the width of the slug.

EDWARD W. STUTES.

THE FIRST TYPEWRITER TYPE.

To the Editor: ST. LOUIS, MO., March 1, 1904.

I herewith send you a bit of a curio, consisting of the proof of the first attempt to get up a font to print imitations of the typewriter's work, which I found the other day in rummaging of a newly invented engraving machine imported from Germany. The designs were drawn upon zinc plates, and the work of drilling was done by an apprentice, who with a tracing point had simply to follow the lines upon the pattern. As was hoped, the "new face" became popular at once, and countless tons of it were sold, and it is still selling well in its present twenty-first year. N. J. WERNER.

in the copy, we wish to have the engraving changed to represent a sprocket wheel, that being our present motor power to drive the Planter. To aid the Engraver in changing the Block, we have sent you a Sprocket wheel by Express. We think there will be

THE FIRST ATTEMPT TO IMITATE TYPEWRITING — 1883.

through my old files of typographic etcetera. While working in 1883 as specimen compositor for the old Central Typefoundry, Mr. James A. St. John requested me to get up a specimen from the faces the house produced which would closest approximate the print of the typewriter. This proof shows the best result I could get. Naturally, it was not satisfactory, and the idea was dropped for a short while until Mr. J. C. Blair, of Huntingdon, Pennsylvania, insisted upon Mr. St. John making another effort, as he was very desirous to have such a font. Mr. St. John then directed the foundry's type engraver, Mr. Gustav Schroeder, to make a design for the face, the matrices for which were then drilled by the aid

FROM W. B. PRESCOTT.

To the Editor: BALTIMORE, MD., March 1, 1904.

A correspondent in *The Typographical Journal,* whose effusions are captioned "serio-comics," recently unburdened himself of this:

Ex-President Prescott's articles in THE INLAND PRINTER, indicating laws of the International Typographical Union which should be (from the employers' viewpoint, presumably) repealed or amended, should have a counterpart in the *Journal,* wherein the rules of the employers might be treated in a like manner. It is a question, however, whether we could secure the services of some proprietor or typothetæ ex-president.

This may be a "comic" intended to please the union merry-merry, but it is grotesquely misleading in all its phases. The writer was evidently aware of this, as he fails to mention the laws referred to or controvert the arguments advanced. Not one of the union's laws affecting employers, which was attacked, is enforced throughout the jurisdiction; nor do the champions of organized labor ever "point with pride" to their existence. Whenever they are exhibited to the public gaze, the showman is some one desirous of putting the union to shame. There must be something inherently unjust in such regulations, and injustice should be inveighed against wherever found.

On account of the unenforceable character of the condemned laws, they are not of much moment to employers, though their very uselessness and gross impertinence serve to irritate that very important class. The real basis of opposition to the regulations is that, when enforced, they work injury to many members of the union; and a further reason is that they heavily handicap the union's representatives in dealing with employers whenever the measures are injected into the discussion. If they constitute a bulwark of typographical unionism or are regulations to be proud of, it is passing strange the officers and friends of the organization are not heralding their beneficences from the housetops. Though it is impolitic for them to say so, it's the proverbial dollars to doughnuts that union officials wish these same laws were in the limbo preserved for pestiferous things. Really, the serio-comic gentleman should enlighten his readers as to why union energy — so sadly needed for more important affairs — should be wasted in trying to maintain impossible and irritating rules which seriously misrepresent the true purposes of unionism.

This correspondent is doubtless master of much learning, but he seems to be somewhat deficient in his knowledge of recent craft history, notwithstanding the glibness of his utterances on such matters. Or, perhaps, he holds to the view that slavish adherence to and a mouthy advocacy of all the foibles of one side, in conjunction with violent condemnation of all the contentions and people in the other camp, is the supreme test of sagacity and loyalty. Happily, this ostrichlike method of viewing affairs, with its disastrous consequences, has seen its palmiest days in the printing trades. There is room for

freedom of thought and of speech, and there has been and is lots of it. Incalculable benefits have flowed from it, so let's hope the habit will grow as the years pass by. To revert to the correspondent's more or less scurrilous innuendo, if he were as well informed as he is flippant, he would know that in the "literature" of the Typothetæ there is no dearth of good, plain speaking to anti-union employers, and its publication in the Typographical Union's official paper would do more to advance the cause of unionism than some of the "serio-comic" correspondence that appears. To produce the proof would be wearisome, but at the moment one recalls the report of Chairman Greene, of the executive committee, to the last Typothetæ convention, and Mr. Cherouny's writings on the subject. It is a safe assertion that no union printer has ever attacked the citadel of the nonunion employer more effectively than has this employing printer, and his defense of unionism and explanations of how the unions fall into error have not been surpassed. Furthermore, this correspondent should know, if at all informed on the subject, that unionism has ever had warm friends in the Typothetæ whose words and deeds are not emblazoned in print. During all the years the union was being officially rebuffed or ignored by the United Typothetæ, there were men — even officers — coöperating with the unionists. To be strictly truthful, every one of the committees that sought recognition at the hands of the United Typothetæ had been appointed at the suggestion or as the result of encouragement from members of that body. All this effort had one central object — the inauguration of the nine-hour workday — and in that campaign there were employers who did as much for the reform as any member of the union. It would be invidious to attempt to name these men, but the active advocacy of nine hours by that stalwart Typothetæan, Col. Stearns Cushing, is remembered. Then, too, there are many publishers who have with voice and pen, and by precept, fought anti-union tendencies in the Publishers' Association. Within the last year, also, almost every "labor" journal in the country has printed portions of a paper written by a member of the Typothetæ as a defense of unionism. If memory is not tricky, some labor organization has had this same pamphlet printed for free distribution among union men. Let us concede for the nonce that employers are as mean and as small as the most purblind opponent would paint them, yet we have not heard any employer suggest that those who sought to change the policy of the Typothetæ and agree to the shorter workday had "sold out" or were actuated by unworthy motives.

Personally, the insinuation serves to cause the reflection that it is light and innocuous compared with what was hurled at me on another occasion. While a union official, a certain typographical union decreed that several persons were "unfit" to be members of the International Typographical Union. In my opinion, an injustice was being done the proscribed ones, and I came to the front for them with such vigor as to rouse the resentment of the union. Considerable money was spent in excoriating me, and many labor editors dipped their pens in venom and hurled abuse in the most approved fashion of the cult for several months. It is possible I was mistaken, and the criticisms may have been deserved, but I continued to insist on justice being meted out to the tabooed individuals. Had I not done so, it is among the possibilities the serio-comic correspondent would be without a card to-day, for he was close to if not among those thought to be "unfit." Then he understood fully that one might uphold what he believed to be right in the face of misrepresentation and contumely, and even of threatened financial loss. It is strange that he can not comprehend the same motives being dominant now.

W. B. Prescott.

A WISE PRINTER.

I simply will not attempt to do business without The Inland Printer coming to me regularly.— *Terry Simmons, Marseilles, Illinois.*



BY JOHN M. LARKING.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Vest-pocket Manual of Printing. 50 cents.

Modern Letterpress Designs.— A collection of designs for job composition from the *British Printer*. 60 cents.

Contests in Typographical Arrangement. Volume I, containing 230 advertisements, submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 40 cents.

Title Pages.— By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints — Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, $2.

Twentieth Century Cover-designs.— Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. $5, prepaid.

Plain Printing Types.— By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

Correct Composition.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.

Hints on Imposition.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. $1.

Occasionally for economy's sake it may be necessary to use the same type form for both cover and title on a booklet, but the rules of usage, based on grounds of expediency and good taste, that govern the bound volume apply equally well to this class of printing. It is very obvious that the same type form should not be used, neither would it be fitting, both as a stamp on the outside cover and as a title-page within. The type necessary to make a strong and legible impression on a cloth cover, in dark shades perhaps, would be too coarse to make a pleasing title on smooth white paper, while, on the other hand, type suitable for an attractive title would be weak and ineffective as a cover-stamp. This condition applies to booklet work in a lesser degree, as cover-papers are usually heavier and of a coarser and rougher texture than the paper used for the inside. It is very important nowadays that the compositor appreciate the type needs of paper, on account of the infinite variety of grades, finishes and colors on the market, and a type-form heavy enough to suitably impress a rough, dark-colored cover-paper would not be fitting if reprinted as the title-page. The wording of the cover should be simple, preferably the title of the book alone, leaving all the lesser explanatory details for the inside title, but even where the same copy is used for both cover and title, it should be set twice — in heavy type with rule borders or other ornament, if need be, for the cover, and in a plainer and simpler fashion for the title-page. A page is shown (Fig. 1) that was used for both cover and title. Set in a strong, rugged type entirely

suitable for a colored cover-paper, and in an elaborate style proper for the outside, where advertising attractiveness should be evident, it makes a very coarse and unlovely title-page. On account of the many lines, it could have been made more effect-

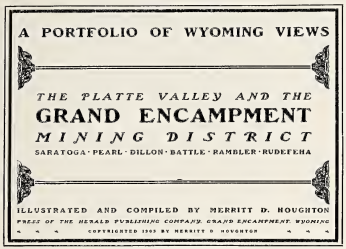


FIG. 1.

ive by better display, the "Grand Encampment Mining District" being the main feature of the page, but the great fault lies in using the same form for both cover and inside title. As reset (Fig. 2), by cutting down the panel arrangement to a single-rule border and using a type-face more befitting a title, proper display and shapeliness have been combined, and the result is a page that gives due prominence to the main words and shows a proper title suitably arranged. A page in capitals is not always desirable in some classes of printing on account of a stiffness in appearance that is not found in the more legible lower-case, but they possess a dignity and decorative attractiveness that render them entirely suitable for title-pages and other forms of printing of a more formal character, and where the element of catchiness is not the prime consideration, but distinction and grace are essential, they can be used with entire assurance of their appropriateness.

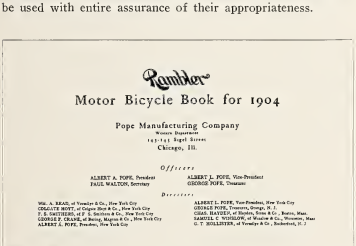


FIG. 3.

IN Fig. 3 an embarrassment of names militates against the best appearance of the title-page shown. They do not properly belong there, and it is rather an imposition to require the compositor to evolve an attractive page with such an encumbrance. In this page the display is controlled by the cut "Rambler," which enforces a certain restraint on the composition in order that the subject word will dominate the page. Although this restraint has been observed with the title proper, which would make a sufficient and attractive page without the names, the latter spoil the page by competition with the actual title. This list of names is not of pertinent interest to the prospective purchaser of a motor bicycle, and should have been relegated to another page. They particularly spoil the page by the disproportionate width of the double column in comparison with the lines above, making the page unshapely and bottom-heavy. By reducing the names one size and putting them in a single column, as shown in Fig. 4, they are placed in the secondary position that is their due and permit the title lines to assume the dominant position that is essential in a correct advertising title-page of this description. Possibly the measure of the name columns on Fig. 3 is the width of the following pages of the booklet. It is not necessary to make the title-page of the same measure as the other pages, and it is often a detriment to its best appearance to so arrange it. Sometimes a desirable line can be used on a title-page by increasing the measure one or two picas, and as it is a poor rule that does not work both ways, if a title can be set in less space there is no reason for spoiling its appearance by spreading out part of it to the full

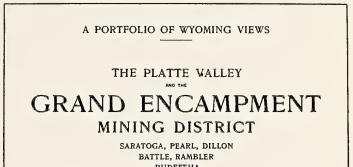


FIG. 2.

measure, especially the lower part, which should be less wide than the lines above in any normal composition. With this exception, Fig. 3 is a neat and attractive setting and Fig. 4 is only an improvement so far as the arrangement of the names is concerned.

THE business card has always been a field for much ingenious endeavor, and while the results sometimes have not justified the time and worry spent upon them, the possibilities in the way of unique and attractive arrangement render them an interesting form of display. The quantity and shape of the copy furnished for a card very often proves a deterrent to the best efforts of the compositor, and it is in the nature of a triumph and a source of much personal satisfaction to effectively transmute into type an unsatisfactory or excessive bit of

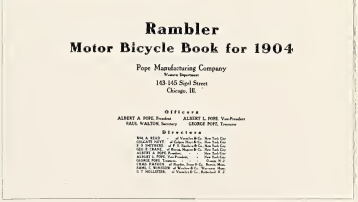


FIG. 4.

copy. Fig. 5 is an example of misguided effort in display. At the same time, the plan is good; but by failure to contrast the lines sufficiently, either by size or design, and by the mixture of sizes and kinds nothing is distinctive, in spite of the

effort to make it so by ingenious manipulation of the type. In the first place, the displayed repetition of the word "sign" is unnecessary, as the business is indicated in the firm name. By using a type for the word "sign" that contrasts both in tone and design with the rest of the type on the card (Fig. 6)



FIG. 5.

it attracts instantly, which effect is aided by the white space, separating the card into easily read divisions, and by the rest of the type on the card being very much smaller, except the firm name, thus doing away with the confusion and competition of the type arrangement on Fig. 5. A card of this description is valuable chiefly on account of its advertising attractiveness, and is preserved sometimes for reference. In this event it is important that the name and business should be very evident in order that the association between them should be an easy and natural mental process, not a painful effort and puzzle. The side panel is an excellent way of disposing of matter on a card, preventing confusion and setting forth in a distinctive way the type enclosed. The art of display means an understanding of the value of contrast and can be obtained in several ways. Contrast of large and small sizes, heavy face and light face type, or by two faces of contrasting design, as in Fig. 6, are some of the methods of giving the necessary effect. White space is also a valuable factor in display, and Fig. 6 illustrates its value in making type display more clear and legible.

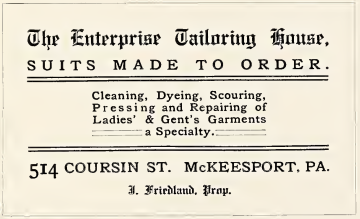


FIG. 7.

CONSISTENCY and uniformity are considerations that have an important bearing on the good appearance of printed work, and require much forethought and specific instruction, particularly in the larger forms of commercial printing, such as catalogues and booklets. In smaller work of single displayed pages the compositor can generally observe this desirable rule of consistency, as instructions do not usually interfere, except when sizes and styles are marked. A rigid adherence to this rule is not always expedient, but it is a safe one to follow. It means the use of all capitals or all lower-case, the avoidance of using together dissenting type-faces, which does not mean contrasting faces, and the non-mixture of letter-spaced words with those normally spaced. This last does not apply to catch-lines and unimportant words which, letter-spaced, improve the general appearance of a page without in any way destroying its harmony, but only the larger display. Figs. 7 and 8 show a comparison illustrating these strictures. In Fig. 7 two faces have been used that dissent but do not contrast with each other. A letter-spaced line is used in conjunction with one normally spaced, and capitals and lower-case both appear. In Fig. 8 lower-case has been used throughout, the letter-spacing eliminated by rearrangement and a line used that contrasts in tone or color but agrees in shape and design with the other type used.

ONLY in some lesser points does Fig. 9 err as a title-page. It is shapely and the margins are sufficient for the purpose of distinction. The errors noted are the use of three different



FIG. 6.

type-faces, the regular spacing of the lines, and the lesser fault of using capital and lower-case lines together. This last is not altogether wrong, even in title-pages, as in some instances a lower-case line is necessary for good appearance, which should not always be sacrificed upon the altar of consistency, although it is conceded that whenever possible all capitals or all lower-case should be the dictum for the more pretentious forms of job composition. But in this case the difference between a capital and a lower-case line is so marked that an adherence to this rule of good taste would have been beneficial. As reset (Fig. 10), one series and all capitals have been used, and the lines clustered in three divisions instead of the nearly equal line-spacing of Fig. 9, avoiding the monotony caused thereby. White space is just as efficient as dashes in indicating separation, and their elimination helps the emphasis of the different clustered parts of the title. In display, the compositor should be careful and include in the line emphasized all of the words necessary for a complete understanding. In Fig. 9, the last display line is incomplete, and should read "Portraits of Oklahoma's Representative Men," as shown in Fig. 10,

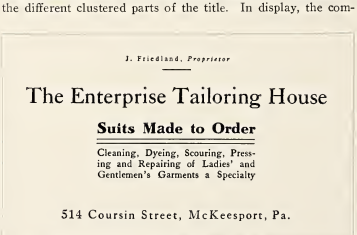


FIG. 8.

OKLAHOMA

AT THE

Louisiana Purchase Exposition

Illustrated Souvenir
Volume of

The Resources of the Territory
STATISTICAL, HISTORICAL and BIOGRAPHICAL

Also an Appendix with the Portraits of

Oklahoma's Representative Men

OFFICIALLY COMPILED AND EDITED BY A CORPS OF ABLE WRITERS

FIG. 9.

The meaning or intent of the copy should not be perverted for the sake of convenient arrangement. In Fig. 9, the top and the two italic lines were in red. In Fig. 10, the top line and the line "Resources, etc.," would be sufficient in color. Cheltenham capitals are beautiful and in every way desirable for title-page composition, but their best appearance is lessened by the lower-case lines and other faces used. If the series was complete enough, capitals should have been used throughout, as shown by the resetting. This consistency in type treatment will insure work that has the faculty of wearing well, so far as appearance is concerned, which the page set in two or three unrelated type-faces never can possess.

BULLETINS OF THE UNIVERSITY OF SOUTH DAKOTA

Announcement
OF THE
College of Music

PUBLISHED BY THE UNIVERSITY
VERMILLION, S. D.

FIG. 11.

QUARTERLY SERIES II, NO. 4
FEBRUARY, 1904

ANNOUNCEMENT OF THE COLLEGE OF MUSIC

BULLETINS OF THE UNIVERSITY OF SOUTH DAKOTA

PUBLISHED BY THE UNIVERSITY
VERMILLION, S. D.

FIG. 12.

One fault of Fig. 11 is the common one of placing equal space between the different statements on a display page. The mechanical side of the compositor's work demands precision and exactness, which perhaps unconsciously influences that part of his work upon which his knowledge of proper type arrangement bears. This is very often shown in panel designs, where if the bottom line is two picas away from the bottom rule, the top lines must be the same distance from the top,

lassical High School

Class
Supper

1903

June Twenty-Fourth

FIG. 13.

CLASSICAL
HIGH SCHOOL

CLASS SUPPER

1903

JUNE TWENTY-FOURTH

FIG. 14.

regardless of the fact that the top line may be three or four times as large and should be nearer the center, for the decorative reason that the larger mass should be nearer the center. Fig. 12 shows the same matter rearranged and set entirely in capitals. One error corrected is the placing of the subject line where it belongs, near the top instead of below the center. In a simple title-page, some dependence is placed on the long-and-short-line arrangement for a pleasing appearance, and its value is shown by a comparison of the two forms. This change and the uneven divisions of white space increasing from top to bottom are the two means of improvement shown in Fig. 12 over Fig. 11. Capitals are very appropriate for a page of this kind, or any educational printing, and the use of them throughout is in obedience to the rule of consistency that deprecates their use with lower-case lines on the same display page.

As an example of design, Fig. 13 is deficient in unity. It might be described as "spotty." The different lines do not

OKLAHOMA

AT THE

LOUISIANA PURCHASE
EXPOSITION

ILLUSTRATED SOUVENIR
VOLUME OF THE
RESOURCES OF THE TERRITORY
STATISTICAL, HISTORICAL
AND BIOGRAPHICAL

ALSO AN APPENDIX WITH
PORTRAITS OF OKLAHOMA'S
REPRESENTATIVE MEN

OFFICIALLY COMPILED AND EDITED BY A
CORPS OF ABLE WRITERS

FIG. 10.

appear to have any relation one with another. All the value of the border is lost by the type arrangement, which puts the white space in the wrong place, destroying the integrity of the design, in place of emphasizing it, as it would be if placed between the type and border, as in Fig. 14. Unless a panel-design has sufficient matter to fill the space inside, the margin between type and rule should be more than the white space

"C. B. W." IGNITION DYNAMO

THE IDEAL SPARK GENERATOR FOR HYDRO-CARBON ENGINES

Will Eliminate Primary Batteries
Suitable for JUMP and WIPE Spark Ignition
Belt or Friction Drive

MAY BE USED FOR Charging Storage Batteries, Lighting Lamps and for all Experimental Purposes

"STA-RITE" SPACE 230
CHICAGO AUTO SHOW FEBRUARY 6-13, 1904

CUSTER BEAM WORKS
MANUFACTURERS
2057 N. MARSHALL ST.
PHILADELPHIA, PA., U. S. A.

Fig. 15.

between the type lines. Otherwise it loses the appearance of unity, as in Fig. 13. The use of a Roman initial with a text letter is not in good taste, because they are inharmonious, and a single line in lower-case is scarcely strong enough to be preceded by a large capital. The long panel is not correct, because panels within or near each other should agree in shape. But the chief error in Fig. 13 is the faulty arrangement whereby the integrity of the type lines making up the design is destroyed by the placing of white space in the wrong place — between the type lines instead of between type and border. The resetting (Fig. 14) shows the desirable gain in coherency caused by placing a wide margin of white between type and rule.

As an example of inefficient display, Fig. 15 does not require any extended analysis or description. It simply shows



Fig. 17.

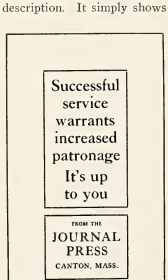


Fig. 18.

how nothing is gained by trying to display everything. It may have been set under specific instructions of the customer, who perhaps derived his ideas of display from a typefounder's specimen book, and indicated the size and style of type for each line. This method of preparing copy relieves the compositor of much inventive worry, but the result is not always a displayed advertisement, but usually a conglomeration of sizes and styles. If the setting is the compositor's effort, it denotes inexperience, to say the least, and Fig. 16 shows how little emphasis of the main words coupled with the name of the manufacturing firm is sufficient to turn the matter into an attractive ad. Fig. 16 did not take any longer to set than Fig. 15. Generally an appreciation of right display enables the compositor to select the salient feature, a suitable type-face for it, and to proceed with certainty and dispatch with the completion of the ad., while the uninformed man is confused and puzzled by his inability to recognize the fact that only one thing can properly be displayed in the same ad. and that an attempt to display everything displays nothing.

A title-page is shown (Fig. 17) that is reminiscent of typographic styles a decade or more ago, when the lower-case line was taboo in displaywork, and style meant a variety of type-faces on one page. Anything to be read and remembered should be set in lower-case, especially a phrase of half a dozen words or more. One or two words may be displayed very effectively in capitals, but longer statements in advertising are more pertinent in lower-case. The reason is that all reading

"C. B. W." IGNITION DYNAMO

Will eliminate primary batteries. Suitable for jump and wipe spark ignition belt or friction drive. May be used for charging storage batteries, lighting lamps and for all experimental purposes

The ideal spark generator for hydro-carbon engines

CUSTER BEAM WORKS
MANUFACTURERS
2057 North Marshall Street
Philadelphia, U. S. A.

"STA-RITE" SPACE 220
Chicago Auto Show, Feb. 6-13, 1904

Fig. 16.

matter is in lower-case, and the eye, accustomed to its use, perceives readily and easily that which if set in the little-used capitals would be read with difficulty. Another reminiscent feature of this title is the rule placed anglewise in the top and bottom corners. It must have taken some little time to do this, and the net gain in effectiveness is not enough to warrant the time used in adding this vagary. In resetting this page (Fig. 18) the cut has been omitted, although it may have some local significance not apparent to the outsider, because it detracts somewhat from the display on a small page. The copy otherwise has been followed literally, although we think the phrase "It's up to you" is inexpedient and unnecessary. It should be implied rather than expressed. The resetting is not so refined, perhaps, as the copy, and may not be so interesting from the mechanical standpoint, but it gives fuller expression to the thought. It is only one of many ways in which good display could have effected this end in an economical and efficient manner, and is not necessarily the best way. It is simply an illustration of the value of lower-case in display. The panel arrangement is one that adds to the effectiveness of a design by the white space between the rules. It enhances the appearance of the type matter in the same manner that a deep mat or picture-frame helps a picture — by setting it apart. If this white space had been equally divided by placing the inside panel rule half way between the type and outside rule, this effect would have been lost. All the space should be either between the rules or inside both rules next to the type.

No appreciation of correct display is shown in Fig. 19. So many lines of nearly one size and their even separation entirely nullifies in an equal degree correct display and good appear-

ance. There is no distinction where everything is equally large. It is only by type contrast that we can derive any value from display, and the type used should be either all in one size large enough to be readable and arranged in compact paragraphs instead of scattered up and down the page as shown, or some line should be made emphatically large and the rest small in order that the eye may at once see the salient feature of the page without being distracted by conflicting lines. The fault of Fig. 19 is it is neither one thing nor the other. Neither a display title nor in the simply arranged one-type and one-size style. As this happens to be a title in which the advertising element is important, it is very evident that "Gas Appliance" is the line to be featured. It is the line that appeals to the reason, and if the reader is sufficiently interested to inquire further he will find what he wants even if set in nonpareil.

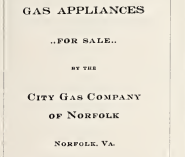


FIG. 19.



FIG. 20.

It is a mistaken idea that all lines on a page must be large in order to be seen and read. One thing at a time is all that the eye can see with clearness and attention, but it can read the smallest type with ease. If a person is interested in gas appliances, it is not necessary to tell in large type where he can procure them. On the contrary, both good appearance and common sense would suggest some arrangement like Fig. 20. We appreciate the fact that this sense of type proportion is not always inherent in the compositor and he is sometimes confused by the confliction of lines demanding, in his opinion, display, and the desire to do justice to all results in a composition entirely featureless, like Fig. 19. By apparently sacrificing and subordinating part of the matter, he will not only help the general appearance, but give more distinction to the lines set in the smaller type by virtue of contrast. In Fig. 20, the value of white space is shown by the separation of the matter into clusters instead of spreading it over the page, as in Fig. 19. Spacing and proper selection of type sizes are the two elements wanting in Fig. 19, and both errors have been corrected in Fig. 20, and a comparison of the two designs shows the great value of both. In ordinary practice, title-pages are infrequent enough and at the same time important enough to warrant some study and thought, and it is a good plan if possible to proceed with the composition of the book, leaving the title-page until a more complete understanding of the requirements of the work and its title is attained. Or some suggestion will come, perhaps, that will enable the compositor to arrange his title in a more fitting manner than if done at first, before time and opportunity have given him any chance to properly interpret its import.

BEST TECHNICAL JOURNAL ON EARTH.

I find your magnificent journal a great help in all departments of my business — in fact, could not get along without it. Notification card that my subscription had expired received at 2 P.M. this day, and I hasten to renew to the best technical journal on earth.—*W. D. Sowell, Brewton, Alabama.*



BY WM. J. KELLY.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, $15 — now reduced to $10.

A CONCISE MANUAL OF PLATEN PRESSWORK.— By F. W. Thomas. A complete treatise on this subject. Pamphlet, 32 pages, 25 cents.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

ATTENTION is called to the fact that unsigned communications can not be noticed. Signature should accompany communications, not necessarily, however, for publication, but merely for identification.

PRINTING ON CELLULOID AND ALUMINUM.— H. W. C., of Rochester, New York, writes: "I am desirous of knowing how printing of celluloid and aluminum is done, and if you have written a book or any matter on this subject, I would be pleased to hear from you." *Answer.*— Information covering this kind of printing has been often given in this department. Look up some of the back numbers of THE INLAND PRINTER and you will find what you are inquiring about. Write to your inkmaker for the proper inks for printing on celluloid and aluminum, and make ready the form in the usual hard-packing manner and there will be little difficulty in the rest.

A CRITICISM.— H. B. S., of Burlington, Vermont, writes: "Please find enclosed samples of my half-tone work. What I know of half-tone work I have picked up myself with the aid of THE INLAND PRINTER, which I read from time to time. I have never had any one's criticisms on my work, so please give me yours." *Answer.*— All of your specimens show you to be a studious workman. While some of them lack strength of detail, such as the illustration of "The Little Blacksmith," "Commodore Macdonough" and "The Battle of Plattsburgh," still there is no lack of harmony in what you have produced. The bust half-tone pictures of Junius E. Mead and Russell S. Taft are quite creditably executed; individual effort, properly directed, is sure to make a success of almost anything determinedly undertaken. Keep right on, but exercise a little more courage in undertaking your make-ready for illustrations with much detail. You have the correct idea, judging from the specimens sent.

INK THAT WILL NOT OFFSET.— F. W., of Columbus, Ohio, says: "Please tell me in your Pressroom Notes what is put in

ink to keep it from offsetting. Some pressmen run solid half-tone cuts on big catalogue work without slip-sheeting or off-setting, and stack it up. Please tell me how they do it." *Answer.*— Every reputable printing-ink maker keeps in stock such ink. Pressmen, as a rule, have little to do with mixing into printing-inks anything to prevent offsetting. Almost all good black book ink is compounded at the factory and contains just the right degree of "tack" and drying quality. When using any kind of ink, only a sufficient quantity should be carried on the stock to secure full color; or just as much as the surface of the paper will quickly absorb and then appear dry. If you have been reading this department with any degree of attention, you must have noticed many suggestions regarding "doctoring" up inks for special purposes. In such a case as yours, a careful use of a varnish made of old boiled linseed oil and dammar varnish — equal quantities of each to the formula — has been recommended.

Card Stock Mottled.— C. C. C., of Boston, Massachusetts, has sent a sample of ten-ply cardboard blank, the inside of which is filled with lumpy wood-pulp sheets of paper, the top and bottom sheets being of better grade and coated quite indifferently. The printing is in deep solid blue. Regarding this sample, the following is written: "In printing a blue on a coated cardboard, the first printing did not cover perfectly, so the blue was printed a second time. When the color dried out, it was mottled, as you will notice by sample sent you. We should be exceedingly obliged if you could send us information that would throw some light on the subject and explain its cause." *Answer.*— What you term mottling in the present case is not mottling at all, because the blue ink is printed sharply and uniformly on the stock. The cloudiness apparent on the printed stock is caused by inequality in the thickness of the several wood-pulp sheets used as "fillers." Extra strong impression develops these defects in the printing, which are more glaring in effect in intense depth of colors than when tints are employed. If you will examine the clear stock before printing, you will be able to discover the irregularity of the surfaces by "shiny" spots all over the card. These bright or glossy spots are produced by the plating machine used in the cardboard manufactory. This is a natural fault where inferior stock is used as a cardboard filler. There is nothing that can be suggested to prevent these spots appearing after they have been printed over with a solid plate and the ink has dried.

Half-tone Presswork.— M. W. N. McE., of Woodstock, Ontario, writes as follows: "Under separate cover I am taking the liberty of forwarding you a copy of *Rod and Gun in Canada*, a monthly magazine published at the Review Company's job department of this city, and would ask your opinion on the presswork of same, particularly of the half-tones. Our client expressed himself as dissatisfied with the cutwork, particularly the frontispiece; the cuts were furnished by our client. Your opinion regarding the work will be greatly appreciated by a lifelong subscriber." *Answer.*— How any person of artistic taste could find fault with the presswork on the magazine, which is delightfully made up of beautiful and interesting views, is incomprehensible. In carefully examining the frontispiece and other half-tone cuts on seven pages of the magazine, little fault can be found with the quality of the presswork, for it is carefully clean, and the black of splendid color. What we find fault with is the almost total lack of artistic detail in the execution of the half-tone plates themselves. The deep shades are too black for legibility, while several of the human faces look like silhouettes. Where a passably good cut appears, such as "The Wabesee Rapids," the pressman has shown considerable skill. The very worst feature of the magazine seems to be the abominably bad machine composition shown throughout the text of the work.

Trouble with Numbering Machines.— C. W. S., of Worcester, Massachusetts, writes as follows: "Although a reader of your column about fifteen years, this is my first appeal for assistance. On a recent coupon job, in which two five-wheel numbering machines were used, set horizontally, we experienced quite a little trouble by the fifth wheel of the machines not taking the ink. We laid it to the blank or "No." springs being higher than the figures, thereby keeping the rolls from them. The press used was a Golding with three form rollers, and the ink used was $3 lake blue. Is there a remedy for this, without changing the position of the form?" *Answer.*— Difficulties of this kind are often remedied by using roller trunnions of larger outside diameter on the roller journals, placing the larger ones on the off ends to the numbering machines. Where different-sized form-roller sockets are not furnished with the press (and they should always be) then use a chase bearer or a piece of wooden rule for the same purpose. Underlay the bearer or rule so that it will slightly incline the "dip" of the form rollers on the side having the numbering machines. It is also advisable to take out and often clean the small springs found in certain types of numbering machines, because when not kept free from dirt they are liable to gum up and prevent the quick return of the blank portion to its right height.

Paper Splitting.— R. D., of Jeffersonville, Indiana, says: "We have of late experienced a great deal of trouble with our papers slitting in different places as they are delivered from the press. We read your account in the February number of this trouble, and find our press, tympan, etc., correspond with your article. We have not a first-class foreman, and as he only cares to get forms off his hands, they are, of course, not in first-class condition — that is, square and uniform — to do good printing from. Our press is a Cincinnati cylinder; tympan consists of two pressboards, one thick felt No. 1 blanket, one draw-sheet of muslin and a manila top-sheet. We have just lately had our press bearers set type-high, and the cylinder rests pretty heavy upon them, say about half pressure. We have mailed you under separate cover copy of our paper. Most of the tearing occurs on the rules." *Answer.*— The copy of your paper has not been received, hence we are at a loss to fully understand the cause of paper splitting on your press. If, as you say, most of the tearing occurs on the rules, send these to your typefounder and have them planed down a little lower than your type matter. Ease up the cylinder and carry it a little higher, as it may be resting too heavily on the bearers. Be sure to have the cylinder hang true on both ends. Try the height of the tympan with that of the bearers on the cylinder — these should be uniform, or not to exceed a thin book sheet on the tympan make-up.

Presswork on a Folder.— H. J. H., of Fostoria, Ohio, has sent copies of a folder entitled "Crystal Facts," showing a few very neat designs in "prescut" glass. The samples of the folder are in different stages of make-ready and completion — three printings of as many colors being necessary to complete the folder, which are strong gray for the text, black for the glass designs and bright red for the special displays. The printing is on fine coated stock. The correspondent writes: "I enclose a four-page folder which did not turn out satisfactory; hence I write to ask you if you can tell me the cause. If you will notice on the first page the ink does not lay on as it should; and I would like to ask if that is my fault or the ink's. It is a $2.50 half-tone black — the same as was used on the cuts sent you of the two little boys. The job was run on a Colt's Universal press." *Answer.*— To a limited degree only the make-ready of the glass designs shown is commendable — the vignetting being the most skilful in execution and deserving of praise. The "Toltec design" on the first page should have been far more artistic than it is; this could have been done very effectively if a proper cut-out overlay had been utilized. With the three impressive tonings of black embraced in this design, a most beautiful effect could have been lent the picture. The half-tone black ink used on the illustration of the boys' heads seems of better grade than

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Are capable of more striking and unique effects in less time than any type borders ever made. The 3 on 6, 6, 12 and 18 point sizes are made in two weights, Nos. 1 and 2. Characters for printing in colors are made 12, 18, 24, 36 and 60 point of the No. 1. Put up in separate fonts and are only furnished when specially ordered

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Originator and Manufacturer Indian Borders









that shown on the folder; the former being of more intense depth of color. If the ink is as you state, then it has been trifled with and lost its life and intensity. A fine, brilliant black would have improved the deep tones and high lights.

PRINTING AND EMBOSSING ON CELLULOID.— C. W. G., of Columbus, Kansas, has sent a sample printed on brilliant pink celluloid — the background of which is in deep black and the border and lettering in the color of the celluloid, which is strongly embossed. He writes as follows: "Will you kindly tell me in your Pressroom column how the enclosed sample was printed? We have a customer that wanted some window cards printed in same manner. I have asked all the boys around town, but none seems to know." *Answer.*— If you do not know how to do such work as that on the sample, it might be rather hazardous to attempt it from what information we can give in our limited space. The celluloid on which the printing and embossing appears can be purchased in various colors, thicknesses, etc., from the Celluloid Manufacturing Company, in New York city. The black ink used is of a strong and intensely deep opaqueness, which is very essential on the bright celluloid. The presswork of the black has been done first, quick-drying varnish, such as copal, and plenty of it, being mixed with the ink. After the ink has thoroughly dried, the embossing takes place, brass or other hard metal being used for making the embossing plate. The embossing is done on a moderately warm plate, after make-ready, which must be quite rigid and hard on the machine. Of course, the embossing should be proceeded with slowly, in order to get the best results from the celluloid. After embossing, the work should be carefully laid out in small lots in order to permit the sheets of embossed celluloid to "set" and harden.

A FEW QUESTIONS.— W. C. H., of Saginaw, Michigan, wishes answers to the following: "Would be pleased to have you answer a few questions through your department. (1) What is the cause of electricity on a cylinder press? Some pressmen have a pipe with gas flame near the delivery carriage, while others have pipes from which steam escapes. Both methods seem to be effective in eliminating the electricity from the sheets. What is your opinion as to which of the two methods is best? (2) Why could not leaders be cast a trifle lower than type-high and thereby save lots of time now consumed in cutting out and making ready at press? (3) Most all paper now used on jobwork has more or less curl in it, and because of this is very annoying when feeding it to the press. It seems to me that this trouble is becoming worse all the time. Can you give me any reason for this?" *Answer.*— (1) The cause of electricity on the press is accounted for by reason of the presence of electrically charged paper run through it. The paper is rapidly passed through the steel finishing rolls at the mills, the volume of the electricity being greatly intensified by cold and frost en route to the consumer. Heat modifies the intensity of static electricity, hence the use of gas and steam jets in many of the up-to-date pressrooms, especially where large, warm paper-storage rooms can not be had. Anything in the way of artificial heat is good for eliminating electricity from both paper and press. Steam sprayed on the paper as it is run into web presses is considered best for that kind of press, while a gas flame produced by a perforated gas pipe running behind the feedboard and the sheet of paper (near the fly table or delivery carriage) is considered the right thing for flat-bed presses. Other methods for this purpose are in vogue. (2) Typefounders could cast all leaders to a standard height slightly lower than type-high; but to do this they would have to go to much expense in changing their matrices, and, in some cases, their molds. It is questionable if such a step would prove satisfactory in all cases where leaders are employed in type composition, especially in cases of narrow measures and where brass rules flank these on both sides. This very question has already received the attention of the typefounders, but without a practical and satisfactory solution of the difficulty. (3) The quality and character of stock required in most of the hard papers now used demand the uses of sizes which are a protection to the fiber of the paper during manufacture, and which also add to its strength and permanency. Such paper, by the very nature of its manufacture, becomes charged with electricity, and when cut up to small sizes for job-press printing and left to stand in a warm place curls up at the ends, as the electricity escapes at these cut ends of the paper.

THE CAUSE OF TROUBLE ON A FORM.— W. V. S., of Binghamton, New York, has sent a sheet 19 by 33, containing electrotyped type matter and a number of half-tone cuts. In one of the middle rows of cuts and about 4½ inches from the top of the sheet appears a small filled-up spot on one of the half-tone plates, which also slightly shows on the plate below it, as if "swiped" across the plates at the points mentioned. Our correspondent says: "Would like to ask the cause of the filling-up in the one spot in the form enclosed. It fills, as you see it, about once an hour, while the rest of form stays clean for half a day. Washed press clean daily; tried different inks; reset and reversed rollers; run less ink; in fact, have done everything I could think of, still it worked the same from day to day. Press runs 2,100 an hour; have tried running it slower. Press is a No. 4 Miehle. Have made 150,000 impressions from this form now. We run it until it wears out, then put on another set of the same thing." *Answer.*— The cause of the filling-up in so peculiar a way is certainly perplexing. Put a sheet under the lower end of the top cut, extending this about five inches along same, widening it out to about an inch and a half at the middle, and tapering it off to about one-quarter of an inch at the extreme ends. Also place a small bit of underlay on the second plate in the same row, near where the hanging pulley appears and the very small amount of fill-up occurs. Our reason for thus suggesting is because these two plates are not brought up to even height, being perceptibly lower at one end than at the other, which occasions less or more "rock" to the plate at the specially defective end. Changing the location and tension of grippers fronting nearest to the fill-up might also be tried advantageously. There is certainly more or less play between plates and paper at the point of printing contact, which will cause just such a fill-up as appears on this sheet. To prove that the top plate needs underlaying at the points suggested, attention is called to a duplicate plate which is third from top of same row. You will there see that this plate is much more perfect and uniform in color.

THE PROOFREADER'S NEMESIS.

"What's the matter?" inquired the foreman, as he entered the sanctum for copy and noted the editor's bleeding nose, swollen forehead, puffed, red eye, and tattered, dusty coat. "Fall down stairs?" "No — only that," replied the editor, pointing with his finger to a paragraph in the paper before him. "It's our account of the Crapley-Smith wedding. It ought to read, 'Miss Smith's dimpled, shining face formed a pleasing contrast with Mr. Crapley's strong, bold physiognomy.' But see how it was printed." And the foreman read, "Miss Smith's pimpled, skinny face formed a pleasing contrast with Mr. Crapley's stony, bald physiognomy." "Crapley was just in here," continued the editor, throwing one blood-streaked handkerchief into the waste-basket and feeling in his pockets for a clean one, "and he — but just send that fool of a proofreader in here! There's fight left in me yet!"— *Exchange.*

MOST PRACTICAL MAGAZINE.

You are conducting the most practical printers' magazine published, and it is always read carefully by us.— *Adkins Printing Company, New Britain, Connecticut.*

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-150 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype Machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

THE LINOTYPE MANUAL.—Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. 50 cents, postpaid.

CORRECT KEYBOARD FINGERING.—By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.—By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, $1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

THE MECHANISM OF THE LINOTYPE.—By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a revision of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated. Cloth, 128 pages, $1.50, postpaid.

DON'T FORGET

To set the vise automatic so that tight lines will stop the machine.

That if automatic is not set properly lower ears of matrices will be damaged.

That the adjustment is made by the screw in elevator head which strikes the rod projecting through the vise cap.

That the adjustment must be made so close that if a hair space be placed on vise cap, underneath the screw which regulates the down stroke, it will stop the machine.

To be sure nothing is interfering with the free descent of first elevator before changing vise automatic adjustment.

That the elevator should be at its full down stroke when making this adjustment.

AN advertisement in *Linotype Notes*, London, offers a two years' engagement for a first-class Linotype machinist in India; one qualified to teach operating preferred. An operator is also wanted for Hong Kong, China; fare and expenses paid, at a salary of $200 per month the first year, $225 per month the second year and $250 per month the third year.

THE London *Daily News* on January 22 locked out its forty composing-room employes — paid them two weeks' wages and discharged them — in an attempt to force the Linotype operators to accept a time scale instead of the piece scale prevailing. A week later the "nonsociety" employes were discharged and given six months' salary in lieu of notice (which the law requires) and the Society men reinstated on a piece-scale basis. The nonunion men divided a $20,000 bonus.

MINOR DIFFICULTIES.— A Natchez (Miss.) operator writes: "The pot-roller on my machine does not follow the cam and it is worrying me. The roller does not touch the cam at all when the machine is at rest. The pot seems to be held up by something, but I can not find what it is. I have cleaned the plunger and the well, but it doesn't help any. Another thing: How is the clutch adjustment of 15-32 of an inch, between the collar and bearing of the driving shaft, made on the new machines?" *Answer.*— The pot is supported by the pot-balancing spring beneath the pot-lever. It should be strong enough to support the weight of the pot so that the pot-lever roller bearings will not wear so rapidly. No harm will result from the roller not resting on the cam at all times. The clutch adjustment is made by making clutch leathers thinner or thicker.

MACHINE SCALE IN SWITZERLAND.— Machine operators in Italian Switzerland (i. e., the district of the Canton of Tessin) have secured a new scale. Time rates are the rule, and it is provided that when machines are introduced into any office, the composing-room staff shall have the first offer of operating them. An apprenticeship of twenty-four weeks is allowed, during which the learners are to be paid the same wage they would have earned at the case. Subsequently, during a period of eighteen months, they are to get about 75 cents per day. At the expiration of that period they will receive the large sum of $1.06 per day on Linotype work, of 96 cents on the Monoline and 86 cents on the Typograph, provided they are capable of setting at least six thousand letters per hour on the former machine, and five thousand and four thousand, respectively, on the others. Two shifts per day are allowed to be worked on the machines, if desired, but not more. Seven hours is to constitute an ordinary day's work on jobbing and news, or six hours on night work. Overtime is to be paid twenty-five per cent extra.

INTERMEDIATE CLUTCH.—A Chicago operator-machinist writes: "I have been having some trouble with my intermediate clutch lately. Just as the mold retracts, or on the ejection of slug, the knob works out and the matrix belt pulley stops. What is the cause of this? If the spring is weak, do you think it would have the effect of throwing out the knob? I tried to take out the intermediate shaft by taking out the screw from just behind the gear on shaft. I also took out long pin screw in the large wheel, but the shaft did not come out easy, so I did not want to take any chances of breaking anything by forcing it out. Is there anything else that would hold it? What do you think of the corrugated rubber rollers that are being used in some places instead of the regular rollers?" *Answer.*— If the screw in the bevel gear is taken out, the shaft should come out without trouble, or you can drive it out from the back. There is nothing else holding it. If the spring in the clutch is weak, it would cause the clutch to slip out occasionally, and it should be taken apart and examined. If it still does not hold, slightly bevel the opposing faces of the clutch, but do not make the bevel too heavy, as there would be difficulty in throwing it out by hand. Regarding corrugated rubber rollers, the only trouble with them is the fact that the corrugations wear off and thus decrease the diameter of the roller.

LINE DELIVERY CARRIAGE.— Down in Arkansas an operator is having the following trouble: "In casting black-face, as the elevator descends into the vise, the end letter is 'squabbled,' catching between the elevator and the vise, bending the inside upper ear of matrices. The machinist says it can not be remedied — that operator should hold finger of delivery carriage back by placing hand on it as the line goes down, so preventing 'squabbling' of letter. Have talked with number

of other machinists, but none have experienced a similar trouble." Answer.—If the machinist, instead of saying troubles of this character can not be remedied, would devote a little time to a study of the machines in his care, he would probably find a cure for all such annoyances to operators. In this case, he should first see if the line-delivery carriage is carrying the matrix line fully inside the pawls of the first elevator; if not, this can be regulated by using a thinner leather washer in the air chamber of line-delivery carriage. Then if the elevator starts down before the matrix line is fully inside the pawls, it is because the stopping pawl is being knocked off the stop-lever too soon, and this can be remedied by changing the position of the plate on the stopping pawl. Another thing to examine is the elevator jaws and pawls. If jaws are sprung apart or if the pawls do not hold the matrices they will turn when elevator descends. If the machine is equipped with a long spring connecting long and short fingers of the line-delivery carriage, this spring should not be strong enough to cause the long finger to press the line of matrices to the right as the elevator descends, and the long finger itself should be perfectly straight.

metal, spacebands, tools, rags, waste, graphite, oil cans and galleys scattered to the four winds, or conglomerated in one handy (?) and careless heap, with oily dust all over machines and belts; and, unless there is a long string and clean proofs daily, Mr. Linotypist is hauled, by his fellow operator (the foreman), all over the coals, should it unfortunately happen to fall to the foreman's lot to correct the proofs, and the erring artisan is made the victim of subtle misrepresentations and exaggerated blame, and in some instances cussed at, glared at, vituperated, and life made generally miserable for him, until he either quits or finds comfort and exhilaration in the flowing bowl, and then he gets fired, and the story is repeated until he either swats the foreman or shuffles off this mortal coil.

I would suggest that foremen be truthful and considerate, and do all in their power to aid the Linotypist to produce high-class work. Continual and untiring efforts made in a progressive spirit by the foreman along these lines will not only insure harmony among all hands, but seal his own popularity and advancement, and above all things add a hundredfold to the prosperity and profit of the front office.

The details of the duties attendant upon the care of the machines are not so multitudinous but what they may be intelligently and systematically prearranged, a place for every tool, extra parts, liners, molds, ejectors, brushes, cans, rags, matrices, trays, copy and proofs, and everything carefully in place while not in active use will add significantly not only to general appearance, but, and that immediately, to the amount and excellence of the output. Orderly surroundings naturally influence the operator and call out the best within him, and the inspiration of a courteous and considerate foreman works like a tonic in the minds of most operators. Never mind the exception; even he will improve and rejoice, and I am sure the shade of Ottmar Mergenthaler, in its silent visits to and fro among the many mills patterned after the pet of his brain, will bless every foreman who plays the man with greater and continued success.



J. J. GUENTERT, Appleton, Wisconsin. CLAUDE HENSLEY, El Reno, Oklahoma. W. E. WAGENER, Leavenworth, Kansas. GEORGE F. PAETZ, Leavenworth, Kansas. R. V. O'CONNOR, Leavenworth, Kansas.

GRADUATES MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL, HOLDING SITUATIONS ON LINOTYPES IN CITIES NAMED.

A Plea for Justice to Operators.—The following letter from a graduate of the Inland Printer Technical School will be indorsed by many operators who labor under like circumstances:

San Francisco, Feb. 20, 1904.

Editor Machine Composition Department:

During the months of my experience on the Linotype since graduating from your technical school on December 1, 1902, I have learned a few lessons, to some of which I take the liberty of calling your attention.

O. K. proofs can only be set under the following general conditions: Machine working right, copy edited and legible, operator in good condition; it is also imperative for the foreman and operator to courteously coöperate, exercising patience, good will and cheerful industry in every relation during business hours. It is to be deplored that these favorable conditions are non-existent.

Foremen lead employers, managers and superintendents to expect unreasonable results under adverse conditions; and there is a great waste of time and energy in disagreeable friction between foreman and operator, and the "boss" pays the bill. The foreman who criticizes, finds fault and "calls down" his operators for bad proofs, mishaps to the machine, carelessness, or anything else, recreates psychologically the very things he condemns, because he awakens resentment, recklessness and anger, and often nervousness and timidity, in the mind of the operator—simply adding to the difficultics. Do foremen heap indignities upon a machine when it stops while they are personally operating, or do they carefully look over and mend it? Should not therefore a more delicately constructed, more sensitive, and infinitely more valuable human being, without whom the Linotype is useless, be handled with more consideration?

Is it profitable for an office to persist in continually making changes in the Linotype department? Surely a foreman with insufficient executive ability to see the folly of persistently discharging his men on any pretext whatever, outside of positive and wholesale incompetency, is a disgrace to the craft.

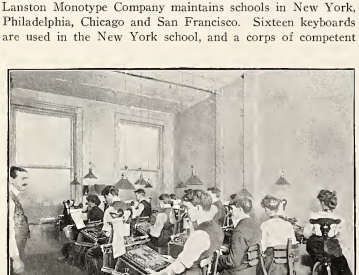
A systematic, precise, businesslike atmosphere should obtain about everything connected with the machines. In many offices the machine corner is a combination of chaos and childish absurdities. "Mats," Awake, O sleeping foreman! Consider these things, and make haste to externalize your meditation into positive actions. These plainly stated truths should arouse the guilty reader to be at least fair-minded.

The end of the matter is this: Operators should be wisely handled, carefully studied, and their best and strongest points actively utilized. There are no two alike, and one may be strong where the other is weak, and vice versa, consequently, the best way to gain the best results is to make the most of the situation, instead of playing the dog-in-the-manger act. Very respectfully yours, Adolph Werckenthin.

A Graduate's Experience.—One of the Inland Printer Technical School graduates relates his experience as an operator-machinist in the following: "Since leaving Chicago I have been manipulating the buttons on the Mergenthaler with a great deal of satisfaction to myself, and, I believe, to the *Rocky Mountain Husbandman* people. Mr. Sutherlin has recently asked me to take complete charge of the machine, saying he believed that I was competent. Upon arriving at White Sulphur Springs I found the machine in a rather poor condition; but thanks to your instructions and the book on "Mechanism," everything seems to fit exactly. I had some trouble with the matrices and spacebands turning while being

transferred from the first to the second elevator. Last week I put on a new transfer finger, and have not had any more of this trouble. When I arrived here my first experience, on sending in a line, was to have the entire line of matrices pi in the thin-space receptacle. I immediately fixed this by the little screw at the bottom of the elevator. This had been bothering their machinist for a long time, and, of course, gave me a 'boost.' Since then I have made numerous changes, and have not had any bad luck; not ever a 'squirt.' I work about five or six hours per day. Can set twelve hundred to thirteen hundred lines solid minion in eight hours now, and am improving."

THE demand for experienced composing-machine operators is so great that schools of instruction in this work are taxed to the utmost to furnish competent help in sufficient quantity to man the new equipments constantly being installed. The Lanston Monotype Company maintains schools in New York, Philadelphia, Chicago and San Francisco. Sixteen keyboards are used in the New York school, and a corps of competent



LEARNING TO OPERATE THE MONOTYPE KEYBOARD.

instructors is employed. A large number of ladies are taking up Monotype keyboard work. A six-weeks' course is usually taken.

FUTILE EFFORTS.—"G. B. C.," of Zanesville, Ohio, sends the following account of two humorous occurrences which actually happened in that vicinity: "An ingenious operator who holds down a machine in a small town near by, had been reading in some book about the addition of 'tin' to metal for the purpose of rebuilding it, etc., and this is how the result was accomplished: He went to a tinner's shop and procured all the scraps of tin available, cut the larger scraps into smaller pieces and put the 'tin' into the 500-pound Linotype furnace in the office, and on top of this was placed the metal to which he desired to add tin. The pot was filled full of 'tin' and metal. Of course, this kind of 'tin' and metal don't mix very well, and the result is that there is still a large-sized piece of tin and metal in the back yard adjoining the office — the metal having been thoroughly 'tinned.' Another ingenious operator, who also holds down a 'sit.' in this vicinity, had been having trouble with front squirts for some time and this is his invention for overcoming the difficulty. He procured a large piece of sheet-iron, and, bending the same into a half-round shape, fastened it around the front of the vise, covering the entire front part of the casting mechanism — and it thereby stopped the metal from flowing out onto his hands and face. This arrangement is 'ingenious,' but, however, it is not 'practicable,' as there are other methods for the cure of such troubles."

MOUTHPIECE LEAKS.—A New York operator-machinist writes: "In my plant of three machines I have had two new metal pots put in during the last six months because of a leakage of metal at the right-hand end of the mouthpiece. When the metal drops it generally falls on the disk and stops it. I very rarely take out a mouthpiece, but when I do I am very careful, and in spite of this I have had two pots crack. The machinists from the factory say it is caused by the mouthpiece getting baked into the pot, so that when it is removed it cracks the pot, and that perhaps it was hammered in too tight. Do you think it would be advisable for me to take out the mouthpieces every few days to avoid their getting baked in, or what remedy would you suggest?" *Answer.*—Mouthpieces should not be removed unless absolutely necessary to clear out the throat of pot. If, before replacing after removal, the beveled edges are thickly coated with a mixture of oil and graphite, the mouthpiece will not bed so tightly that it can not be removed. If it still leaks, red lead and linseed oil will prevent this. Mouthpiece should be removed and replaced while pot is hot. An excellent article to prevent leaks around mouthpieces is a new pipe-joint compound made by the Dixon Crucible Company.

DOUBLE-DECKER TROUBLES.—With the new double-magazine Linotype comes a new series of difficulties, some of which and their remedy are given by a correspondent. He writes: "I have been reading THE INLAND PRINTER for several years and giving special attention to the Machine Composition Department, and from time to time I read articles from Linotype machinists about plants they were up against that were all out of shape. I accepted them partly as exaggerated yarns and partly as facts. But now I am ready to believe almost anything I see about run-down machine plants. I was convinced of the possibility of such things only a couple of weeks ago, when I was called to a near-by city to help to straighten out a double-decker that had been placed for a couple of months and that was giving more or less trouble. I went to this city on Saturday morning and found things in bad shape. But before going further, I want to state that the machinist in charge is a young man who is just beginning work as a machinist, having had several years' experience as an operator and several months' instruction by a competent man as a Linotype machinist. He had only been in charge of the plant for a few weeks, and while he certainly has the making of a good machinist in him, being careful, his principal trouble is lack of confidence, but he will get over that. The plant consists of a standard Linotype and a double-magazine machine. The standard has been in use a fraction over three years, but of this will say more later. When I arrived at the office and got down to business I found that the double-magazine machine was giving the most trouble. My attention was called first to the matrix chute to the lower magazine. The matrices, as they left the upper distributor box, would drop into the chute and would clog it up before reaching the second box. I took it off, and on examination found that the small flat-head screws holding the matrix guides projected through the guide plates, thereby leaving too little space for matrices to pass freely. I then took the chute to pieces and with a file cut off the ends of screws just enough to prevent them projecting through and stopping the matrices. The result was that matrices went through all right. My next task was to so adjust the lower distributor box that it would handle thin matrices. It would handle some of them all right, and others it would raise up to the distributing screws and there they would be bent out of shape and twisted, while others would be caught in the box and not lift at all. My remedy was to raise the matrix lift a fraction. The cause of the matrices catching in the box was because the lower guides of the front and back box plates lacked a little of reaching the stopping point on the lower rails, leaving possibly 3-32 inch space between the two. With thick matrices this was good enough, but with the thin ones it

was too much. The matrices would slide down the chute and into the box, and, as they would give a slight side motion to right or left, the lower ears would catch in the space and the matrix lift could not raise them out. I remedied this by a slight 'stretching' of the guides. After this, the chute and distributor worked O. K. My next task was to set the automatic levers. This was accomplished without much trouble. Next I found a new one on me. In the upper magazine the lowercase 'l' was sticking badly. Several lines could probably be set without a 'stick,' and then a matrix would hang. I found the keyboard cam turning all right, the rod going up to a full stroke, but the matrices would hang. I then took off the top entrance plate and found that the matrices were so thin and the 'l' channel so wide and the lower pawl so thin that matrices would slip between the pawl and the side wall of channel, just enough to bind the pawl and stick the matrix. This was a puzzler, but it was up to me to remedy it quickly. If I had had a pawl the width of the channel I would have put it in and that would have been the proper thing. But I had to remedy the trouble otherwise. And while I would not recommend this remedy indiscriminately, this is what I did with success. I took a flat-faced punch and with a hammer 'swelled' the left side of channel enough to take up a portion of space between the pawl and wall, angling the swelling from the bottom upward for about an inch and a half. This remedy was effective. Next I found that the space bar when struck would sometimes deliver one band and other times three to five. The trouble was that the stopping pin in the spaceband cam had been cut by the cam-stopping pin until it would slip past the pin. I took the pin out of cam wheel and put in a larger pin of bronze wire and the result was O. K. Then on the double-deck machine I found the line delivery traveling too fast. I loosened the spring a little and properly adjusted the air pump. Next morning I went at it again. The first thing I did was take the gas burners off the two machines and put on St. Louis oil burners. Incident to this I took off the top of pot jackets, dug out what metal I could that had seeped through the joints and repacked the pots in such a way as to make the asbestos give the pots the most heat possible for the oil consumed. And just here let me say that many machinists are having trouble because of metal seeping through the crucible and top of jacket joint and then working down to the burner. This trouble is very unnecessary and is easily remedied, no matter how full of metal the pot is run; but that is another story. I may also add just here that this shop had applied an oil burner of the same make to the old machine and had to take it off because they could not get a slug. There was no such trouble so long as I was there, and I do not have any trouble whatever with mine. The oil burners on the two machines started off nicely. Next, I went into the main drive friction clutch. On the double-deck machine I found the journal so dry on the loose pulley as to be grinding, and on the driving shaft there was not a particle of oil; the shaft was rusty, and apparently the machine had been running this way since its erection, two months before. I also found the adjusting bushing on driving shaft screwed up jam against the shoulder of driving shaft, and I can state that when the machine was thrown in motion it did not fool about going around. The pull was so strong that when machine was shut off at any point other than on a stopping pawl it would slowly crawl around until brought to a standstill by the pawl. Both machines were alike in this respect. This work about finished the double-decker, and while it was not in just as good shape as I would have put it if I had had more time, it was in shape for the machinist to continue the good work. On the standard machine I found the knife-wiper with broken latch and out of commission. With wire and wire nails for rivets I put it in business again. Mold wipers on both machines were out of reach of molds, and therefore *nil*. Both pots were slightly out of alignment, and these I aligned. The transfer carriage on the standard machine traveled from assembling to second elevator with such speed as to break numerous spacebands. This was remedied temporarily. Now, do not understand me to say that the work I did was all there was to be done, because such is not the case. But I believe I left the machines in fair shape for the machinist to complete the renovation."

MATRICES DROPPING DOUBLE.— A western operator writes: "I have been a reader of THE INLAND PRINTER for many years, and, being a machinist-operator, take much interest in the Machine Composition Department in reading of the many troubles which beset the novice and not infrequently the old-time machinist. As a rule I prefer working out any problem which may come up in the course of my work, but I think I have one now (at least it seems so to me) that goes back, or should go back, to the factory for solution. I have no doubt many others are in my same fix, and would like your opinion in the matter. One year and a half ago we installed a second Linotype in this office — one with new keyboard having weighted keybars instead of springs — and ever since that time the keyboard has been more or less a nuisance on account of letters dropping double; that is, some keys will stick down long enough to give two mats when only one is wanted. At first I attributed the trouble to dirt accumulated while machine was in transit here, but a thorough cleaning did not seem to help it much. I wrote to the Linotype Company and received the very satisfactory (?) reply that "many records were being made on that same style of keyboard." I decided then to keep at it, and from time to time have overhauled the keyboard from A to Z. Now, I am sure everything about the keyboard is in the best and cleanest condition possible. I have taken all the short keybars out and examined them carefully, removing all burrs and dirt and burnishing them up slick; have seen to it that the keybars do not bind in any way, either at top or bottom; also that the cam triggers fit into the bars without binding, and to prove that the trouble does not lie in this particular part, I have taken off both cam frames and tried the keys, with the result that some of them will stick down long enough to give two letters. I also took pains to see that the ends of the keyrods (from front of keyboard to short rods) do not bind on short keybars, and that they fit fairly in the middle of the keybar. I have assured myself that the trouble does not lie on the key bank, as the keyrods have plenty of play. The trouble does not seem to be altogether in one place, but at times almost any letter is liable to and does give trouble. Perhaps many operators would not take any notice of a small thing like this, but I do not propose resetting from one to four or five lines in a galley of matter on this account, if it can be avoided. I have always been of the opinion that the keybars (short ones) were a shade too light, and so expressed myself to the Linotype Company, and to prove it I removed the tray from the front of the machine and bent a piece of sheet lead over one of the troublesome rods between the short keybars and the bearing of the keyrod, thus adding more weight on the outside end, and have not been troubled with that letter since. Of course, this can not be done with all the keyrods, on account of their being so close together, but I think it proves my theory that the bars are too light. Now, if there is anything I have neglected to do that can be done to overcome this difficulty I am not aware of the nature of it and would like to hear from some one who has run against the same proposition and come out "first best." *Answer.*— As our correspondent shows a high appreciation of the keyboard requirements, it is plain that his conclusion that the weights are not heavy enough must be correct. The only remedy is to increase the weights by soldering to each keyboard keybar an additional weight. To do this it is only necessary to unhook keyrod springs and remove cam frame brackets and lower keyrod guide. The two tap screws underneath the keyboard can now be taken out and the keyboard removed bodily, the keyrods remaining suspended from the verges, which have previously been locked.

Tilt the keyboard forward so that the keyboard keybars will not fall out when the supporting strip on the back of the bars is removed. Lift out each bar separately and polish it and solder the weight to it before replacing. Before putting keyboard back in place take the lower keyrod guide and insert the lower ends of the keyrods through it. Then put keyboard in position and screw lower keyrod guide in place and replace cam frame brackets.

THE Linotype school established a year or two ago by Cincinnati Typographical Union for the instruction of its members has been discontinued owing to lack of interest by the membership.

TWENTY-ONE offices made their initial installation of Linotype machines during the month of February, only one of this number placing more than one machine. The Baltimore fire was the cause of twenty-five machines being shipped to that city, the *Sun* receiving eight, *News* eight, *Herald* six, *Deutsche Correspondent* two and the W. V. Guthrie Company one. Besides these, fifteen Linotypes were added to existing plants.

RECENT PATENTS ON TYPESETTING MACHINERY.

Paper-perforating Attachment.—C. J. Hanfbauer, Cleveland, Ohio. No. 752,069.

Type Casting, Setting and Justifying Machine.—B. A. Brooks, Brooklyn, New York. No. 748,578.

Linotype for Printing Music Typographically.—John Broadhouse, North Finchley, England. No. 751,607.

Justifying Device.—J. A. Watson, Washington, D. C., assignor to Unitype Company, Manchester, Connecticut. No. 753,236.

Linotype Matrix.—W. G. Middleton, Phoenix, Arizona, assignor to Mergenthaler Linotype Company, New York. No. 753,604.

Linotype Matrix.—Hans Peterson, Minneapolis, Minnesota, assignor to Mergenthaler Linotype Company, New York. No. 752,179.

Art of Planographic Printing.—R. G. Cornwall, Rye, New York, assignor to American Planograph Company, New York city. No. 753,368.

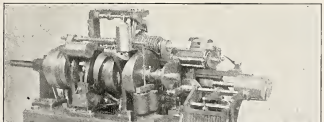
Perforating Mechanism for Typecasting Machines.—W. T. Stutchbury, Northfleet, and Charles Gorick, Gravesend, England. No. 751,421.

THE LITHOTYPE.—The lithographic process is the basis of the invention of W. S. Timmis, of Brooklyn, New York, who has followed in the footsteps of Charles Sears, of Cleveland, Ohio, and has produced a machine which he expects will do away with the old methods of using type for printing. Instead, the letters, as in his machine, will be printed with transfer-ink directly on paper, the sheets cut up and pasted into pages or columns, a transfer made to an aluminum plate, and this printed from by the lithographic method. The improvement over Sears's machine, which was first called the "Direct Printer" and later christened the "American Printer," is that in the Sears machine the operation of the keyboard printed the character directly on the transfer-paper, while in the "Lithotype" the printing mechanism is a secondary machine, the keyboard operator causing perforations to be made in a roll of paper, similar to the Lanston or Goodson process, this roll being subsequently run through the printing machine. The Lithotype comprises two separate machines, one which perforates a strip of paper, and the other which prints the transfer sheet under control of the perforated tape. The first machine is provided with a keyboard of a hundred keys. On depressing a key two electrical contacts are made which close the circuits of two of the electromagnets in the perforator mechanism shown at the right. The two magnets thus actuated attract their respective armatures, which operate corresponding punches to perforate the paper. The perforator mechanism comprises twenty electromagnets which may be operated in a hundred different combinations to correspond with the keys of the keyboard. After each combination is perforated the paper strip is moved forward a unit's distance, presenting a fresh surface to the next combination. The justification mechanism is shown in the illustration between the perforator and keyboard. Normally this is set to allow for a nine-unit space between each word—a space equivalent to one and a half ems, and obviously much greater than would ordinarily be required. In other words, a certain portion of the length of the line is reserved for spacing. This reserved portion varies, of course, with the number of words in the line, being equal to nine units times the number of spaces required. As the perforation of the strip continues, in time a point will be reached where the aggregate length of the words in the line exceeds this variable spacing reserve, and thereupon the selector arm begins to move. The selector arm, which may be seen in the center of the illustration, moves over two series of contacts, one representing units of space and the other tenths of units. When the reserve begins to be encroached upon, a calculating device determines the width of each encroaching character struck and deducts this from the normal reserve. At the same time the selector arm is automatically swung about until it lies over the contact representing the quotient of the remaining reserve divided by the number of spaces required in the line. As soon as the selector arm begins to move, the operator adds to his line sufficient characters to complete his syllable or word, and then touches the line key, which produces a line-closing perforation in the paper strip. As the last character in the line is struck, the selector arm is moved over the contacts representing the amount of space which must be used between each word to completely fill out the line, and when the line key is struck a switch is closed connecting the justifier contacts with the electric circuit and the selector arm is pressed against these contacts, which cause a corresponding combination of perforations to be punched in the paper strip. After the desired matter has been recorded upon the tape, the latter is passed through the second machine. In this machine two series of contact fingers bear against opposite faces of tape, and the fingers make contact with each other through the perforations as the tape travels between them. The tape is passed backward through this machine; that is, the end of the line is first to pass between the contact fingers. Consequently, the first contact made is that of the justifier. The justifier contacts close the electric circuit to the justifying mechanism, setting the latter to give the proper spaces in the line. The characters are printed on a transfer sheet of paper, by means of a type sleeve, which is given two movements, one a rotary movement and the other a horizontal axial movement. When a character contact is made, the type sleeve starting from normal is operated by two springs, one tending to move the sleeve through a semi-rotation and the other to draw it axially from the right to the extreme left. A series of ten pins are arranged at the left end of the type roll, and a similar series is arranged at the right end, the former serving, when raised, to limit the axial movement and the other coöperating with pins on the axis to limit the rotary movement. As stated above, each character is represented by two perforations on the tape; one of these



THE TIMMIS LITHOTYPE—KEYBOARD AND PAPER PERFORATOR.

makes contact with a corresponding pin at the right and the other with a corresponding pin at the left. Now, if, for example, the eighth pin at the right were raised and the third at the left, the sleeve would rotate three character spaces and slide axially eight character spaces, bringing the predetermined character on the sleeve in line with the printing hammer of the machine. The latter is thereupon actuated to strike the paper against the sleeve and make the required impression. This done, the type sleeve is restored to normal position by two cams and is ready for the next operation. At the same time the carriage which carries the transfer-paper is moved laterally a distance corresponding with the width of the character just impressed. As soon as a word is completed, a space perforation is encountered on the tape which causes the carriage to move the distance predetermined by the justifier. And herein lies another very ingenious little mechanism. The carriage moves only in even multiples of a unit; whereas the justifying mechanism is measured in tenths of units. For example, a space of 3.4 units might be required between each word. In this case the first space would measure three units, and an



THE TIMMIS LITHOTYPE—PRINTING APPARATUS.

accumulator device would retain the fraction of unit space. The next space would again be three units and .8 would be retained in the accumulator. The third space, however, would measure four units and .2 would be retained in the accumulator. Thus, the operation would continue, the accumulator retaining the fractions of space until they accumulated to an entire unit, when that unit would be applied to move the carriage an extra unit of space. At the end of the line the accumulator is restored to normal, the carriage is returned by the line trip and moved up one space for the next line, and the spacing mechanism is reset for the new line by the new justifier combination of perforations. These operations, though seemingly slow, are nevertheless very rapid. The machine illustrated has been operated at 10,000 ems an hour, or twice the speed at which the average operator manipulates a keyboard. Thus, the transfer machine can handle the output of two perforator machines. Mistakes of the operator can be corrected by pasting strips of paper with the corrections thereon over the faulty matter on the transfer-paper. In the Lithotype, fonts may be changed simply by slipping a new type wheel on the printer.

The sheets of transfer-paper containing the printed, set-up copy are arranged upon a board to properly make up the form. This is then turned over upon an aluminum plate lying on the bed of a transfer press, where it is subjected to pressure. When the transfer-paper is removed from the aluminum plate the ink characters are left upon the surface of the aluminum. This sheet is "rolled up" a few times, swabbed over with an acid solution which fixes the design and is then capable of producing an unlimited number of copies.

About the only establishment that makes money without advertising is the mint.—*Geyer's Stationer.*

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Challen's Labor-saving Records.—Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

Contests in Typographical Arrangement, Volume I, containing 230 advertisements, submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 40 cents.

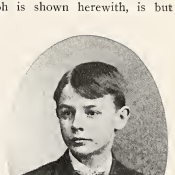
Gaining a Circulation.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, $1, postpaid.

Establishing a Newspaper.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

Practical Journalism.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. 12mo, cloth, $1.37, postpaid.

Ad.-setting Contest No. 15.—The ad.-setting contest announced last month will give ample opportunity for compositors to exercise their talents, and will undoubtedly prove very beneficial and instructive, particularly to those who participate in it. The date of closing is April 15, so that there is still ample time to enter specimens. The fact that each compositor who enters will receive a complete set of the specimens submitted should prove sufficient incentive to insure a goodly list of contestants.

Harold Bonekemper, publisher of the North Bethlehem (Pa.) *News*, whose photograph is shown herewith, is but fourteen years of age, and probably enjoys the distinction of being the youngest "professional" editor in the country. He is publishing his little paper for the sole purpose of making money, and has been successful from the start, materially aiding in the support of an invalid father and a number of younger brothers and sisters.



HAROLD BONEKEMPER,
Fourteen-year-old editor *North Bethlehem* (Pa.) *News*.

Troubled with a Slur.—The following letter comes from the pressman on the Imperial (Cal.) *Press:* "Please glance through the *Press* and tell us how to obtain a better print. It is printed, two pages at a time, on a Universal platen

press. At present we have three sheets paper, same as the printed copy, for tympan, six sheets of the same paper under that, then five sheets two-ply card, then one sheet pressboard. We use 50-cent book ink, made by Albert Nathan. What causes the slurring?" *Answer.*—Apparently your only trouble is too much tympan. Omit the five sheets of cardboard and adjust the screws so that you get an even impression. This will allow the platen to strike the form squarely and should obviate your difficulty.

ARTHUR D. CHAPMAN, Redlands, California.—Your ads. are good, but you are inclined to stretch your body matter too much. Do not be afraid to leave white space.

A WELL-BUILT AD.—The ad. of the Spokane (Wash.) *Spokesman-Review,* reproduced herewith (No. 1), the work of Edward W. Stutes, shows much careful study. Each step is a little larger and each year's figures grow in size as the circulation increases in quantity. Several of Mr. Stutes's ads. have been shown in this department recently, and this, like the others, shows excellent balance and the judicious use of white space.

W. R. BROADDUS & SON, publishers of the West Point (Va.) *News,* write as follows: "We are subscribers to THE INLAND PRINTER through our local news-agent and think it a great journal. Kindly mail us a graduated rate-card based on $75 per column per year. Columns 21 inches in length; circulation, 1,500 papers per week." *Answer.*—Seventy-five dollars per year for the column rate is a little low for a weekly of 1,500 circulation (only $1.44 each issue), and while I have made the card to conform to your wishes, I would advocate the raising of the last figure to at least $85, or even $90. A card carefully graded, according to the number of inches in each contract, follows:

	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 yr.
1 inch	$0.25	$0.40	$0.70	$1.95	$3.50	$6.65
2 inches	.60	.80	1.30	3.50	6.65	12.75
4 "	.70	1.30	2.30	6.65	12.75	23.25
6 "	1.00	1.85	3.30	9.75	18.00	32.25
8 "	1.30	2.30	4.25	12.75	23.25	41.00
10 "	1.60	2.80	5.20	15.50	28.25	49.00
21 "	2 90	5.45	10.50	29.25	50.00	75.00

Too LOW.—W. G. Wilkes, one of the proprietors of the Biloxi (Miss.) *Herald,* a daily paper, sends a copy of his rate-card with a request for criticism. The circulation of the *Herald* is not given, but the rate is too low, even for the smallest

HERALD'S RATE.		PROPOSED RATE.	
Inches.	Price.	Inches.	Price.
100	.115	100	.12
200	.0852	200	.10
300	.077	300	.09
400	.0632	400	.08
500	.0552	500	.075
600	.0497	600	.07
700	.046	700	.065
800	.0433	800	.06
900	.0408	900	.055
1000	.0391	1000	.05
1300	.0351	1300	.0475
1500	.0336	1500	.045
1700	.0324	1700	.0425
2000	.031	2000	.04

circulation. It is impossible for a daily newspaper to publish advertising at less than 4 cents an inch and make money, and there is certainly no use in printing it under cost and losing a portion of the profit on other advertising in which there is a margin. I would suggest the grading of the card from 4 to 12 cents, as indicated.

ANOTHER AD.-SETTING CONTEST.—D. M. Berran, foreman of a paper at Augusta, Maine, writes as follows: "Way down here in Maine there has been started an opposition contest to THE INLAND PRINTER'S. There are only two contestants—William H. Edwards, ad.-man, and D. M. Berran, foreman (myself). We both have followed your contests for over two years, in some instances coming pretty near the mark; we have learned much and expect to learn much more. Several months ago we inaugurated a contest limited to us two, and every week there is a red-hot contest for first place. To date we stand about even. Thinking our work might interest you,



A.—SET BY D. M. BERRAN.



B.—SET BY D. M. BERRAN.

I enclose specimens of our last contest and would ask you to kindly give us your opinion of their relative merits." *Answer.*—The four ads. are reproduced herewith (A, B, C, D). My choice would lie between B and D. The upper part of A is



C.—SET BY W. H. EDWARDS.



D.—SET BY W. H. EDWARDS.

crowded and inartistic, while the border selected and the display in caps. are bad features of C. The latter criticism, the using of caps. for the first three lines, also applies to B—note how much more readable and less crowded the display looks in

D. The repetition of the line, "Men's Fine Overcoats," is not a commendable feature of B, as it detracts from the display of "$10," but the paneling of the price would have added to the attractiveness of D.

TIPS ON ADVERTISING.—Several of the trade papers conduct departments of tips on advertising, and these "tips" are almost invariably too late, as the paper which follows them up will be told that "our list is complete," or "the appropriation is all placed." It pays, however, to keep after these tips, as the paper that is continually pushing for business is the one which is bound to receive consideration, sooner or later, from the advertiser.

QUESTIONS ANSWERED.—E. O. Wheeler, of the Herald Printing Company, New Washington, Ohio, writes: "We are about to launch a monthly in the interest of several causes and would like your opinion on the proper way to go about it; that is, to get the necessary advertising, etc., whereby we can have an income at once to partly defray the expense of such a journal." *Answer.*—About the only way to start a new publication with an assured income from the beginning is to get up a "dummy" of the intended size and number of pages, have a cover and title printed, and also a prospectus of what the publication is to be, which could be inserted in the dummy, following the title-page. Adopt rates for advertising and make a thorough canvass for business. Subscribers are also frequently secured in advance, but this is more easily done in the case of newspapers than magazines. Your local people, however, might be enough interested in the new enterprise to subscribe before it is issued. "X" asks: "Is the tendency at the present time for the city newspaper to encroach upon the domain of the country newspaper in those towns of from 1,500 to 2,000 inhabitants which are situated within thirty miles of the city and well connected by railroad and electric lines with rapid transit? The larger city which I have in mind has a population numbering close to 50,000 and is rapidly growing." *Answer.*—The daily newspaper is reaching out more and more into the territory surrounding the city where it is located, and many of them have men employed whose sole duties are to ascertain the best and quickest routes, so that the limits of their domains may be still further widened, and to devise means and inducements for securing subscribers in the smaller towns. The tendency is decidedly in this direction and is liable to continue, particularly as the establishment of rural free delivery routes is proving a great aid to the morning paper in getting its publication into the hands of the farmers the same day it is issued.

CRITICISMS.—The following papers have been received marked "For Criticism," and brief suggestions are made for their improvement:

Holdrege (Neb.) *Progress.*—The second and third pages of your issue of February 19 were not clearly printed, but aside from this the *Progress* is in every way creditable.

Grand Junction (Colo.) *Rural Talk.*—You have too great a variety of type in the body matter of your last page. A six-point column rule is too narrow for ten-point body.

Osterburg (Pa.) *Weekly Review.*—A new paper; Charles M. Berkheimer, proprietor. No criticism necessary, as it is as near perfect, particularly typographically, as possible.

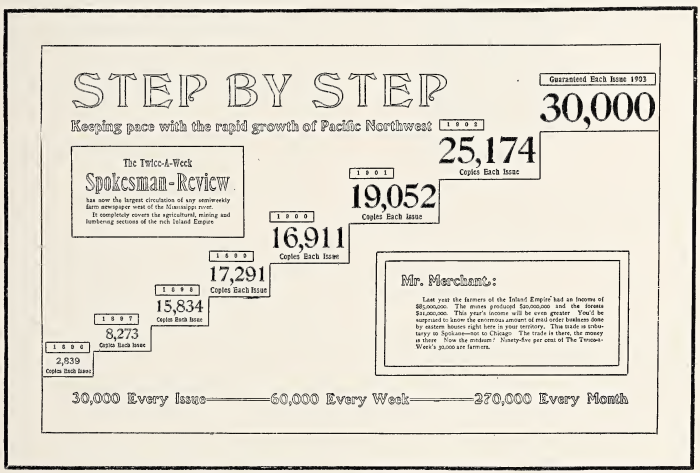
Cohocton (N. Y.) *Times-Index.*—A newspaper full of news. A few more borders would improve the advertising pages.

Oneida County Gazette, Whitesboro, New York.—Plate matter should receive the same consideration as type. You would not break a continued story in the middle of a sentence and carry it over to the next week if it was set in type, and neither is it proper to cut a plate story in this way. Presswork could be improved.

Jeffersonville (Ind.) *Reflector.*—"Neat as a pin."

Port Dover (Ont.) *Maple Leaf.*—"Local News" is not an appropriate head for a department which is more than half advertising. A creditable paper otherwise.

GOOD AD. DISPLAY.—A very large number of good ads. were received last month and a few of them are reproduced. J. C. Voline, of the *Nemaha County Herald*, Auburn, Nebraska, is doing uniformly excellent work on his paper. In the ad. of S. H. Avey & Co. (No. 2), which occupied a full page, he has succeeded in getting the cut in the center without making the ad. top-heavy, and it is perfectly balanced throughout. In the



No. 1.

1-6

Good Ad. Display.—A very large number of good ads. were received last month and a few of them are reproduced. J. C. Voline, of the *Nemaha County Herald*, Auburn, Nebraska, is doing uniformly excellent work on his paper. In the ad. of S. H. Avey & Co. (No. 2), which occupied a full page, he has succeeded in getting the cut in the center without making the ad. top-heavy, and it is perfectly balanced throughout. In the



No. 2.

smaller ads. (Nos. 3, 4, 5) three distinct styles of display are shown. No. 5 has no panels, but with just enough display to make it stand out admirably; No. 4 has one large panel, while No. 6 has the separate lines paneled. Neither of these styles requires any great amount of time, yet how comparatively few papers are willing to devote the little extra effort and material that will make their advertising columns attractive, readable and profitable to the advertiser! In No. 4 it should also be noticed what good use Mr. Voline has made of the question mark—imagine how featureless the ad. would have been otherwise. Frank E. Aulenbach, of the Peekskill (N. Y.) *News*, is doing some good panelwork, of which No. 3 is a specimen. If he had had a full line in the last panel it would have been better. Still another good specimen of panelwork comes from Albert L. Lehman, with John R. McFetridge & Sons, Philadelphia (No. 7). Notice what good use is made of the small cut.

THE COLOR-SECTION.

"I will make up my form," tittered the daughter of a journalist, "before going to press." Here she took up her box of rouge. "Let me see," she mused, "this is Sunday. If I mistake not, the young man who calls will institute a question-and-answers department when he sees this fashion sheet, so I may as well lay out the color-plan for the Sunday supplement." Otherwise she might have looked like a scare-head.—*Judge.*

TO KEEP INK FROM SKINNING.

An Austrian has thought out a simple and effective way of keeping ink cans air-tight till the last ounce of color is used up. He uses for this purpose old roller composition which is unusable for rollers. This he melts up, adds a little oil, and pours into the cleaned out and slightly oiled lids of the ink cans. While the composition is cooling, or, rather, before it has time to set, he puts into it a strip of cloth-backed card, the two ends of which stick out and act as handles to the mass of composition when set. Then, if the can is an old one, he carefully cleans the sides of it from any old and dry color that may have stuck there, and also the surface of the ink from any skin that may have already accumulated. The composition disk comes easily out of the lid and is pressed down into the can till it rests on the surface of the color. Here it excludes all air, as the lid, being slightly larger than the box, there is always pressure from the composition against the sides of the tin. The originator of the idea says that, once it is tried, it will be always used, and it is much cleaner and more practical than any of the present methods of pouring water, varnish, or inkoleum on the surface of the ink. The original piece of parchment supplied with the tin serves the same purpose, but very rarely lasts much longer than the second or third visit of the palette knife.

FROM FAR-AWAY INDIA.

I am in receipt of THE INLAND PRINTER for March to July, but not the back numbers from November to April, which I particularly require to complete my volumes, which date from 1891. After being a matter of eight months without the journal of all others devoted to the "art preservative" and kindred trades, I was delighted to receive the batch of four, and am reading them with avidity. One only wants to glance back at your earlier efforts (which, even then, were distinctly creditable) to note the extraordinary and interesting advance that has been made. Why, you "go one better" every time!—*H. H. Bicknell, Vepery, Madras, India.*



No. 3.

Why is the Reason ?

Ask Bill Williams and when you are about it drop into my Harness shop and I will tell you just how you can get an honest set of harness, from an honest man, at an honest price. If Bill Williams wont tell you so ask Jim Riordan.

George Kinghorn

No. 4.

Men's Hats

We are already showing the New Longley Hats for Spring

LOOKING around you find the Longley Hats only in stores that sell good merchandise. The dealer handles them because he knows they are made for the discriminating customer of the large cities, and when offered you he can depend on their containing all the elements which go to make up a satisfying, stylish, wear-resisting Hat. From the raw fur to the placing of the trimmings each step is scrutinized by watchful, expert eyes, eager to detect the slightest fault; the result justifies our most emphatic guarantee, and we stand back of every Longley Hat. No guesswork enters into Longley Hat manufacture, and if you will take the time to critically inspect one of these hats we know you will become a Longley enthusiast. The Longley Hat is the perfection of style, fit, workmanship and material in Men's Hats.

LYNCH

No. 5.

Keep Your Money at Home

"Queen's Choice Flour"

IT'S a flour made in Auburn. It is a good flour. You can find none better. All things being even you should as a matter of loyalty to your home town and institutions, give the preference to home made articles. We guarantee you an honest product, sold at an honest price. When you buy flour ask your grocer for : : : : : : : : ;

"Queen's Choice"
The Flour of Quality

James Taylor, Miller

No. 6.

A GOOD THING

Manufactured since 1847

EXTON

¶ This is going to be a great oyster season—oysters large and fat and plenty—and there are going to be a lot of them eaten before next May. ¶ Which means a lot of oyster crackers, too. ¶ This is the year of all others when you want to get hold of the best oyster cracker made—the Exton. Don't spoil a big demand by selling goods that won't satisfy.

A. EXTON & CO
TRENTON :: NEW JERSEY

No. 7.



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.— George Fritz. $1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. $2.

LITHOGRAPHIC SPECIMENS.— Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, $1.50. American Commercial Specimens, second and third series, $3.50 each. Modern Alphabets, $3.50.

ACCORDING to the *British and Colonial Printer and Stationer*, the aluminum rotary presses manufactured by the "L. & M. Limited" are finding favor among the lithographers there, the sheets coming from the press showing that a first-class line of colorwork can be turned out by these machines.

THE *Lithographic Circular* has now appeared in enlarged and improved shape, with cover. It has all the elements of a practical lithographic periodical which is published to benefit the lithographic business, and is inspired by a thoroughly practical technician, culling his experiences from the daily workshop and studio.

AMONG the many interesting lectures to the people upon various technical subjects closely allied with their daily labors, the board of education of the city of New York has included lithography, Mr. Charles Brand appearing upon the lecture platform, illustrating lithography by stereopticon views and giving a very fair idea of the subject.

KLUTH'S POCKET KALENDER FOR 1904.—A valuable little German annual, devoted exclusively to the interests of the lithographic trade, is just as richly adorned with good things for the general lithographer to know as ever before, for some of the most expert of Germany's lithographic craftsmen help to prepare the book. The price is $1. For sale by The Inland Printer Company.

ACCORDING to the *Lithographic Gazette*, Mr. W. Ziegler has invented a new process of making multicolor printing-plates by a process of using a varnish-coated plate upon which he draws through the medium of a grained paper, the resist adhering to the back of the paper while the drawing point is passing over the place, thus removing the resist and allowing a chance for the acid to take hold of the plate when the same is placed in the bath for high etching.

HYGROL PRINTING-INKS.— We acknowledge the receipt of a letter from "A Lithographer," enclosing a clipping from a European trade paper which extols the high merits of "Hygrol." This speaks of the ink as doing away with the troublesome damping of the stone "which prevents good printing, causes the stretching of the paper and thus affects the register of work, injures the rollers and requires double the quantity of ink," etc. When these inks were first announced the attention of the trade was promptly called to them in these columns. Stretching of paper is not caused so much by the slight damping of the stone as by atmospheric changes.

ONE of the most noteworthy events in the art history of America was the Whistler exhibition in Boston, where works of the great artist-lithographer were shown that have so far been only seen by the privileged few, and the like of which could not have been produced in Europe under any circumstances. From all the principal cities in the Union and Canada, paintings and lithographs have been sent, showing Whistler's great adaptability to all moods of art, whether Greek, Japanese or modern realistic.

THE RUBBER PANTOGRAPHIC ENLARGING MACHINE.—J. K. L., Washington, D. C., writes: "Would you kindly explain what kind of photographic reducing or enlarging machine is meant in the May, 1903, issue of THE INLAND PRINTER?" *Answer.*— The item which appeared there under "Coating for Photographic Reducing or Enlarging Machines" contains an error. If you are a lithographer the following correction will make it clear to you: it should read, "Coating for pantographic reducing or enlarging machines."

THE PHOTO LENS IN LITHOGRAPHY.— It is a fact that the average lithographer is debarred from the pursuit of photo-litho processes by his imperfect knowledge of the lens and the science of optics governing that branch of the photo process. We would therefore advise him to read a little book which has been written for such of the profession as would acquire the necessary knowledge without wading through labyrinths of mathematics. The book tells how a lens is made, what it does and how it does it, clearly illustrated with diagrams, etc. The authors are Thomas Bolas and George E. Brown, the price being $1.25. The title is "The Lens." For sale by The Inland Printer Company.

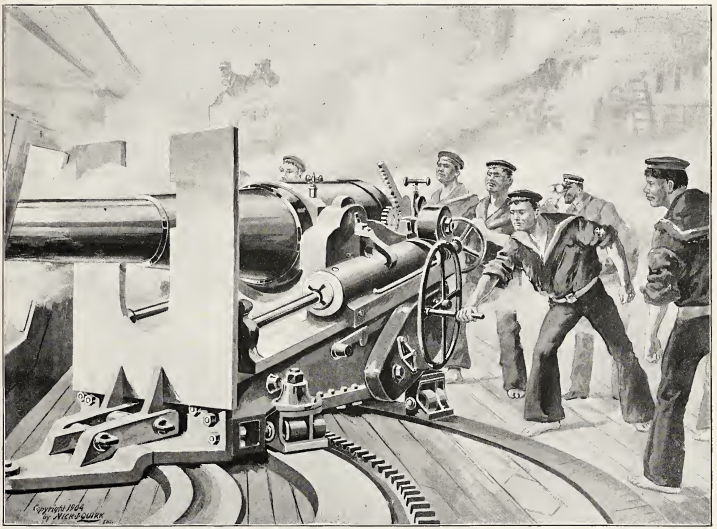
DRY LITHOGRAPHY.— M. J., Washington, D. C., writes: "I am interested in the method known as 'dry lithography' and I would greatly appreciate the courtesy if you would explain the method, including the use of stone, zinc and aluminum, through the columns of THE INLAND PRINTER." *Answer.*— Our correspondent will find some information in this issue, under the head of "Hygrol Inks." There are two distinct methods of working the process. One is by preparing the surface of a plate in its depressed places (where it usually receives the damping water) with certain water-absorbing and water-retaining substances, such as glycerin, salt, brown sugar, etc. The other process consists of charging the ink with similar substances.

THE STONE QUARRIES OF BAVARIA.— The prices for lithographic stone mined in Bavaria have been equalized and the competition which formerly prevailed, leaving no margin of profit to those who worked, has now been diminished by a general agreement being reached, according to the *Litho Gazette*. The land is owned by the communities, disputes are settled by arbitration or by the burgomaster of the respective village. Some of the heaviest work is done by women, such as the grinding. It is impossible to forecast the probable product of a quarryman's claim, for the quality and nature of the stone runs very unevenly. The peasantry are a happy lot, however. Their hours of labor are from sunrise to sunset, with three resting periods, namely, half an hour at 9 o'clock, one hour at 12 o'clock and again a half hour at 3 o'clock.

SENSITIZING THE STONE BEFORE TRANSFERRING.— In order to be able to use an ink containing more carbon, for the purpose of enabling the transferrer to obtain sharper impressions, the *Lithographic Circular* recommends the sensitizing of the stone with a solution of 1 gallon of water, ¼ ounce of powdered alum and ¼ ounce of nitric acid. The stone is to be washed with this freely and thoroughly; then washed with water and rubbed down until the surface is just damp enough to insure the transfer paper sticking fast. The art of trans-

ferring depends upon pulling impressions with an ink that will work sharply. This requires the admixture of good printing-ink to the greasy ink, but as the abundance of ordinary ink decreases, the affinity of the same for the stone lessens, and the transfer will not hold so well when it comes to etching the work. Therefore the sensitizing is recommended when such a weaker ink is used.

New Eight-color Rotary Printing Machine.—From Augsburg, Germany, according to *Klimsch Allgemeiner Anzeiger,* the news comes of an eight-color rotary printing-press constructed with eight different color fountains arranged for printing pictorial work. There are four rolls of paper provided for and eight plate and eight impression cylinders.



Copyright, 1904, by N. J. Quirk.

"FOUR POINT, SEVEN" GUN CREW IN ACTION.
Imperial Japanese Navy.

The finished impressions, after folding, are passed along to two separate throw-offs. The machine is so arranged that on one of the rolls of paper a half-tone or perfected impression can be made and one five-color impression, or it can be arranged that one two-color perfected impression and a four-color illustrative print can be produced at the same time. The second roll of paper is only used for single black impressions. From these two rolls, joined together through the cutting cylinder, result sixteen-page pamphlets, which are folded twice into one another and thrown off on to a table. Both parts of the machine can be operated together or singly. If two separate jobs are run, the finished work is thrown off on two separate tables.

Influence of Michaelangelo upon Art.—It is a good suggestion which the *Photo Era* offers to its students to impress their minds with the works of Michaelangelo. "Both as a painter and sculptor he has excelled all other men, and his wonderful frescoes in the Sistine Chapel and his masterpieces of statuary have fascinated the world for over four hundred years. His means of expression was always the human body in action. It was in this very love of action and in his passion for the human form that lay the elements of Michaelangelo's art. As he wrote in one of his sonnets:

> Nor had God designed to show himself elsewhere
> More clearly than in human form sublime.

To those who have been privileged to view the works of this master in the originals, the truth of this statement goes without saying. To all others we advise a study of his pictures and statuary through photographs, so that the power and beauty of his wonderful art may sink into their minds and possess their souls with its profound truth and deep impressiveness.

How to Produce the Bright Gold on Tin Printing.—Santor, Cleveland, Ohio, writes: "I have been experimenting on tin printing by type-press methods and have tried bronzes, but can not equal the brilliancy of some of the New York and Paris work, which shows such a transparent, high gold color. Could you aid me in getting a good result by an immediate answer by return mail? I would like to keep it private for a time, as there are others here who are after the same thing." *Answer.*—This letter would have been answered long ago by mail if the rules had been complied with. The rule is, that when correspondents ask for technical information upon which they would like an answer by mail they should enclose $1 to pay for the necessary search and the writing of the letter.

All inquiries which have not been accompanied by a fee are answered through THE INLAND PRINTER, and the information then becomes public property. Regarding the gold effect seen upon tin cannisters, etc., it is not a bronze, but is the result of dipping into a lacquer, or the lacquer is put on by printing in certain places. At other places it may be left off, and will then show the plain tin, or the effect of a silver color. It is, therefore, the sheen of the tin which appears through the lacquer, which is colored by an addition of an aniline dye, giving it either a light yellow, reddish, green or purple appearance. When white appears upon such work the same has been printed upon the lacquer, and other colors are then printed upon the white. There having been a number of inquiries upon this subject of late, the whole process, with the necessary presses, will be described in a future issue.

ARBITRATION PLAN OF THE LITHOGRAPHERS' ASSOCIATION.—Two important documents have been issued by the combined lithographic firms urging their employes to enter into closer relations with them, offering to settle all future difficulties that may arise by a joint committee of equal representation, and if these committees can not arrive at a satisfactory settlement, then an arbitrator to be called in, who, being a disinterested party, will render a decision which must be binding upon both parties. The first notice was in the form of an ultimatum, and emphasized the point that if by March 15, 1904, the men did not accept the agreement through the unions, then they would not again treat with them collectively, but the men would have to apply individually, or, in other words, a lockout would occur. Meanwhile the Lithographers International Protective Association, the leading union, the body from which the others take their cue, held a meeting and voted not to accept the bosses' arbitration plan, as they feared that it contained a hidden meaning and might mean a reduction in wages and the abrogation of the advantages so far secured through the union. When the employers discovered that such was the construction that was placed upon their agreement, they issued another circular, in which they made a clear, lengthy statement, setting forth exactly what they offered in the arbitration plan and positively guaranteed in the plainest language that they would not attempt to change anything so far existing and only wanted future questions of dispute brought before the arbitration board so as not to disturb the progress of the work, and that, while the arbitration was peaceably going on, the work would not be interfered with and that this latter point is the main thing that they were solicitous about. During this time the various unions held well-attended meetings and formulated alliance plans between the printers, provers, transferrers, feeders, stonegrinders, artists, paper-cutters and poster artists, pledging themselves to stand by each other in case of trouble. Thus far all of the separate unions have turned down the arbitration plan of the employers, but only, it is believed, to await the time when the combined forces of the workmen can meet the employers' association and reach an amicable agreement. A misunderstanding at this time would have unfortunate results for the lithographic industry.

APPLICATION OF THE HYGROL PRINTING PROCESS TO A LITHOGRAPHIC PRESS.—G. C. C., Bradford, Pennsylvania, writes: "I read with interest the inquiry about lithographing without dampening the stone or plate in the February INLAND PRINTER. I would also be pleased to have that inquiry answered. I know nothing about the process of lithography except what I have learned from reading your department in THE INLAND PRINTER. After studying several of the articles on lithographing without dampening the plate, I have conceived the following idea. To use an ordinary typewriter with a lithographic ribbon, writing on transfer paper, which, after the necessary corrections have been made, is to be transferred to zinc and the plate fastened to an old Country Campbell press. Instead of using printing-ink, use the lithographic ink made by Joseph Heim, described in the last April INLAND PRINTER under the head of "Hygrol Color Printing Without Dampening the Stone." In other words, I desire to lithograph on a type printing-press. Can such a thing be done? Where in the United States can I purchase the Heim ink? Will you kindly tell me by return mail if the process I have spoken of is practical, and how to accomplish the work. With your answer and the 'Grammar of Lithography' I think I can work the process satisfactorily for printing our newspaper by the above described process." *Answer.*—We admire the ease with which our correspondent reasons out the application of these lithographic printing methods for adaptation to an "old Country Campbell press," but will say that reading alone will never make a lithographer, transferrer or lithographic printer. It takes a great deal of close study and experience to work in any of the above-named branches. Still there are people with such a wonderful amount of perception and untiring energy that our correspondent should not be debarred from trying. The procedure would be as follows: The ordinary typewriter would not do for this purpose, and one especially constructed for that purpose would have to be obtained from the "Planograph Company," 31 Union Square, New York, for there the above-described process is carried on with perfection except as to Hygrol ink. Hygrol inks have as yet not been tried in this country as far as we know. A sample could be obtained from Europe from Wechsler & Co., Vienna V-1, Sonnengasse 6. The rollers on the press would also have to be changed on account of the water or water-absorbing ingredients which are contained in the hygroscopic inks and their effect on the glue in the composition. Another point which the ingenuity of our correspondent would have to solve would be the problem of pressure to be distributed over the flat surface of a lithographic plate, for it is different from the surface presented by the raised type for which the type press was designed. There would be a few other matters attracting the attention of the experimenter we are sure, for press engineers years ago made inquiries regarding these or similar questions without affecting the manner of the peculiar methods employed by the lithographic or type printing processes so far. Regarding the question, "Is the process practical?" we will say the process is practical if the press is reconstructed as indicated above. Still we do not wish to bar any one with a superior inventive power from trying, for he may find a way heretofore dark to the average mind. Now, finally, in answer to the question, "How must I proceed to accomplish the work?" first of all good transfer ink must be procured from some lithographer, with which the types must be charged before making the impression on the paper. A starch-coated transfer paper should be used to receive the impression. Meanwhile the plate should have been prepared with great care, *perfectly clean* and placed in a lithographic press upon an underlay of lithographic stone. After the pressure of scraper (for transmitting the pressure the best results are obtained by friction force) is adjusted, the transfer, which has thus far been carefully guarded from dust, is laid on the plate without moving it in any way. A smooth piece of paper is laid over it, and over that a stiff backing. The sheet is then pulled through, the backer taken off, when the transfer must be tightly adhering to the metal surface. The back of the transferred paper is then moistened with water and the same operation gone through again of pulling through the press, only with perhaps a little more pressure. This can be done once more with a reversed scraper or by turning the plate. Warm water is then used to remove the transfer paper, which, of course, must be done with the greatest of care. The work must then be standing clear and sharp upon the plate, and any corrections can now be added with a fine brush and lithographic tousche. The plate is then carefully gummed up with a solution of gum arabic free from grit or other impurities. When this is dry,

the work is rubbed up with a solution of asphaltum dissolved in turpentine. This is applied with a cloth, and the idea is to get it on the work where the aforementioned gum arabic does not interfere with the free parts of the plate; but where the gum has had a chance to hold fast it will absolutely prevent the asphaltum from sticking, therefore when the plate is washed out the asphaltum upon the free places of same will swim off, but upon the places where the transfer has deposited the type letters there the work will be developed in asphaltum. The plate can now be etched with a solution of, say, one part of phosphoric acid to ten or twelve of dissolved gum arabic. The plate is now ready to be rolled up with printing-ink. This is, according to the old process, done by damping the surface of plate with pure water, very thinly and evenly applied. There is quite a trick in this manipulation, for if the water is allowed to become dry on any part of the plate the same will instantly take ink and the work will be spoiled. Now, the theory of the Hygrol colors is that the ink, having in its composition watery elements, will not hold to the etched parts of plate, but will only adhere to those where the asphaltum has been incorporated with the transfer.

THE LITHOGRAPHIC EMPLOYERS' ULTIMATUM.—A mass meeting of the combined Association of Employes connected with the lithographic industry was held on the evening of March 10. The entire seating capacity of Cooper Institute, large hall, was occupied by the members of the following unions. Lithographers' International and Protective Association, comprising the lithograph pressmen, transferrers, provers, etc.; the Poster Artists' Association of America, representing all the black and color poster artists; the Lithographic Artists, Engravers and Designers' League of America, representing the lithographic commercial, crayon and stippel artists and engravers, and many commercial designers; the Lithograph Stone Grinders and Plate Preparers' Association of America; the Association of Pressfeeders and Apprentices, and the Lithograph Papercutters' Union, representing the label and novelty cutters in the lithographic industry. These combined associations numbered about ten thousand men, assembled to have explained to them by their leaders the reasons why they could not accept the "arbitration agreement" which was presented to them by their employers, with the ultimatum to accept by March 15 or suffer a lockout. The speakers made it clear to the audience that if the points so far gained by the unions were again submitted to the decision of an umpire, drawn from public life, the "open shop" and unlimited apprentices, with the consequent decrease in wages, or increase of hours, and introduction of piece work, would result. During the meeting a telegram was received, stating that in Cincinnati the combined firms have postponed the threatened lockout until the next convention of the Printers' Association, to be held some time in the latter part of the coming summer. It was also stated by the leaders that an agreement embodying the desired stability and safety of the lithographic industry asked by the employers would be presented, which would, by rejection, prove the insincerity of the employer and warrant the fears of the men. The assemblage was a vast one for the lithographing industry. Never before was anything like it witnessed here; the different factions which for years stood opposed to each other in animosity and envy were at once united by a strong bond of friendship, and, what the different labor leaders were striving for in vain during past years, to bring the different unions together, was accomplished now at one stroke by that celebrated ultimatum of the Lithographers' Associations, East, West and Pacific. The threatened lockout did not take place on the 15th, as positively promised if the men would not accept the tendered agreement; on the other hand, there were at that time signs of the men accepting some kind of arbitration agreement with the bosses for one year. It is to be hoped that an amicable adjustment will be made at an early date.



BY DANIEL C. SHELLEY.

Secretaries and members of local Typothetæ and other organizations of employing printers are requested to send news of interest to employers for publication in this department. Matters concerning wage and labor disputes and settlements are especially desired. Contributions and news items may be addressed to Daniel C. Shelley, Secretary Chicago Typothetæ, 942 Monadnock building, Chicago, or to the Editor of The Inland Printer.

THE Western Massachusetts Typothetæ has elected C. D. Barrett, Henry D. Taylor and Charles Van Vlack delegates to the national convention of the United Typothetæ which will be held in St. Louis in June. F. G. Smith, J. D. Cadle and C. R. Kaplinger were chosen alternates.

THE St. Paul Typothetæ has blocked the efforts of the Bindery Girls' Union and the pressfeeders to get recognition and a scale of wages. Walter J. Driscoll, of the St. Paul Pioneer-Press job department, is the aggressive member of the St. Paul Typothetæ, and when he leads the employers in a fight, the employers are likely to win.

THE Buffalo Typothetæ is pushing the work of organization and now has ninety per cent of the printing capacity of the city in its membership. President Henry G. Breed is proving himself a splendid organizer and has the backing of an active executive committee. An assistant secretary has been employed to look after the registration of help and other matters of routine work.

ON March 8 the following officers were elected for the ensuing year by the Kansas City Typothetæ: President, Selden G. Spencer; first vice-president, Charles E. Brown; second vice-president, Charles B. Dart; treasurer, James H. Frame; secretary, Adna D. Gerard. Executive Committee: Franklin Hudson, chairman; F. D. Crabbs, F. L. Box, B. F. Burd, E. N. Brown. Trustees: Cusil Lechtman, C. E. Brown, C. B. Dart.

THE first of the series of illustrated lectures to apprentices under the auspices of Chicago Typographical Union was given on the evening of February 23, and was creditable if not wholly up to expectations. The lecturer was W. W. Clark, superintendent of S. D. Childs & Co., and what he had to say to the boys was worth remembering. Little or nothing was said of the advertising element of the jobs displayed, and to that extent, at least, the evening's work may be criticized.

THE convention of the International Brotherhood of Bookbinders, which is to meet in St. Paul during the early summer, threatens to "take a fall" out of President Roosevelt. The bookbinders dislike the President because of his stand in the Miller case, and they are going into politics to the extent, at least, of trying to accomplish Roosevelt's defeat next November. His open-shop position in relation to the Government Printing-office is more than they can stand. International President Tatum, of the Bookbinders, is suave, diplomatic and a fighter, and it will be interesting to watch to what extent he can swing his International into active participation in the coming presidential election. Trades unions never forget and rarely ever forgive.

SECRETARY FREEGARD, of the United Typothetæ of America, was in the West the latter part of February and organized two good, live Typothetæ while there. The employing printers of Davenport, Iowa, and Rock Island and Moline, Illinois, joined together and formed a Typothetæ, with Walter Chambers, of Egbert, Fidlar & Chambers, of Davenport, as president. The

master printers of Davenport, Rock Island and Moline have for some time past maintained a very successful printers' board of trade under the name of the Tri-City Franklin Club, with Samuel Kennedy as manager. The other Typothetæ formed by Secretary Freegard was established at Peoria, Illinois, with Gerald B. Franks, president; John R. Schembs, vice-president; Ezra F. Parker, treasurer, and Lawrence F. Feuchter, secretary. The executive committee is composed of B. Frank Brown, chairman; Charles E. Nixon, Morrison B. Bourland, Edward M. Smith, Henry C. Henneges and Fred E. Greiner.

THE first convention of the Citizens' Industrial Association, held in Indianapolis, February 22 and 23, had among its delegates Secretary Freegard, of the United Typothetæ. Secretary Freegard succeeded in getting the convention to go on record against the use of Allied Printing Trades Council union labels on public printing when he introduced and had adopted the following:

WHEREAS, A large number of the cities of the country discriminate against certain citizens in the matter of placing public contracts by requiring the use of the union label on all public printing, and union labor as a class in all cases; therefore, be it

Resolved, That the Citizens' Industrial Association, in convention assembled, unreservedly condemns such method and declares it a species of discrimination that is unalterably in conflict with the liberties and privileges that all citizens are entitled to enjoy under the Constitution and laws of our country. Be it further

Resolved, That the members of this association use their influence at all times and in all places against such method.

EDWIN FREEGARD has resigned as active secretary of the United Typothetæ of America and will return to his home city, St. Louis, to give his whole attention to his business interests. Mr. Freegard found residence in New York city, the headquarters of the United Typothetæ, a disadvantage, in view of the fact that this is World's Fair year in his home city. He remains the honorary secretary of the United Typothetæ until his successor is elected at the St. Louis convention. Until the convention the active work of the secretaryship will be performed by John Macintyre, secretary of the Philadelphia Typothetæ and manager of the Philadelphia Printers' Board of Trade. It is fortunate for the United Typothetæ that Mr. Macintyre is willing to assume this burden, as no better man could be found for the place. Mr. Freegard has done splendid work as secretary, and there is regret that his private business compelled his resignation.

"SHOULD a Typothetæ admit to membership employers who still retain membership in the printing-trades unions?" This question was submitted by a large city Typothetæ a few weeks ago, and a negative answer was given. It is not held that a man who has been an active or passive trade-unionist can not be a good member of the Typothetæ, but it is maintained that he can not be a good Typothetæ member and a good trade-union member at the same time. Typothetæ and printing-trades unions are not enemies; they are not at war; their interests are — or should be — identical; but occasions arise when they have differences which result in strained relations, to say the least. On these occasions a man can not successfully and consistently ride two horses, nor can he carry water on both shoulders. He can not be a good Typothetæ member and a good trade-union member at the same time. He ought to be one or the other to be honest and square with his fellows.

ACTIVE in the work of the United Typothetæ of America and prominent in printing circles of the New England States is Wilson H. Lee, of New Haven, Connecticut. He is a member of the Executive Committee of the United Typothetæ and president of the Connecticut Typothetæ. That he is a factor in the business life of his home city is shown by his election to the presidency of the New Haven Chamber of Commerce. Mr. Lee is a typical product of the strenuous towns of the New England States. He was born in Athol, Massachusetts, May 3, 1852, and early in life settled in New Haven, where he engaged in the printing business. Success came to him and he is now the directing head of the Price & Lee Company, directory publishers, and the Price, Lee & Adkins Company, general printers and binders. The business occupies the three upper floors of a large block, and is thoroughly equipped with the most modern appliances. It prints the directories of nearly fifty towns and cities, controlling this business in Connecticut, as well as in western and middle Massachusetts. The company prints many annual trade directories, besides doing the printing for the New York and New England Railroad Company.



WILSON H. LEE,
Member Executive Committee, United Typothetæ of America.

Both Mr. Lee and Mrs. Lee are prominent in the social and religious life of New Haven, Mr. Lee being a member of the Sons of the American Revolution, the Quinnipiac and Union League Clubs of New Haven, and the Poquaig Club of Athol. Mr. Lee's recreation and chief pleasure is his dairy farm, "Fairlea," at Orange, Connecticut. There eighty cows of the finest breeds are fed with clean food, selected and rationed according to the best teachings of experts, so that they may produce the richest and purest milk. Mr. Lee is deservedly one of the most popular and successful master printers in the United States.

SUCCESSFUL opposition to the use of the union label on public work was accomplished by the Chicago Typothetæ when Thomas E. Donnelley, chairman of the executive committee, accompanied by Secretary Daniel C. Shelley and C. F. Harding, attorney for the Typothetæ, appeared before the Chicago Board of Election Commissioners and protested against the label of the Chicago Allied Printing Trades Council being permitted on any of the primary election ballots. The matter was taken under advisement by the Election Commissioners with the result that the attorney for the board, W. W. Wheelock, presented an opinion holding that the Allied Printing Trades Council does not have the right to place its label on



CALA MUR HORIKIRI, TOKYO

primary election ballots. After explaining that the law does not provide for any such device, the opinion, in brief, is as follows:

"The statutes do provide that ballots not in accordance with the law shall be void and shall be marked "defective." In my judgment, any ballot containing any such device, label or emblem, or anything not in compliance with the law, will be void, and should not be counted as a vote for the persons whose names are contained thereon.

Mr. Wheelock also held that the label would be a violation of the provision of the primary election law which prohibits electioneering within 100 feet of the polling booths.

PRINTING-OFFICE labor was discussed at the annual meeting of the American Newspaper Publishers' Association, held in New York city, February 16, 17 and 18. Representative publishers from many of the large cities told of the increasing demands of the various unions and of the steps taken to avoid conflicts. During the discussion it was claimed that the present union rules regarding apprentices have a tendency not only to limit the supply of printers but to drive men of intelligence into other trades. One of the topics discussed was, "Where Are the Printers of the Future Coming From?" and another was, "Has the Payment of High Wages to Stereotypers Provoked Discontent in Other Mechanical Departments of Newspapers?" The United Typothetæ of America and the American Newspaper Publishers' Association should get together and, in joint conferences of their governing boards, discuss the things which are thrashed over separately. Their interests are common and they should work together.

IN the February issue of THE INLAND PRINTER reference was made in this department to the inroads the strike of the typefounders' union had made on the defense fund of the International Typographical Union. Those not conversant with the facts were doubtful whether the statements had any foundation in fact. The March issue of the *Typographical Journal* gives the exact figures as to the standing of the defense fund. These figures say that on August 31, 1903, the balance in the International Typographical Union defense fund was $34,132.19. From August 31, 1903, to January 31, 1904, the receipts were $21,643.89, making a total of $55,776.08. The disbursements for the same period were $54,102.73, leaving a balance in the fund, January 31 last, of $1,673.35. These figures are proof of the statement made in this department that the typefounders' strike practically exhausted the International Typographical Union defense fund. Nearly all of the typefounders have returned to work, many of them signing individual contracts with their employers.

THERE is every reason to believe that the United Typothetæ of America national convention in St. Louis in June will make history for the organization, and there is every reason that it should. The Eastern members of the national executive committee are holding weekly meetings under the leadership of President Stern and Chairman Green in preparation for the convention. There is big work to do at the annual gathering. There is danger, though, that the attractions of the World's Fair may get more of attention from the delegates than the convention. It is hoped that this will not be so. Those who will attend as delegates ought to go prepared to do hard work. The urgent need of the organization is the strengthening of the hands of the officers. This can be done by the adoption of a constitution and general laws that will have mandatory effect. The United Typothetæ of America must cease to be the rope of sand that some of its members think it is. Instead, it should be a hawser the strands of which are all the collateral branches of printing woven together for the common good. Events are occurring which prove that the Typothetæ does pay if the members take advantage of the organization's power for good. The printers' boards of trade are the children of the Typothetæ, and there are none to say that these organizations have not proved of incalculable benefit to the membership. Every delegate who goes to St. Louis should plan his stay in the World's Fair city on definite lines. His first attention should be the work of the convention. When that work is done then he should see and enjoy all the fun of the fair.

THE convention of the managers and members of Printers' Boards of Trade, held in Indianapolis, February 22 and 23, was a success beyond expectations. Seventeen cities were represented, delegates reporting from as far west as Spokane, Washington, and as far east as Boston. The following officers were elected: President, Franklin Hudson, Kansas City; vice-president, James Berwick, Boston; secretary, John E. Hampton, Indianapolis; treasurer, Robert Schalkenbach, New York city. A committee composed of these officers and eleven others, from as many different cities, will go to the annual convention of the United Typothetæ of America in St. Louis next June to try to induce the Typothetæ to recognize the Printers' Boards of Trade as an essential and necessary feature of Typothetæ work. As the Typothetæ are the parents of the boards of trade, it is desired to put them under the jurisdiction and control of the United Typothetæ if the national organization will consent. If consent is not given, it is not unlikely that the boards of trade will form a national organization of their own, to work in harmony with, although independent of, the United Typothetæ. The evening of February 22 the Printers' Board of Trade of Indianapolis entertained the delegates at a banquet, given in the pink room of the Claypool hotel, at which forty-two persons were present. Mr. Fish, president of the Indianapolis board, was toastmaster, and addresses were made by Messrs. Schalkenbach, Hudson, Pears, Macintyre, Corballey, Glossbrenner, Bateman, Edgell and Burford. As has been often said in this department, the boards of trade are doing a tremendous benefit to the printing industry wherever they are established, and if unorganized cities desire to get information concerning the workings of the boards, the editor of this department will gladly give them the necessary data or place them in communication with those who will assist them in gaining all the knowledge necessary.

ANOTHER chapter was added to the troubles of Franklin Union of Pressfeeders of Chicago when, on February 26, Judge Holdom, of the Superior Court of Cook County, assessed another fine of $1,000 against the union for violation of his injunction. In addition Judge Holdom imposed the following penalties on officers and members of Franklin Union: John M. Shea, secretary of Franklin Union, fined $100 and sentenced to six months in the county jail; Charles F. Woerner, president of Franklin Union, fined $350 and sentenced to three months in the county jail; Michael Flannery, business agent Franklin Union, sentenced to thirty days' imprisonment in the county jail; Jerome Collins, Franklin Union, Jr., sentenced to two months' imprisonment in the county jail; Harry Brown, secretary Franklin Union, Jr., sentenced to forty days' imprisonment in the county jail. In the course of his decision Judge Holdom said:

The acts of the visiting committee of this union in influencing girls to leave their employment are akin to military strife. It is warfare. First is the picket, with his warlike appearance, and then comes the innovation of the picket spy, who probes his way into the camp of the opposing side under a false guise for the purpose of injuring the employers in their business. He is not entitled to any more consideration in the eye of the law than is the military spy. It is an act akin to that of the thief who secures employment for the purpose of robbing his employer. Though the payment of strike benefits in times of industrial strife is legitimate, yet, as was done in this case, when, under the guise of paying strike benefits, the persons who are paid with the cognizance of the officers of the union resort to picketing or to employment as spies, then the payment of strike benefits is unlawful and the officers who had knowledge of it are amenable to punishment for the offenses permitted. The evidence conclusively shows that all the overt acts committed found their inspiration in the officers of the union and that Woerner, president, and Shea, secretary and treasurer, had knowledge of and participated in the plans and gave the orders.

Appeals were taken in all of the cases. The effect has been salutary, however, inasmuch as all of the Typothetæ offices not

employing Franklin Union are running practically unmolested, with more satisfactory results than were obtained when Franklin Union members were employed.

THE strike of the Boston book and job printers came to an end March 10, in the middle of the sixth week of the fight. The victory was with the Boston Typothetæ, the typographical union declaring the contest off and agreeing to a settlement on a basis identical with the terms offered by the Typothetæ February 1. At a meeting of the union, held Sunday, May 13, the settlement was ratified and there is peace again in the Boston book and job plants. The executive board of the International Typographical Union went to Boston to effect the settlement, and when everything was satisfactorily arranged this official statement was issued:

The executive committee of the Boston Typothetæ and the executive council of the International Typographical Union desire to announce that an agreement covering two years has been reached between them, under which the difficulty existing between the Boston Typographical Union, No. 13, and the members of the Boston Typothetæ has been adjusted.

Under the contract arrived at, the wages for piece work will be 38 cents per thousand ems; for time work, $17 a week, on and after March 14, 1904, until February 1, 1905, and thereafter $18 per week; for machine operators, $19 per week from March 14 to February 1, 1905, and thereafter $20 per week.

The hours for labor for both hand and machine work remain as heretofore.

An arbitration provision is included in the contract, whereby disputes arising over terms of the contract will be adjusted without friction.

The Typothetæ states that the terms of the contract as to wages and hours are those offered the union on January 30 by the Boston Typothetæ.

The union officials state that a previous misunderstanding as to hours for machine operators has been adjusted by the insertion of a provision that the hours for this class of work shall remain as heretofore, the general custom being eight hours.

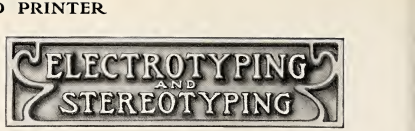
The agreement is signed by James M. Lynch, Hugo Miller and J. W. Bramwood, the executive council of the International Typographical Union, acting under express authority granted it by Boston Typographical Union, No. 13, and by J. Stearns Cushing, president; George H. Ellis, chairman of the executive committee, and George W. Simonds, secretary, representing the Boston Typothetæ. The contract is also signed and accepted by Henry McMahon, as president, Arthur G. Davis, as secretary, and Joseph L. Slattery, James Bonar and J. J. Mullen, these gentlemen, together with the local officers named, constituting the scale committee representing the local typographical union.

Immediately after the signatures were appended to the contract, arrangements were made to discontinue all hostilities.

The few Boston offices that conceded the demands of the union at the inception of the strike will get the benefit of the settlement rate of wages. An unfortunate feature of the strike is the fact that the pressmen and feeders, of which there are a great many, who quit work in sympathy with the striking printers in violation of their national agreement, are not provided for in the settlement. It appears that they will pay the penalty of loss of their positions because of their failure to live up to the agreement between the United Typothetæ of America and the International Printing Pressmen's and Assistants' Union. The injunction proceedings brought by the Boston Typothetæ will not be dropped, but will remain before the court in such a manner that the hearings can be immediately resumed by the Typothetæ if any conditions warrant such a step.

FROM THE ORIENT.

It gives me pleasure to express a word of appreciation of THE INLAND PRINTER, which has been a regular visitor — yes, I might say a member of our family — for the last eight years, and to whose pages I am indebted for many helpful suggestions. To it belong some of the helps which enabled me to so manage the Book Concern at Foochow that we have blossomed out into a publishing house at Shanghai, with the plant at Foochow as a branch house, and a widely extending business from this great mercantile center of China.—*W. H. Lacy, 10 Woosung Road, Shanghai, China.*



BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications in THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

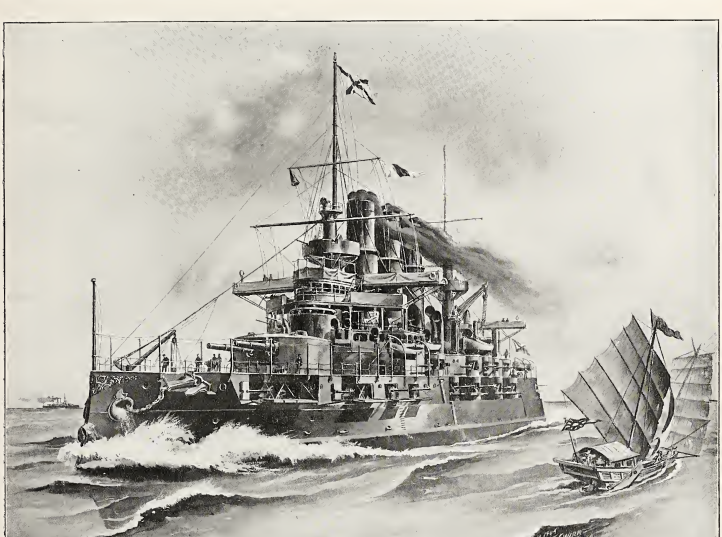
ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review—The Battery —The Dynamo —The Bath — Steel, Brass and Nickel Baths — Management of Baths —Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metalizing — The Conductors — Depositing — Casting — Finishing — Trimming and Routing — Revising — Blocking —The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Prevention of Type - Slippings, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

ELECTROTYPES VERSUS STEREOTYPES.—"Apprentice" writes: "Will you kindly state through your columns of THE INLAND PRINTER which gives the best results and why — nickel electrotype or a stereotype block for printing the title or headline of a newspaper?" *Answer.*— A nickeltype or nickel-plated electrotype makes the best possible printing surface, first, because it is perfectly smooth, and, second, because nickel takes ink better than copper. Next to nickel, copper makes the best printing surface, and is inferior to nickel only because it is sometimes attacked by colored inks, the chemicals in which dissolve the copper. Stereotypes are inferior to electrotypes, first, because of the material employed for molds; second, because of the method of casting, and, third, because stereotype metal does not take ink as readily as copper. Electrotypes are molded in wax under heavy pressure. The wax being plastic and without grain or fiber, every feature of the original, no matter how minute, is faithfully reproduced in the mold and later in the electrotype. Stereotypes are molded in paper, which is fibrous in its nature and can only be made semi-plastic by moisture. It is obviously impossible to obtain as good results in paper as wax. The electrotype is obtained from the wax mold by depositing copper upon it. This deposition proceeds so faithfully and accurately that the electrotype is an absolutely perfect reverse of the mold. The stereotype is made by pouring metal into the paper mold. As there is no other pressure employed than the weight of the metal, there is manifestly no such accuracy obtained in the product as in the case of the electrotype. Lastly, the deposited copper is so close-grained as to be practically smooth, while the stereotype metal is always more or less porous, and in the case of flat, black surfaces, such as heading type, will print gray instead of black unless a larger quantity of ink is employed than is required for an electrotype. While the differences between electrotypes and stereotypes are real and palpable, yet they are not so prominent as to make the electro-

type always preferable. That is to say, the stereotype has some features of merit which makes its use sometimes advantageous. The cost of production is much less. The outfit required is simple and inexpensive, compared with an electrotype plant, and the time required to produce stereotypes is much less. Moreover, for many kinds of work, where great delicacy or refinement in printing is not demanded, the stereotype answers the purpose, and where speed and cheapness are requisites they frequently are preferable to electrotypes.

STEREOTYPING MUSIC PLATES.— C. E. G. writes: "I desire to make stereotype plates from music type, which, as you know, seems to do. If not too much trouble, kindly send me the address of parties dealing in this process. I do not care to get an expensive outfit, for it appears that a cheaper one will do all I want. What do you think of the old 'clay' process? It is slow and only one plate from a matrix are the objections to it; what do you think of it for my work? I have looked into one process but it seems not suited to plates as large as I want; I fear the matrix will warp in drying, and then the plates are quite shallow. I might say more of other processes that I have looked at, or heard about, but will leave the matter to your judgment. To sum up, I want to make the best, long-



Copyright, 1904, by N. J. Quirk.

RUSSIAN BATTLESHIP RETVIZAN.

12,700 tons (American built). Torpedoed at Port Arthur, February 9, but repulsed later attack by torpedo-boats March 2, 1904.

is as tender as any type made, and probably as expensive. I desire to make plates 7¾ by 11 inches. An electrotype plant is far too expensive for the amount of work I have to do. I have had some experience as a stereotyper, but would not care to run a risk of injuring my type by using the 'hot' process of stereotyping. On page 743, August, 1903, INLAND PRINTER, you say that there are methods of 'cold' stereotyping that produce plates little, if any, inferior to electrotypes, but that the process is slow. My main purpose is to produce the best plates possible, and not injure the type. If the process is a little slow it will not be a serious objection. You mention the Dalziel process; kindly inform me where I can obtain this process, and the necessary machinery with it. That is, if you think it will do my work satisfactorily. I should, at least, like to be able to harden the plates for longer wear, as this process wearing stereotype plate possible by some method that will not injure my music type. If the process is a little slow, no particular objection, but would like to be able to make two or three casts from matrix. Do not want too expensive an outfit. Kindly advise me what process is best for me, and where I can obtain it." *Answer.*— The Dalziel process of stereotyping produces the best results of any stereotyping process which I have ever seen. However, it calls for considerable skill on the part of the stereotyper and is a slow and, therefore, expensive process. From what I know of it I would prefer to make electrotypes at the same price. The Dalziel people do not sell the process, but would license you to use it in your establishment for a consideration. The address of the company is, "Dalziel Foundry, Ltd.," 24 Plough Ct., Fetter Lane, London. I would think that the best process for your purpose is the

clay process. As you say, it is slow and only one plate can be made from the matrix, but, on the other hand, the metal can be used very hard, much harder than would be possible with a paper matrix, and would stand all the wear that you would need to subject them to. I believe that R. Hoe & Co., of New York city, manufacture an outfit for making clay plates the size of your pages. I would suggest that you correspond with them and get information as to prices, etc. With regard to the Dalziel process, I would say that it is something similar to the one mentioned, in the respect that the matrix is made by spreading a sort of plaster composition on a sheet of paper. When the composition is partly set, an impression is made in it the same way as would be done in a clay mold. After the impression is made, the composition is allowed to dry on the type before the mold is removed. After it is dried it is removed from the type and baked in an oven or on a steam-heated table. It would probably require three-quarters or possibly an hour to produce a plate by this process. If you find that stereotype plates made by the clay process are not hard enough to withstand the necessary wear, you can increase the wearing quality by nickel-plating, which is the method employed by the Dalziel Company when plates are subjected to long runs.

EFFECT OF ZINC ON STEREOTYPE METAL.— T. E. M. writes: "The managers of our paper decided to install a photo-engraving plant some time ago, and, thinking to save the price of a zinc router, had an adjustable flat bed made for my curved router, and have been routing zinc in the stereotype-room with, what I believe, the result that I have about five thousand pounds of metal that it is next to impossible to cast stereotype plates with. The business manager contends that zinc has nothing to do with the condition of my metal, but rather attributes its condition to poor metal, yet it worked excellently up until this work of zinc routing began. I have attempted to build it up with tin and antimony, but can do nothing with it. Plates are full of metal shrinks and pores; large, blackface type and half-tones are full of small holes like a sponge; have tried every possible temperature, and, as a last resort, I apply to your judgment and experience. The office has submitted samples to the State chemist of agriculture for analysis; will receive his report Friday, too late, I am afraid, to send to you for next month's publication, in which I would like to see this query answered if possible." *Answer.*— A very small quantity of zinc mixed in a kettle of stereotype or electrotype metal will ruin it. One-fourth of a pound is sufficient to spoil a ton of good metal. The effect is always as you describe it. The metal becomes mushy and casts spongy and streaky. It will do no good to attempt to doctor it. There is only one way to remedy your trouble, and that is to exchange your present supply of metal for a new batch and then move your zinc router into another room.

WHY EMPLOYERS SHOULD GET TOGETHER.

Alderman Sir G. Wyatt Truscott, in proposing the toast of "The Association" at the annual meeting of the London (Eng.) Master Printers' Association, said the organization had been in existence for many years, and had fully justified such existence. Master printers had learned to regard each other as something more than mere rivals in trade — as friends having a community of interests to safeguard and advance. All master printers should join the association and not rest contented with enjoying the advantages earned for them by those who were already members. The president, in replying to praise given the officers, said that members of the executive, while serving the association, were equally advancing their own interests. He asked members of the association to give them more to do, by keeping them posted on matters interesting to the trade that came under their notice.



BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted, 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S.M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

SODIUM SULPHID.— Seldner & Enequest, manufacturing chemists, of Brooklyn, New York, write of the sodium sulphid, quoted at 6 cents per pound, on page 729 of this department for February — that it is an impure article, unsuitable for the photoengraver's use. The sodium sulphid made for the photo-engraver is sold at 30 cents per pound in five-pound lots, exclusive of the price of the bottle.

KRAEMER'S PICTURESQUE CINCINNATI.— Some years ago there was noticed in this department, as a highly creditable piece of work, a steel engraving of Cincinnati by A. O. Kraemer. Mr. Kraemer has since followed all the old plate printers, who sought a living, into the use of relief plates and fast printing, for there is at hand an album of Cincinnati views from him, printed from half-tone blocks. It is tastefully gotten up and deserves to be popular. Its price is 50 cents.

THE LARGEST PHOTOENGRAVING ESTABLISHMENT.— *Process Work* challenges the claim of the Barnes-Crosby Company, of Chicago, that it is the largest photoengraving establishment in the world, because it employs sixty-one artists and forty-

six journeymen in its Chicago house alone. Carl Hentschel, of London; Meisenbach, Riffarth & Co., of Berlin; Angerer & Goschel, of Vienna, are requested to state the number of their employes. When there is a show of hands let only the journeymen be counted. For there is one engraving plant in New York, with big claims, that has twenty-one journeymen and forty-two apprentices, or thereabout.

HALF-TONE DIRECT FROM LANDSCAPE.—From the S. S. Kilburn Company, Boston, has been received a proof from a half-tone, the half-tone negative for which had been made direct from a landscape, thus getting, it is claimed, more detail than if the half-tone plate had been made from a photograph of the same landscape. If the subject chosen possessed any picturesqueness, it would be reproduced here. It is a question if there is anything gained in making a half-tone direct from a landscape, while there is liable to be some loss. For instance: Instantaneous work is impossible and much of the charm is lost sometimes if the trees are not caught while they are bent in the wind. For catalogue work, half-tones are frequently made from the objects direct. As a rule, though, it is found more practicable to make photographs first, to be retouched until the precise effect is secured. We should like to print in this department two half-tones, made to fit our columns, if, also, the subject is interesting, one to be made from the subject direct and the other from a photograph of the same subject.

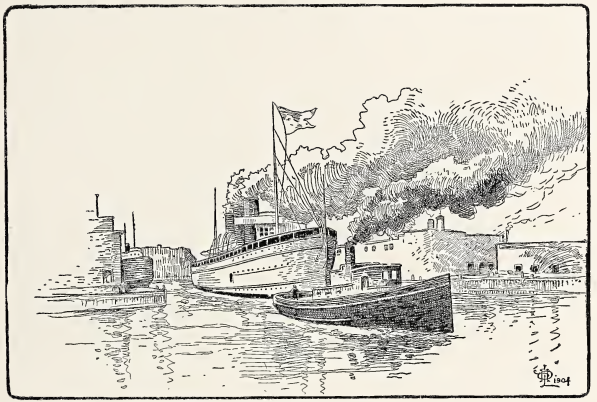
CHOICE OF DIAPHRAGM.—Here is the scientific way of determining the size of the stop or diaphragm, from Verfasser's book on half-tone: "Let it be first understood that it is not possible to work with full aperture when using the ruled screen. On diminishing the size of the diaphragm, however, it will be found that the image of the screen gets sharper and sharper, until with the smallest diaphragm it is as sharp as the screen itself, even when the latter is a considerable distance away from the ground glass. But it will also be found that as the screen image gains in sharpness the image of the copy loses in detail and contrast, and it is obvious that the more we diminish the size of the diaphragm the more we shall increase our exposures. To find the mean or average size of diaphragm that is best for the purpose, the operator must measure the distance between the diaphragm slot of the lens and the inner or ground surface of the glass. He must also know what is the ruling of his screen—that is, the number of lines to the inch. Now, the size of the diaphragm has a definite relation to the size of the screen opening and to the extension of the camera, measured as just described. Expressed in words, it can be said: (a) the larger the screen mesh the larger will be the diaphragm, (b) also, the greater the extension of the camera the larger may be the diaphragm used, (c) and again, the further the screen is placed from the plate the smaller must be the diaphragm. Clearly, then, to work out any calculation, we must determine what distance the screen is to be placed away from the sensitive plate. Suppose we say 1-10 inch. Let x be the width of one side of the square stop, a the width of the screen opening, b the camera extension (distance of ground glass from the stop), and c the distance of the ground glass from the screen. Then, if the operator has not forgotten the "rule of three" which he learned at school, he can figure out the following easy problem: Given that the camera extension is 20 inches, the screen 100 lines to the inch ($=\frac{1}{100}$ inch mesh), and the minimum screen distance is 1-10 inch, what will be the largest diaphragm that can be used? From the data given,

$a = \frac{1}{100}$ inch,
$b = 20$ inches,
$c = \frac{1}{10}$ inch,
$x =$ the value to be found,

and from the facts already stated we arrive at the equation

$$x = \frac{a \times b}{c} = \frac{\frac{1}{100} \times 20}{\frac{1}{10}} = 1 \text{ inch,}$$

the diameter of diaphragm aperture to be used."



MOUTH OF CHICAGO RIVER.
Chalk Plate Drawing, by Harry O. Landers.

ENCLOSED ARC INSTEAD OF OPEN ARC ELECTRIC LAMPS.—Photoengravers using open arc electric lights should consider changing them over to enclosed arc lights as soon as possible, for many reasons. I have just made the change myself, and the improvement so exceeded my expectations that I make haste to acquaint others of it. I have been using Bogue lamps

entirely, each one of which consumed about twenty-five amperes of current. The manufacturers made over the lamps to enclosed arc ones at an expense of $25 each, with the result that each lamp now consumes but eight amperes of current and about one pair of carbons a week. For half-tone negative-making I find the copy more evenly illuminated and the time of exposure reduced fifty per cent. For printing on metal the light gives off so little heat, compared with the open-arc ones, that it is possible to bring the printing-frame much nearer the light. Then the arc is a violet-colored one, which reduces the time nearly fifty per cent. A further test of a double-arc printing lamp with Kloro paper proved the light to be almost the equal of sunlight on a February day. So the saving of the operator's time will soon pay for the change to enclosed arc lamps.

SENSITIZERS FOR ZINC AND COPPER.— Herman J. Schmidt, of Scranton, Pennsylvania, contributes to *The Process Review* formulæ for sensitizers that are interesting from the fact that they contain alcohol. This and the ammonia are added, he claims, to make the sensitizers keep. Here is the albumen sensitizer:

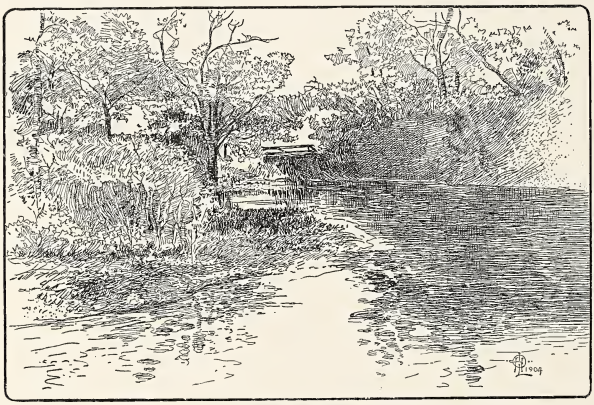
Albumen	1 ounce
Water	8 ounces
Bichromate of ammonia	15 grains
Alcohol	10 drops
Ammonia	10 drops

He recommends a whirler to get an even coating. For winter use, add 15 grains more bichromate of ammonia to the above formula. As an enamel, he says of the following: "I will now give you the best fish-glue enamel formula ever gotten up:

Le Page's unclarified fish glue	4 ounces
Albumen	4 ounces
Bichromate of ammonia	1 ounce
Water	8 ounces
Alcohol	20 drops
Aqua ammonia	20 drops

When getting the unclarified glue, he recommends the following treatment, which he obtained from a European process expert: "Pour the contents of a gallon can of unclarified fish glue into a large glass bottle; test it with litmus paper, and if it shows acid, put into the glue two ounces of ammonia and two ounces of alcohol; if the glue shows no acidity, put it in any way. Mix up well and put a cork to the bottle, and you will never have any trouble from that glue, I assure you. Of course you all know how to make enamel solution, so it is not necessary to dwell upon it here, but the same rule applies here as with the albumen solution in regard to making it more sensitive in winter, and so you can add ½ ounce more of bichromate to the formula and it will make it work quicker." To develop prints made with the above formulæ, he adds: "Always use hot water for developing; have it boiling hot and lay your print in it for three to five minutes and the plate will be washed out clean and sharp all over. If you use a dye to see your prints, you can put eosine or methyl violet into the developing water."

THE HALF-TONE PROCESS.— From the pen of the ablest writer on processwork in Europe, who signs himself Julius Verfasser, comes the third edition of a book on half-tone. To those who have the other editions, this will appear like a new book, for it has been almost entirely rewritten. "This was necessary," as the author truly writes in the preface, "owing to the immense progress which has been made in this process and the improved methods of working which have been introduced in the seven years which have elapsed since the publication of the second edition. It may be desirable to point out that the half-tone process as worked in America, in England and on the continent, differs in detail." True enough, for on page 183 we find Verfasser prints: "For processes in which the film has to be inked prior to development, potassium bichromate has to be used." In America we always use ammonium bichromate. Then again, on page 202 of Verfasser is this line: "When negative films have to be stripped the glass plates should not be albumenized," while here we invariably albumenize the glass. There is not space here to enumerate the many excellent features of this book. Some of them will be found in other paragraphs. The chapter on "Electric Light Installation," for instance, is most complete — information that the process-man requires but which can not be found in such concise form elsewhere. This book is heartily recom-



THE KANKAKEE.
Chalk Plate Drawing, by Harry O. Landers.

mended to those possessing Jenkins' "Manual of Photoengraving," for while Jenkins gives the American methods of half-tone and line engraving briefly, Verfasser supplements it with European practice, describing it in such an elementary and thorough manner that many of the gaps in one book are filled up by the other. The student of Verfasser should follow it up by a study of Jenkins, and vice versa. Messrs. Iliffe & Sons, Ltd., of London, are the publishers, the price being 5s. Can be ordered through The Inland Printer Company.

A Mountant for Photographs.—Philip A. Malpas, H. M. Ship Egeria, at Esquimalt, British Columbia, Canada, writes a long account of his troubles in getting a suitable paste for mounting photographs before copying them in half-tone. *Answer.*—To copy photographs it is not necessary to mount them. Use an ordinary photographic printing-frame, in which is a piece of perfectly clean crystal plate glass. Lay the unmounted photograph face down on the glass, close down the back of the printing-frame and if you have sufficient flexible packing in the frame and enough pressure, any unmounted photograph will be pressed out in perfectly flat contact with the glass. In copying through glass, the only precaution to be taken is that no light object is behind or around the camera that could be reflected by the glass into the lens. Higgins' photo-mounter will answer purpose and keeps well. If you are obliged to make your own mountant, then here are formulæ:

Dextrin	6 ounces
Sugar	1 ounce
Alum, powdered	½ ounce
Water	8 ounces
Carbolic acid	15 minims

Or the following:

Gelatin	1 ounce
Water	3 ounces
Alcohol	3 ounces
Glycerin	½ ounce
Carbolic acid in solution	10 drops

Distance of the Screen.—From *The Half-tone Process,* by Julius Verfasser, is extracted this paragraph as an illustration of the writer's style: "It will be seen that the size of the stop and the screen distance are reversible values. It is quite possible to find a correct size of stop for every screen distance, or a correct screen distance for every size of stop. We may use a constant screen distance and vary the size of the stop, or we may use a constant stop aperture and vary the screen distance. The latter is in practice impossible, because a constant stop would not suit every screen ruling. Further, we must vary the size of stop in order to keep the exposures fairly constant, the exposures varying with the distance of the sensitive plate from the lens. If we only varied the size of the stop we should require a large number of stops varying in size by a small amount, and it would be very difficult to estimate exposures. Hence, it is found best to use few stops, and vary the screen distance to suit them. The following rules apply: (1) The screen distance increases as the camera is extended, and decreases as it is closed up. In other words, lenses of short focus necessitate the screen being placed closer; and as the camera is focused in for reductions the screen distance must be proportionately decreased. (2) Coarse screens allow of a larger distance from the screen; so do screens with thick black lines. Fine screens require closer distance; so do screens with thin black lines. (3) The larger the diaphragm opening the closer the screen must be placed to the sensitive plate. With smaller diaphragms it may be further away. Remember that the greater the screen distance the greater is the loss of light. It is in all cases preferable to use the largest possible aperture, and place the screen close for rendering the high lights, but it will be necessary to give a part of the exposure with the small stop, as a large stop would fill up the high lights before the shadows had time to act. The small stop has a good effect on shadows, concentrating the light on the formation of a sharp and small black dot.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XXXIII.—WILLIAM S. PELOUZE.

THE subject of the present sketch belongs to the second generation of the Pelouze family of typefounders, and was the fourth son of Edward, the first of the name to engage in the business. His connection with typefounding was somewhat intermittent, and yet he was thoroughly conversant with every branch of it. A love of adventure probably made him less inclined to settle down to an occupation demanding such close application to minute details; but, however that may have been, he was both soldier and sailor when scarcely twenty, besides having acquired a very fair knowledge of typefounding.

William S. Pelouze was born in Boston, January 13, 1828, and when two years of age was taken to New York, whither his parents went to make their home. When twelve years of age he was taken into his father's foundry as a breaker-boy, where he remained for about three years, acquiring a pretty general knowledge of typefounding. At fifteen he went to sea, but three years later returned to New York, reëntering his father's foundry to perfect himself in the typefounder's trade. During this time he was employed in the various departments, but when about eighteen concluded to spend a year in Boston with his uncle, Michael Dalton, then at the head of the trade in the United States. It was about this time hostilities began between the United States and Mexico, and Mr. Pelouze enlisted for the war. He was attached to a regiment in the brigade of Gen. Franklin Pierce, which was one of the important components of General Scott's army, and marched from Vera Cruz to the City of Mexico, participating in all the principal engagements of the campaign.

At the close of the war he enlisted in a filibustering expedition against Cuba under General Lopez, was taken prisoner, but secured his discharge and returned to New York. His next expedition in search of adventure was a trip down the Mississippi and Ohio rivers on a flat-boat to New Orleans. When nearly at the end of his journey he suffered shipwreck with his companions, was picked up by a boat bound for Cincinnati, and again suffered a disaster more serious than the first. This time the whole boatload was thrown into the water, and Mr. Pelouze caught and clung to a chicken-coop floating in the stream, to which he found a half-conscious woman also clinging. After so much disaster one would expect him to seek other fields for his energies, but he continued to follow the river for a year, when he returned to Philadelphia and resumed work at his trade of typefounding.

Later he spent a year in Boston, and, in March, 1852, sailed for California, via Cape Horn, a journey occupying six months. On reaching the El Dorado of the Pacific, Mr. Pelouze first engaged in mining, but in 1853 he returned to Boston by the isthmus route, certain attractions calling him thither. July 12, 1854, he married Miss Laura Loud and settled down to work with the Dickinson Typefoundry, but soon longing for the excitement and promise of sudden riches, he again went to California. This time he settled down in San Francisco, and started a printers' supply house, the first on the coast. He was agent for Phelps, Dalton & Co., and carried a stock of general supplies in addition to type. He also engaged as a partner with his brother in the manufacture of gold scales, the demand for which was very great. While not attempting to establish a regular typefoundry, he was equipped with a full line of space and quad molds and some letter molds as well, but did his casting by hand only. His knowledge of typefounding enabled him to get out orders which a man of less skill would have lost. Yet his typefounding experience was more of an auxiliary to carry over customers until a supply could be received from Boston. San Francisco then was at

least three months removed from Boston, and the country was growing by the development of the mines at a rapid rate.

After a few years Mr. Pelouze retired from the business in San Francisco, having amassed a comfortable sum, and made his home in Oakland, where he resided until his death, January 6, 1903. The citizens showed their appreciation of his worth by electing him three times to the position of supervisor of Alameda county. The San Francisco *Chronicle*, on the occasion of his death, said, "During his long term of office his probity was never questioned. His private life was free from stain, and his business career strictly honorable. When convinced of the soundness of his position nothing could swerve him." Old-time printers of San Francisco remember him as an honorable business man, obliging in his intercourse with the trade, and speak in the highest terms of his memory.

WHY HE COULD NOT KEEP HIS EMPLOYES.

He adopted slavedriving methods.

He took no interest in their welfare.

He was arbitrary, captious and unjust.

He always appealed to the worst in them, instead of the best.

He considered that their entire salaries were in their pay-envelopes.

His policy was to get the most work out of them for the least wages.

He regarded them merely as a part of the machinery of his business.

He resented the idea that his employes should share in his prosperity.

He used them as safety valves to vent the spleen of his dyspeptic moods.

He humiliated his employes by rebuking them in the presence of others.

He never trusted them, but always held suspicious thoughts toward them.

He killed their enthusiasm by finding fault and never praising or appreciating them.

He tried to make them feel that neither he nor his business owed anything to them.

He regarded suggestions from them for improvements in his business as impertinences.

He stifled ambition by treating the painstaking and the conscientious, the careless and the shifty alike.

He never asked himself, "What is the matter with me?" but, "What is the matter with my help?"

He constantly made them work overtime without remuneration, but if they were a minute late they were fined.—*Success.*

A CIRCULATING MEDIUM.

"Yes, sir," said the village grocer, "I take the big weeklies to keep track of the world's affairs and the big city dailies to keep posted on what is going on in this country."

"But don't you take your home paper?" asked the drummer.

"Nope."

"But you certainly ought to feel interested in local affairs."

"Oh, I know everything that goes on. My wife belongs to the woman's club and three societies, one of my daughters works in the millinery-shop and the other is in the delivery window at the postoffice."—*Judge.*

LIKE GETTING MONEY FROM HOME.

It is like "getting money from home without writing for it" to receive THE INLAND PRINTER each month. No ambitious printer who has a desire for advancement in his chosen profession should be without it.—*Milford M. Hamlin, Ballinger, Texas.*

COLOR IN THE GRAPHIC ARTS.*

ELEVENTH PAPER.

A METALLIC color which has a limited but regular use for certain graphic purposes, is cobalt blue, otherwise called Thenard's blue and azure blue. This color was first manufactured by Thenard. Previous to the discovery of ultramarine, it was of great importance and is at present the color most used in printing bank-notes and valuable papers, where a pure and fast color is required. Cobalt blue is one of the most durable of colors; it is not decomposed, even by very high temperatures, and its most important use is in the coloring of blue glass and in porcelain painting. Again, cobalt blue is particularly well adapted to reproducing the blue of the sky, and in fine art prints could scarcely be replaced by any other color.

It is manufactured by mixing freshly precipitated phosphate of cobalt with freshly precipitated hydrate of alumina, drying the mixture and heating it red hot in a crucible. By varying the proportions of the cobalt to the alumina, different shades are obtained; the blue is darker as it contains more cobalt. In order to obtain in perfection the peculiar, somewhat greenish shade of cobalt blue, the crude material must be absolutely pure; to prevent a tinge of red, zinc sulphate may be added. Cobalt blue can be mixed with other colors of any composition whatever without undergoing or causing decomposition.

We will mention here the familiar cobalt color, smalt, which is really a cobalt glass, and is made by mixing roasted cobalt ore with quartz sand and potash, in glass furnaces. The product is pulverized and washed, and furnishes, as its finest variety, the so-called "royal blue." Smalt is used in the manufacture of blue porcelain, Faience pottery and enamel. In coloring paper, starch, etc., it has been superseded by artificial ultramarine. Schörer discovered the process of manufacture of smalt in the middle of the sixteenth century; a blue-color factory was established by the Elector Johann I. of Saxony, at Schneeberg, and is still in existence.

Finally, a stannate of cobalt comes upon the market under the name of coeruleum, a valuable artist's color, and used in china-painting. It is of a sky-blue shade, remains the same in lamplight, and is very durable.

Carbonate of copper gives a very beautiful blue color, known in commerce as azurite, lazurite or mineral blue; as a hydrate, that is, in combination with oxygen and hydrogen, it is the so-called Bremen blue. Neither of these can be used as oil colors, because they will be decomposed in a comparatively short time by the oleic acid contained in the linseed oil and will then have a dirty, greenish shade. Hence they do not come into consideration for our industry. The "Horace Vernet blue," an oil color, is copper sulphid, which occurs in nature, and gives, when ground with varnish, a beautiful violet blue. We will mention finally the so-called Egyptian blue. This was known to the ancient Egyptians. It is obtained by melting together sand, soda, chalk and cupric oxid; it is, then, a colored glass. None of these copper colors are practicable for the graphic industries.

Among the organic blue colors, indigo takes the first place. Until about a year ago, the vegetable indigo was really the only one to be considered. For, although the chemical composition of indigo, and thus the synthesis of the artificial product, had been long ago discovered by A. Bayer, who also taught its manufacture from coal tar, the process had always been found too complicated and expensive for practical use.

The different varieties of vegetable indigo are designated, according to the place of their production, as Bengal, Java, Madras, Benares, Manila, Carácas, Brazil, St. Domingo, Chinese and African indigo. The methods of culture and gather-

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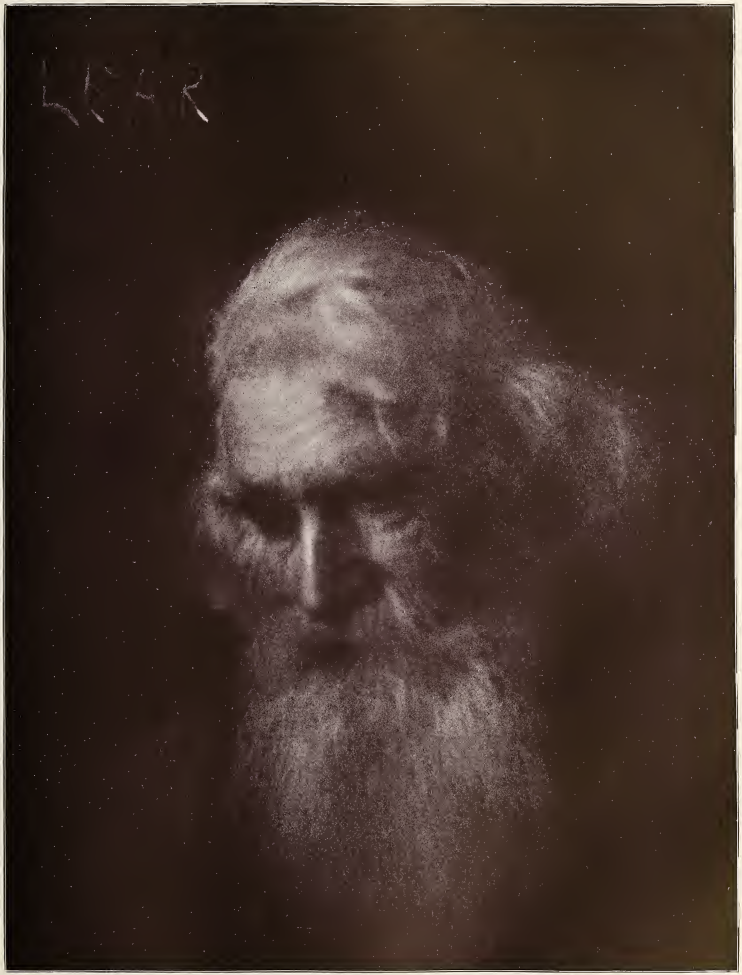


Photo by Mrs. Helen C. Gatch, Salem, Oregon

LEAR

ing in the different countries are similar, but not identical, and the form of the commercial product also varies. The woad plant also contains indigo. The dyestuff does not exist in the plants as such, but must be developed and separated by a chemical process. The young shoots contain the greatest amount of the dyestuff; they are cut by night, to avoid wilting in the sun, and show a blue color on the cut surfaces. They are put into large walled cisterns, filled with water, to which is added lime, saltpetre and ammonia. In these cisterns a process of fermentation takes place. According to Alvarez, a bacillus is developed, also capable of causing disease; but this is disputed by other authorities. The liquid is colored green within fifteen hours, then bluish, which indicates that it has absorbed the dyestuff. It is then let off into a second cistern, in which will be found the clear solution containing the dyestuff.

The dissolved dyestuff must now be separated from the water in an insoluble form. To accomplish this, it is exposed to the air by stirring and beating the liquid with paddles. The original dyestuff, the "indigo white," had been partly colored by the influence of the air during fermentation; under the stirring and beating, the transition to the insoluble state is completed, as well as the coloring. If the liquid is now left standing in the second cistern, the indigo blue is precipitated as a fine powder, in the amount of one-half to three-fourths parts to one thousand parts of the original liquid. This corresponds to about two per cent of the dried leaves. The supernatant liquid is drawn off and the color deposit allowed to drop into collecting boxes, or else it is pressed off and dried, after having been shaped into the desired forms, usually cubes or tablets. During the process of drying the color attains its perfection and the peculiar coppery luster is developed which the fracture of indigo shows on being rubbed with a hard object. The more "fiery" the luster, the more valuable the indigo. The dry indigo has a mineral fracture; its color is from dark blue to violet. The best varieties float in water until saturated. If the tongue is touched to a piece of indigo, it sticks to it as to a piece of dry clay. Indigo is tasteless and inodorous, not poisonous. It is not soluble in the common solvents, but dissolves in fuming sulphuric acid, without decomposition, to a dark blue liquid. If carefully heated, it decomposes without melting, and gives off vapors of a splendid purple color and very disagreeable odor. Brought to a stronger heat, it burns with a clear flame, leaving from seven to ten per cent of ashes.

The most important of the coloring constituents of indigo is indigo blue, or indigotine, upon which depends the value of the article. The amount of this is from twenty to twenty-eight per cent, according to the native place and the mode of cultivating and preparing the crude material.

The plants which generate indigo are classified under the name of Indigofera. They are shrubs and herbs, growing all through the tropics in more than two hundred varieties, the most important of which is the anil, or indigo plant, directly so-called, which reaches the height of about five feet and is cultivated in the East Indies.

With special precautions the indigo blue or indigotine can be sublimated in purple crystals with a coppery luster from small quantities of indigo. It is not soluble in water, but will dissolve in turpentine oil, aniline, paraffin, petroleum or castor oil. This substance occurs sometimes as an indication of disease in the perspiration, in pus, or in human or animal urine, also in cow's milk.

There is also a brown and a red indigo dyestuff; and there is present a glutinous substance, besides small quantities of mineral elements. The commercial indigo contains about seven per cent of water.

The principal use of indigo is in the coloring of textile materials, and its value here consists first of all in the indestructibility of its color. The indigo blue is first brought back to indigo white by means of reducing agents, that is, substances which take away the oxygen from it. The material to be dyed is wet with the indigo white, and then subjected to an oxidizing treatment. In this way the dyestuff is developed directly upon the fibers. Patterns can also be printed upon textile materials with indigo white and then colored by oxidation.

From the deep blue solution of indigo in sulphuric acid — tincture of indigo — is precipitated, on dilution with water, a dark blue powder, sulphate of indigo or indigo-sulphuric acid. This acid gives salts which are not easily soluble in water, and which dye wool a beautiful violet color. Indigo-sulphuric acid, further treated with sulphuric acid, gives a bisulphate of indigo which, neutralized with alkalies, is used to produce the shade of "Saxon blue," so-called, on wool or silk; but it is not so pure a color as that produced by the first method. If the solutions of indigo in sulphuric acid are diluted with water, neutralized with soda, and salt is added, a mixture of sulphate and bisulphate of sodium is precipitated, a blue substance with a coppery luster whose commercial name is indigo-carmine. The finest varieties are called pensée-lake. It is used in coloring textiles, feathers, ivory, leather, and confectionery; also, mixed with starch, as laundry bluing. It is inferior in durability to the color which is developed in the vat, as in the first method.

The yearly production of indigo amounts to about forty-five hundred tons. The best varieties are the Bengal and Java, the latter being the lighter in weight.

Indigo has been known and prized from the days of antiquity. Pliny and Dioscorides speak of it as the most valuable color, after purple, and the red vapors had been at that time already observed. Indigo was used not only in painting and dyeing, but also in medicine, to heal sores. It is said to be used also in modern medicine as a remedy for epilepsy. The ancients brought the dyestuff from India, and called it Indicum, or also "nil," the Hindoo word for blue. In the seventeenth century the Italians made great use of indigo, which was imported in large quantities, principally by the Dutch East India Company. The woad-dyers in England and Germany procured a prohibition of the importation of indigo, thinking the existence of their industry threatened by it. This prohibition was for some time very strictly enforced; all stores were destroyed, and as late as 1650 the Nuremberg dyers must annually take an oath to use no indigo, under pain of death. But all these regulations were powerless to prevent its employment, and about 1700 this was again made permissible, in combination with woad. In 1737 the last restrictions were removed. The dyeing of wool and silk by means of indigo dissolved in sulphuric acid was discovered by Barth, in Grossenhain, Saxony, in 1740. This process is called Saxon-blue dyeing. The manufacture of indigo in America began in the latter half of the last century.

As has already been observed, indigo is better, the lighter its weight, the deeper blue its color and the more brilliant the metallic luster of its fracture. The heavier it is, the more the color inclines to violet, and the darker the luster, the poorer is its quality. The determination of its value belongs to the chemists; a good article contains from forty to sixty per cent of indigo blue, the average is about twenty per cent, and the minimum seven to ten per cent. Indigo is adulterated principally with starch, but also with indigo-gluten and other organic substances. The latter admixtures, as also sand and clay, are partly accidental, partly intentional. Gums, dextrin, starch, pulverized slate, graphite, lead ashes, etc., are intentional adulterations.

The name "false indigo" is given to the woad plant, or dyer's weed. Its cultivation no longer extends over a large area, but it is still cultivated in Provence, Bohemia and Thuringia. The coloring principle is indican, developed in a light brown syrup, which on being boiled with dilute acid is decomposed into indigo-lucine and indigo blue. Woad has been used as a dyestuff since the time of the ancient Germans and

Gauls, and it was almost the only blue dyestuff in England, France and Germany until far into the Middle Ages. After the introduction of indigo, the cultivation of woad decreased, though it regained some importance during the Continental embargo of Napoleon I. Only about three-tenths of one per cent of indigo is obtained from the fresh leaves, by weight, and the preparation is relatively very expensive.

Another plant which yields indigo is the dyer's grass, or knot grass, of the genus Polygonum. This is native to China, but attempts have been made to introduce it into Germany. One-half to one per cent of indigo is the greatest amount obtained from the leaves, but the components are precisely the same as those of genuine indigo. There is a preponderance of indigo-gluten, which makes the separation of the dyestuff difficult.

The culture of all these Indigofera, or indigo-yielding plants, has lost much of its importance since the manufacture turers, and steps are being seriously considered to perfect and elaborate the present somewhat primitive methods of indigo culture, with a view to successful competition. But this event can scarcely be calculated upon, and it is probable that the center of the indigo market, up to this time in England and Holland, will in a few years be transferred to Germany. The significance of this is shown by the following figures. In the year 1897 Germany imported about two million kilograms of indigo, costing her about twenty million marks. Ninety to one hundred million marks is probably about the value of the total production of indigo of that year.

Only the very best quality of pure, natural indigo is suitable for the graphic industries, and even this has found little use, since the indigo red and indigo brown, always present with the blue, give an impure, though deeply blue tone, to the prints. For our purposes, a lake has been prepared by dissolving indigo in sulphuric acid and precipitating it with a mixture



Photo by Charles Reid, Wishaw, Scotland.

DOGS OF WAR.

of indigo by chemical, synthetic methods; that is, from its components as determined by chemical analysis. In 1880 Professor von Bayer, of Munich, succeeded, after numerous experiments, in discovering several methods of manufacturing indigo blue. Here, as in other cases, coal tar gave the material. Vorländer, Schilling, Heymann and Reissert have gone on in the same direction with the best results, and it is a notable achievement of German science and technics that the dyeing industry has been able to make itself independent of foreign products.

The methods of manufacturing artificial indigo had in the beginning only a scientific interest, since their product, although absolutely the same in character as the natural, was too expensive for practical use. About a year ago the Baden Aniline and Soda Factory, at Ludwigshafen, succeeded in placing upon the market an article which can compete in price with natural indigo, and as a result, the importation of indigo has already considerably decreased, and will continue to do so. This has occasioned a strong agitation among foreign indigo manufac- of potash and alum. In this way the pure indigo blue is fixed upon alumina, and a pure blue color, fast to light and varnish, and of excellent printing capacity, is obtained, used, however, only for special purposes, on account of its expensiveness. The artificial indigo, which will probably be more extensively used in graphic technics in the future than it is at present, is also best for printing in the form prepared specially for our industry by its own color factories. The artificial product is equal in durability to the natural, and is superior to it in purity of substance and shade, since a uniformly perfect quality is always certain. Both natural and artificial indigo are perfectly fast to light and can be varnished. The dark indigo blue shade can be obtained in the same shade and purity by mixing Berlin blue with black.

Among the blue metallic colors the copper colors were formerly of great importance. After the appearance of ultramarine blue they were largely superseded by this, the more easily since they are not very brilliant in tone and only moderately durable. In the graphic industries these colors are no

longer used on account of their poisonous properties. I will only name them here, as Bremen blue, mineral blue and Neuwied blue, all oxidic compounds of copper. The so-called copper indigo (oil blue) is sulphid of copper, produced by heating precipitated cupric hydrate with sulphur and sal ammoniac. Ground with varnish, the copper indigo gives a beautiful violet color.

If ferruginous zinc sulphate is precipitated in aqueous solution with yellow blood-lye-salt, a blue zinc color is obtained, known as Wunderblau (magic blue).

"Blue carmine" is a modification of molybdic acid, precipitated from a saline solution through reduction by metals. (Indigotine is likewise called blue carmine.) Tungsten blue, or Thessin's blue, is tungstate of ammonia.

Manganese blue results from heating a compound of manganese, free from iron, with silica, soda and chalk, under access of air.

In view of the abundance of blue inorganic colors, fast and excellent for printing, the need of organic colors, that is, of lakes, is slight. Although the coal tar dyes offer a rich variety of shades, the graphic industries make but small use of these. Alizarine blue, cresyl blue, methylene blue, erioglaucine, galleine, etc., are coal tar dyes, which furnish some very durable and also very brilliant blue lakes, sold under many different names. These lakes are used in general only for the finer coloring purposes.

A blue wood-lake is produced from a cold decoction of logwood by precipitation with chrome-alum or potash and copper vitriol; but this lake is not an important one.

(To be continued.)

THE POET AND THE PRINTER.

Once a Poet loved a maiden, as the Poets often do,
And his rival was a Printer of a very inky hue;
But the maiden showered the Poet with her favors all the time,
For she loved his gentle habit of adorning her in rhyme.

Day and night the angry Printer swore "Ha, ha!" as villains do,
When he saw the weakling Poet with his halting verses woo,
And in vain he sweat and struggled for some loving rhymes to think —
He had not the Poet's genius, though he had the type and ink.

By and by the blushing Poet wrote a rhyme of tender vein,
Telling how he loved his Lulu with an ecstasy of pain.
Thus it ran: "Upon the rubble of the tangled garden close
Thou dost pine, thy cheeks more ruby — aye, more scarlet — than the rose!"

This the Poet sold one winter to the leading magazine,
Where the Printer worked for wages at a Linotype machine.
When the Printer saw the poem he declared with baneful eye:
"Maybe I can't fix the Poet's hash — but I can fix his pie!"

Then he took the verse and set it, with a dark and bodeful mien —
Came a strangely altered poem, like a god from the machine.
Thus it ran: "Upon the rubber of the tangled garden hose
Thou dost dine — thy cheeks more ruby — aye, more scarlet — than thy nose!"

Came the day of publication and the dark and fateful moon
When the maiden read the poem, shrieked and fell into a swoon.
Then she wept in wild hysterics and they carried her away,
Where she lay in nerve-prostration for a month at Oyster Bay.

There the scheming Printer met her — there were walks beneath the moon —
There were hints of an engagement — there were wedding bells in June.
And the Poet? Nought in life his former ardor could restore.
Now he's teaching kindergarten and will write in rhyme no more.

MORAL.

Thus the very modern Poet, though entitled to enthuse,
Still should learn to watch his Printer as devoutly as his Muse;
And I have a fellow feeling for the devotee of rhyme,
When the Printer pies my stanzas (as he does from time to time).
— *Exchange.*

KEEPS A COMPLETE FILE.

For the past seven years I have preserved a complete file of THE INLAND PRINTER, and I feel that I can not "keep house" without it.— *E. R. Lawton, Isanti, Minnesota.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY A SPECIAL CORRESPONDENT.

MUCH interest is being manifested by London printers in the De Vinne-Bierstadt process of making ready half-tone blocks, which, as your American readers will know, is a mechanical method of preparing overlays that entirely dispenses with the cutting-out process as at present practiced by machine-minders. A plant for the production of the overlays has been put down at Messrs. Eyre & Spottiswoode's, the King's printers, and is under the supervision of Mr. Pfizenmeyer, who has introduced the process from America. A considerable amount of work is being done; the firm prints a number of high-class illustrated weekly papers, which contain numerous process blocks, and for some time past all the overlays have been made by the new method. Several firms are expressing great interest in the process, and the economy of time and expense is admitted by all to be considerable. Of course it is only printers in a large way of business who can afford to install the necessary apparatus for the making of the overlays, but there seems a profitable future for any house that would take it up and work for the trade.

Lithographers are manifesting a deal of interest in the new "photo-stone" process which has been patented by a lithographing firm at Enfield, near London, and as they grant printers licenses to work the method, it is being pretty freely taken up. It differs to a considerable extent from the ordinary method of putting designs for colorwork on to the lithograph stone, and practically does away with the long and tedious work of the artist who draws by hand. It may be said to be a process of lithographing by photography, whereby better work is produced and with greater fidelity to the original than can be gotten by ordinary handwork. Another advantage is claimed for the new process, namely, that it enables better results to be obtained in eight colors than would in the ordinary way be obtained by twelve workings, so that the chromo-lithographer is saved one-third of his machining, besides an equal saving in the lithographing on the stone. The modus operandi of the "photo-stone" process is as follows: The original for reproduction is first photographed in the size required, and from the negative photo-key transfers are prepared and put down on the several stones required for the work. As the whole of the original is complete on every stone, and is incorporated with the stone so as to form an actual printing surface, the artist really has only to devote his mind to color selection, taking out those parts of the picture which are not required for some of the colors, and strengthening other parts where necessary. Lithographers will easily realize what a saving this means, and, moreover, the original having been copied by photography, is faithfully reproduced, even to the most minute detail, which it would be impossible to copy by ordinary handwork. One great advantage in the use of the "photo-stone" process is that original stones can be used for printing long editions, without anything like the risk at present attached to the use of hand-drawn originals; as, if a photo stone breaks in the machine, another photo-key transfer can be put down at once, and the artist can prepare a new stone in a few hours. The following method of procedure is adopted in supplying chromo-lithographers: The original having been photographed, "photo-stone" artists determine on the number of colors necessary for the reproduction, and superintend the preparation of the photo-key transfers, marking each one for the particular color stone for which it is intended. A few extra transfers are also sent, in case of accident. These transfers are sent, specially packed, to customers, and can be used as long as two months after they have been made. When received they are put down on finely grained stones, finished off with fine emery flour (Wellington knife polish), in the usual way for colorwork, and are then ready for the artist. The work when on the stones can be retransferred to stone,

aluminum, etc., in the same way as usual for printing long editions, and can be printed with ease and certainty without loss of detail.

Mr. Stead's *Daily Paper* has ceased publication, after a short life of about five weeks. It never took a hold on the public taste, nor could it be expected to, as the greater part of it was taken up with a *rechauffe* of old matter, such as a reprint of a Dumas novel and such like.



THE WHITTINGTON STONE.

The above is a photograph of the stone on Highgate Hill, that marks the spot upon which Dick Whittington rested, when, as a boy, bundle on shoulder, he left London to seek his fortune. While resting here, on what at that time would be the green slope of a hill, he imagined he heard the distant Bow Bells say, "Turn again, Whittington, thrice Lord Mayor of London." The boy turned back, and curiously enough, he was not only Lord Mayor of London three times, but four, and the dates of his mayoralties are engraved on the stone; they range from 1397 to 1420. Iron railings surround the stone to prevent it from injury, and it is surmounted by a large lamp. Highgate Hill, which in Whittington's time was miles away from the metropolis, is now well within its extensive circle of bricks and mortar.

The London workshops of Messrs. R. Hoe & Co. have recently been greatly enlarged, and the whole establishment entirely remodeled, the latest labor-saving American machine tools being installed and worked according to American methods. The additions to the old works consist of two extensive wings, one of two stories in height and another of four stories. In the first-mentioned building the lower floor is used as an erecting shop for the newspaper rotaries, of which the firm turns out so many in the course of a year, and the upper floor is fitted up as the patternmakers' and carpenters' shop. In this wood-working department the latest machines and appliances have also been introduced. Messrs. Hoe's works occupied a square block of ground, with the exception of one corner upon which stood a substantially built church; this building the firm has taken over and converted into offices of quite a palatial character and more resembling those to be seen in a large financial establishment than is generally met with in connection with engineering works. Messrs. Hoe are very busy just now constructing rotary machines and executing orders, not only for English newspaper proprietors, but for a great many places abroad, including New Zealand, Australia, South America and Japan.

It is becoming quite a common thing here for advertisers to endeavor to force trade journals to boycott other firms in the same line as themselves; thus a maker of flat-bed presses, or an inkmaker, will only give his orders for advertisements on condition that no other firm carrying on the same class of business will be allowed to make its announcements in its pages. This kind of thing, added to the demand for special positions next matter, or under matter, is tending to make the life of the trade-organ publisher rather an unhappy one.

A new aluminum rotary press has been introduced by the British Linotype Company. It is constructed at their works at Broadheath, near Manchester, and is a compact, handy, easily worked piece of mechanism. It can be worked up to from 1,400 to 2,500 per hour, according to the class of job, and has a most complete damping and inking apparatus.

Relics of notable men, when brought to the saleroom, often bring fancy prices, but there was an exception the other day, when a very antique oak table, said to have been the property of John Bunyan, and on which he wrote the "Pilgrim's Progress," was brought to the hammer. This table was put up for sale with some other furniture at a private house at Richmond; the first bid offered was one shilling, and the highest one shilling and tenpence, at which price the table was withdrawn.

TRADE-MARK LAW.

The person who first uses any particular trade-mark in connection with goods of a given kind has exclusive right to continue the use of it, and he may prevent all other persons from using the same trade-mark on the same kind of goods, or from using any mark which the ordinary buyer would be likely to mistake for that belonging to the first user. Exclusive right in this case depends entirely upon priority of use, and not in any degree upon any other fact. If the person who has thus gained the right to use a trade-mark should register it his right would be no greater; and if one who previously had no right to use it should register it as his own, this fact would confer no right upon him. When it is desired to establish the date at which either of them was making use of the design the registry may become useful, because it will show that the person who registered the mark was using it at least as early as the date of registration. His opponent, even though he had the same design in use before that time, may have some difficulty in establishing that fact by satisfactory proof if he has not registered the mark in his own name. But if the person who was first to use the mark can prove that fact his rights are secure.—*Journal of Commerce.*

EDITING THE COPY.

"Here's a man," said the clerk, "who writes: 'I just want to say you are swindlers. I don't see how you can have the nerve to sell your worthless medicine for fifty cents a bottle.'"

"Ah!" exclaimed the manufacturer, "strike out 'you are swindlers,' 'can have the nerve to' and 'worthless' and print it with our testimonials."—*Philadelphia Press.*

UPON SECOND THOUGHT.

I have been hesitating as to the advisability of continuing my subscription, but find upon second thought that it is impossible for me to rest content without the regular monthly visit of THE INLAND PRINTER. It is an exceedingly welcome visitor, I assure you.—*S. B. Best, Windsor, Ontario.*

PRIMITIVE No. 2.

Lining System.

CAPS $1.30 6 POINT. 24 A 36 a $2.45 LOWER CASE $1.15

GREEN GRASS COVERING THE HILLSIDES IN THE PARK
Every man who has machinery in his charge should go over it thoroughly at frequent intervals and examine every part most carefully so that he may be at all times certain 23489

CAPS $1.35 8 POINT. 20 A 30 a $2.50 LOWER CASE $1.15

A DROP OF OIL KEEPS THE BEARINGS COOL
That there is nothing loose nor any pieces missing and should at the same time examine oil holes 25

CAPS $1.25 10 POINT. 15 A 20 a $2.30 LOWER CASE $1.05

RAIN DROP ON THE WINDOW PANE
Journals are destroyed because dirt in the oil holes kept all oil from the bearings 2

CAPS $1.40 12 POINT. 12 A 18 a $2.60 LOWER CASE $1.20

TOO MANY HOURS ARE LOST
It is all right to have boys do this work but see that they do it right

CAPS $1.80 18 POINT. 8 A 12 a $3.25 LOWER CASE $1.45

COLD SNOW STORM
Wind from the South 234

CAPS $1 95 24 POINT. 6 A 10 a $3.55 LOWER CASE $1.60

ROLLING STONE
Out in the Suburbs 8

CAPS $2.90 36 POINT. 4 A 6 a $5.25 LOWER CASE $2.35

DRESS SUIT
Guard House 4

CAPS $4.60 48 POINT. 4 A 5 a $8.40 LOWER CASE $3.80

SUMMIT
Crossing 5

CAPS $7.35 60 POINT. 4 A 5 a $13.00 LOWER CASE $5.65

MINES
Bullion 8

PRIMITIVE No. 2 ITALIC.

CAPS $0.90 6 POINT. 16 A 32 a $2.00 LOWER CASE $1.10

FLOWERS WILL SOON BE GROWING IN THE GARDENS
These wages have been agreed on as fair remuneration for the average workman under average conditions as to cost of living and to make the scale meet what is 612345

CAPS $1.00 8 POINT. 15 A 30 a $2.25 LOWER CASE $1.25

BIG RIOT IN THE STREETS OF MANCHURIA
The more desirable and highly paid classes of labor are dealt with in the same manner 7890

CAPS $1.20 10 POINT. 12 A 24 a $2.45 LOWER CASE $1.25

KEEP YOUR EYE ON THE PRIZE
While it is not essential to the purposes of this article to discuss details of 235

CAPS $1.30 12 POINT. 10 A 20 a $2.75 LOWER CASE $1.45

SUNSHINE IN THE STREET
If the policy of drift is approved and the clash comes suddenly 8

CAPS $1.75 18 POINT. 7 A 12 a $3.25 LOWER CASE $1.50

LONG COLD NIGHT
Sojourning in Greece 86

CAPS $1.95 24 POINT. 6 A 10 a $3.55 LOWER CASE $1.60

LEDGER BOOKS
Eight Cashiers Gone

CAPS $2.90 36 POINT. 4 A 6 a $5.25 LOWER CASE $2.35

GOLD PENS
Engagement 5

CAPS $4.60 48 POINT. 4 A 5 a $8.40 LOWER CASE 3.80

ENGINE
Streams 4

CAPS $6.00 60 POINT. 3 A 4 a $11.50 LOWER CASE $5.50

CHOSE
Garland

BOOK REVIEW

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale and prices should be enclosed in all publications sent for review. Address, The Inland Printer Company, Chicago.

In "Printing and Writing Materials; Their Evolution," Adele M. Smith has produced a manual of 250 pages containing much valuable information not readily obtained elsewhere. The historical account of the invention of printing and the allied arts makes it an indispensable adjunct to the student's library. Price $1.50 net. For sale by The Inland Printer Company.

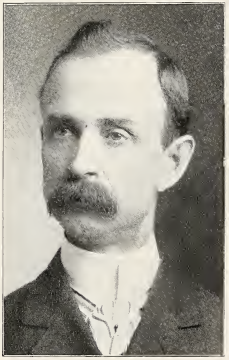
D. Van Nostrand Company, New York, has placed on the American market "Practical Lithography," a 104-page volume with thirty-three illustrations and a frontispiece bust portrait of Alois Senefelder, the inventor of lithography. It is a complete manual of the art and will be a welcome addition to the literature already published on the subject of lithography. Price $2.50 net. For sale by The Inland Printer Company.

"Proofreading and Punctuation," by Adele M. Smith, of Drexel Institute, Philadelphia, Pennsylvania, is a manual of 200 pages bound in cloth and fully illustrated. It is a valuable aid to printers and proofreaders. Various chapters comprehensively treat the subjects "Proofmarks," "Preparing Copy and Reading Proof," "Sizes of Type, Width of Type, Leading," "Job Work," "Typefounding and Typesetting," "Reproductive Processes," "Paper Making," "Technical Terms," "Punctuation" and "Modern Languages." Price $1, net. For sale by The Inland Printer Company.

Getting a Living: The Problem of Wealth and Poverty — of Profits, Wages and Trade Unionism. By George L. Bolen. The Macmillan Company, New York and London. Cloth, 8vo, $2 net (postage 19 cents). 768 pages.

"Getting a Living" is the catchy title chosen by Mr. George L. Bolen, of Jackson, Michigan, for his interesting book on the problem of "profits, wages, trade-unionism and socialism." (The Macmillan Company.) The author is an employing printer who does much of his own work, and who has had a varied career. He started the grind at eleven years of age and confesses to having failed and succeeded as employer and employe in more than one industry, together with the rarer experience of being a striker and having been struck against. In addition to this he has had the advantage of two years of university study, and has evidently been a voracious reader of literature on economic and sociological subjects. Such an experience would seem to equip one for Mr. Bolen's self-imposed task of interpreting the natural laws which govern breadwinners of all grades in getting a living. He does so in a manner easily understood by those who, like himself, are of the workaday world. He has succeeded in marshaling together a great mass of data concerning what we loosely term the labor question, that is both instructive and interesting. In fact, much of the historical information — information that is absolutely necessary in order to correctly understand the tendencies of modern industrialism — is presented in an exceptionally concise and understandable manner. The author has views on almost all phases of his broad subject and is not averse to expressing them. While he challenges and combats the ideas of the extremists of every school of thought among the reformers and criticizes without stint the principal factors in the industrial controversy, yet one closes the book much impressed with the intense desire of the author to state every phase of the case fairly in his effort to arrive at the truth.

Though a valiant defender of the competitive or capitalist system, Mr. Bolen does not subscribe to Pope's oft-quoted dictum, "What is, is right," and just where to place him among the doctrinaires is somewhat difficult. Illustrative of this, the main purpose of "Getting a Living" would seem to be to stem the rising tide of socialism; yet, with characteristic fairness, he concedes that the agitation has resulted in much good, and says "all are coming to be Socialists to the extent of factory laws, of close control of railroads and other corporations, and of public supply of many municipal and government services. On account of the monopolistic nature of these services they must be controlled or conducted by government, to avert a heavy and growing burden on the people in the



GEORGE L. BOLEN.

form of unearned incomes. Perhaps all the well-known economists support this movement to some extent." Here we see that, though he inveighs against the coöperative commonwealth to such an extent as to create the impression that he is biased against the Socialist, insinuating that he is shiftless and lazy, Mr. Bolen is willing to travel farther along the road than Socialists will reach for a generation or more. Of course, he advances good reasons for not "going the whole hog," but many of the Socialists who follow ex-Minister of Public Works Millerand in France, or Bernstein in Germany, or Debs in this country, would declare Mr. Bolen fit for comradeship. The revolutionary Socialists, those who spurn palliatives, would have no more sympathy with our author's views than they have for trade unions as we know them, but it is doubtful if this latter class any longer constitutes a majority of the 7,000,000 Socialist voters now claimed by the various parties of that ilk. It is one of the phenomena of the current reform movement that the "step-at-a-time" Socialists should advocate government ownership of "natural monopolies" as the surest way of undermining the existing order, while anti-state Socialists of the Bolen school — a very respectable element, both as to quantity and quality — say the reform is necessary in order to preserve what is best and most useful in the competitive system. Yet this is not a greater anomaly than that the only progressive country that has no

avowed socialist party — Australia — is where what is generally termed socialism has made and evidently is making the greatest headway.

While Mr. Bolen does not believe strikes to be an unmixed evil, and is swayed by a comfortable optimism that perceives good in almost everything, he is not blind to the great wastefulness incident to industrial warfare, and makes a strong plea for collective bargaining. He discusses profit-sharing in all its many phases, including "welfare institutions" in connection with workshops, and explains why the plan has such a record of failures to its credit. Though the number of unionists may be small, the spirit of unionism is rampant even among avowed nonunionists, and as a consequence the masses are prone to resent proffers tinged with philanthropy while their cries for the rectification of injustices fall on deaf ears. They will not be bribed to forego their right of effective protest against wrongs, and they resent any attempt to patronize them as being an aspersion on their independence. The envious socialist may build his castles in the air, but, in Mr. Bolen's opinion, the competitive system will continue to the end of time, or so long as liberty shall survive, because it is natural, and, therefore, the right system. And trade-unionism is to be an important factor in maintaining the present order. "The solution of wage disputes, etc., seems clearly to be in agreements," says the author, but it must not be thought he contemplates all workmen being embraced in the unions of the future; on the contrary, while he expects unionism as a force to spread its beneficence throughout the industrial world, only those organizations will thrive that demonstrate their right to exist. According to Mr. Bolen, trades or followers of trades unfitted for the responsibilities of organization do not benefit from unions, and will soon learn that their best interests are subserved by not attempting to organize. This idea has been advanced by fair-minded employers, notably in the case of many publishers, who insisted that the men employed in mailing departments and the conditions surrounding that employment precluded the establishment of a union being other than an irritation to employers and a menace to the skilled union labor employed by the publishers. When first advanced, this was scouted at as being the view of interested and prejudiced parties to the controversy, and the mass of printing-trade unionists still think so of this particular instance. Nevertheless, thoughtful unionists are asking themselves if recent events have not proved that organization has been carried beyond judicious limits. One of the chief officials of the American Federation of Labor recently stated in conversation that he feared much of the organizing work of the immediate past would prove more harmful than helpful to the cause of labor. As if by way of apology, he said: "They sought charters by the thousand, and we issued them. What could we do?" While unionists can not possibly agree with all Mr. Bolen says of their institution, and there is much that seems unfair and suggestions that are untenable, on the whole his treatment of the subject is wonderfully just, and when he flicks to the raw no venom is left in the wound.

In the chapter on "Learning a Trade" the rise and fall of the apprentice is discussed in an entertaining and enlightening way. Mr. Bolen, in common with economists and some Socialists, is opposed to the limitation of apprentices, declaring it to be an evil inherited from the guilds and on all fours with the selfishness of the modern tariff-protected manufacturer. This being so, the author sets out to prove that irrational restriction is not beneficial to the unions, employers or society, but a positive detriment to all three elements, to say nothing of the boy. But he does not seem to think society will suffer, as he argues that, in the nature of things, there being so many unorganized towns in which boys may learn trades, the ordinary union restriction is incapable of keeping men out of any business to the extent of creating a virtual monopoly, such as existed under the guilds. Then, too, there is the growing tendency on the part of employers not to be bothered with learners, all of which leads Mr. Bolen to conclude that the apprenticeship question — as a bone of contention between unions and employers — is settling itself. There is a word of praise for concerns which, like the Baldwin locomotive works, are training and schooling their apprentices, and industrial and trade schools are discoursed upon. The unions are urged to encourage these institutions on the grounds, among others, that they inculcate healthy ideas in the minds of the young concerning the dignity of manual labor, and "that nothing trade unions can do would equal liberal industrial training in grammar and high school to check the wage lowering brought about by the labor of children." This based on the theory that parents and children realize that two or three years spent in such a school after the age of fourteen will give a training worth more than a child could earn in the time.

Not the least interesting of the chapters is that entitled "The Shorter Work Day," which opens with the reminder that within a century the English workday has been reduced from twelve to fifteen hours to nine in most occupations, to eight in some others and to under six and one-half hours among thousands of coal miners. Then follows a résumé of the shorter workday movement, in which Australia leads, with Great Britain second and the United States third. The effect of a reduction in the hours of labor on cost of production and on financially weak employers is discussed with great minuteness. In Mr. Bolen's opinion the "shortening of the day will come gradually in the trades suited to it, mainly by desire and demand of the workers, but largely by realization among employers that natural conditions make it better for all concerned," which is buttressed by a relation of facts that is commended to the consideration of those who think reforms of this character are effected by having the resolution mill work overtime, as well as those who would blacklist the man who advocates an eight-hour workday. When and where the State should interpose by law to limit the hours of labor are descanted on, accompanied by a sketch of what has been done and is being agitated for at home and abroad in this connection, and the court rulings on State and Federal laws. Mr. Bolen's strong sympathy for this phase of labor reform comes to the surface in a sentence toward the end of this chapter. He denounces boycotting in some of its most popular manifestations, yet he says "boycotting, to the extent of refusing to patronize a merchant who resists a proper early-closing movement is undoubtedly a duty."

The causes and effects of irregularity of employment and wage-earning by women constitute the subject-matter of two chapters that can not fail to interest. What part the public should play in the general uplift of the wage-earner is timely reading when efforts are being made to array the people against the unions. Mr. Bolen gives the latter a tip on how far the dear public is willing to go with them and what is necessary to win its active support.

In discussing labor laws (including label legislation) and the use of injunctions in industrial disputes, the author does not hesitate to say that though our judges are by training and association far removed from the working classes, the judiciary has been kind and considerate of their interests to the point of indulgence. He admits, however, that many injunctions have been issued under such conditions that the "employer's guilt of unfairness and law-breaking equals that of the workers when they resort to boycotting and violence. . . . . Labor injunctions, ... must be used very sparingly or they lose respect and efficiency."

There is a chapter on "Trade Unionism and the Church," in which the Church's hostility to unionism in the past is explained, and we are told it is "unavoidable and right" for the Church to value above others a member who can help the cause more with money, influence or personal work, for it is on these things the Church exists — which, of course, means that money and influence are the paramount factors.

But, really, morality and religion constitute but a small part of the union's business, though Mr. Bolen sees indications that the "elements of truth in unionism and socialism are uniting them with Christianity."

There is much more certain to hold the attention of the reader who may be but slightly interested in the labor movement, and though one may not agree with any of the author's major conclusions, a reading of the volume will prove beneficial. There is no comfort in it for the intense partisan who has ears only for the song his faction sings. The trade-unionist will, in addition to historical data and considerable vigorous criticism of his acts, find information extremely useful when a new scale is in process of formation or when a question of union government or policy is being debated. The employer, likewise, will find enlightenment as to the aims and purposes of unions, the ease with which some of his fellows get along with them, and the futility of judging them by newspaper report or the excesses of inexperienced unionists. To the man or woman not in the fray who is anxious to know what the contention is all about, Mr. Bolen's book is unsurpassed as a mine of information pleasingly presented and as nearly correct as it is possible for such a work to be. It has a distinct practical value for those who are making economic history, and none can peruse its pages without a sense of being informed, broadened and uplifted. Its tone is as elevated as its purpose is good.

A UNIVERSAL TECHNICAL DICTIONARY.

The universal technical dictionary for translation purposes, in English, German and French, the compilation of which was begun in 1901 under the auspices of the Society of German Engineers, has received help up to the present time from 363 technical societies at home and abroad; 51 of these are English, American, South African, etc.; 274 German, Austrian and German-Swiss, and 38 French, Belgian and French-Swiss societies. Of firms and individual collaborators 2,573 have promised contributions. The excerpts of texts in one, two or three languages (handbooks, pamphlets, business letters, catalogues, price-lists, etc.), and of the existing dictionaries has yielded 1,920,000 word-cards so far. To these will be added within the next two years (by the middle of 1906) the hundred thousands of word-cards that will form the result of the original contributions — those already sent in and those still expected — of the 2,573 collaborators at home and abroad, when the editors in Berlin have finished them for the press. Specially made handy notebooks had been placed at the disposal of the collaborators to write their collections in, of which 317 have come in filled so far. All the outstanding contributions will be called in by Easter of this year, 1904. The collaborators are therefore requested to close their notebooks or other contributions — unless a later term has been especially arranged with the editor-in-chief — by the end of March and to forward them to the address given below. As the printing of the Technolexicon is to begin in the middle of 1906, delayed contributions can be made use of in exceptional cases only up to that time. The editor-in-chief will be pleased to give any further information wanted. Address: Technolexicon, Dr. Hubert Jansen, Berlin (N.W.7), Dorotheenstrasse 49.

OBITUARY WRITER'S TRIALS.

According to an exchange the editor of a neighboring paper in writing the obituary notice of one of the citizens of his town used the expression: "He has gone to that undiscovered country from whose bourn no traveler returns," but the intelligent compositor made him say "burn." The editor has been horsewhipped by the widow and has a slander suit to defend.

LECTURES FOR APPRENTICES.

THE second of the series of lectures for apprentices in the printing trade under the auspices of Chicago Typographical Union, No. 16, was delivered before a large gathering on the evening of March 21. Mr. Edward D. Berry, vice-president of the local union, was the lecturer, and his remarks were illustrated by a number of stereopticon views. Considerable enthusiasm is being shown by apprentices and members of the local union, and printers throughout the country are watching with interest the efforts of Chicago Typographical Union to advance the welfare and education of its apprentices.



EDWARD D. BERRY.

Edward D. Berry was born in Edwardsville, Illinois, in 1877. He learned the trade in Little Rock, Arkansas, and after working in the large cities of the East, came to Chicago, where he is now employed. He was elected vice-president of Chicago Typographical Union, No. 16, in May, 1903.

The text of the lecture follows:

"I well know the magnitude of the task which I have undertaken when I attempt to convey knowledge to young though receptive minds that it has taken many years of close application to acquire.

"If any of you expect to become really good printers, you must ever bear in mind that success in this, as in all other

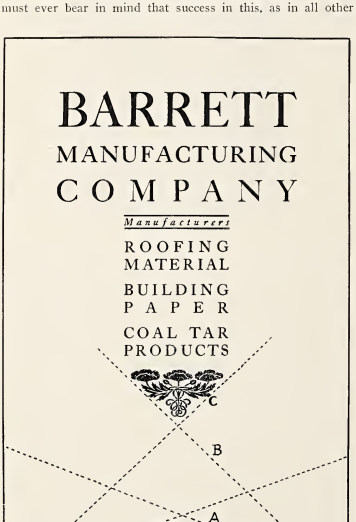


PLATE I.

lines of business, can be achieved only by those who love their work and make a study of it, and not by those whose chief concern is the rapidity with which the hands of the clock move.

"The samples of composition which will be shown here to-night I have selected not so much for their typographic excellence as for the opportunity they offer of illustrating the fundamental principles of correct job composition, and I

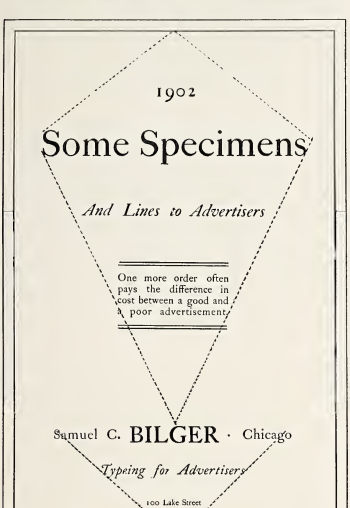


PLATE II.

have taken jobs mostly of my own composition, also not so much because of their typographic excellence, but because I am more conversant with whatever difficulties may have been encountered in composition; but this will not prevent me from pointing out their faults, for the man who thinks he sets nothing but perfect jobs is the only hopeless case.

"Never refuse to listen to the youngest boy in the composing-room because you think you know more than he does. His very ignorance may prompt him to ask questions which will cause you to take an entirely new view of a subject and be of great benefit to you.

"First of all, do not try to acquire speed. Be always exact, and speed will come of itself. The man who runs around the shop as though all the demons of the Inferno were after him is not the man who accomplishes the most. The man who never picks up a type or slug that he will not use, and moves more slowly but surely, will discount the other in a week's work.

"It would be impossible to cover the entire field of the printing business in the short time allotted, and I shall dwell mostly upon the thing with which all printers have the most difficulty, and the mastery of which insures that you will be always able to do creditable work — the proper distribution of white space — the whiting out, as it is technically called. Contrary to the almost universal idea that there are no inviolable rules for setting display type, the fundamental rules of art pertaining to balance, perspective, tones, etc., apply with as much force to a type page as to a drawing, painting or other work of art. Jobs perfectly composed are a series of squares, right-angled triangles and pyramids, which I shall endeavor to show you in the following illustrations.

"A phrase used by some printers is most appropriate — 'typographic architect'— for a man must be an architect in the strict sense of the word to build a beautiful type page.

"Plate I is a sample title-page on the square order. You will notice that the top line is the same distance from the top rule as from the side rules, a point that should never be overlooked if it can be avoided. It is sometimes impossible to do

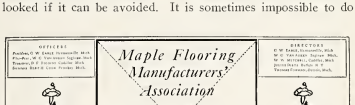


PLATE III.

this on account of the matter not being adaptable, but it is good to remember that it should be done when possible, which is nearly always. A job may appear to be a good one and yet not conform to all the rules of art, but the nearer it

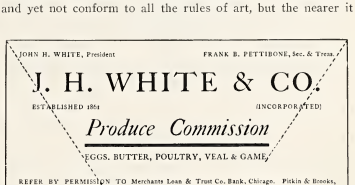


PLATE IV.

approaches to artistic perfection, the better it will be from a typographical standpoint. You will also notice that the distance from narrow-measure matter to the side rules is the same as the distance from the bottom of the ornament to the word 'Chicago,' and that the space on the ends of the last



PLATE V.

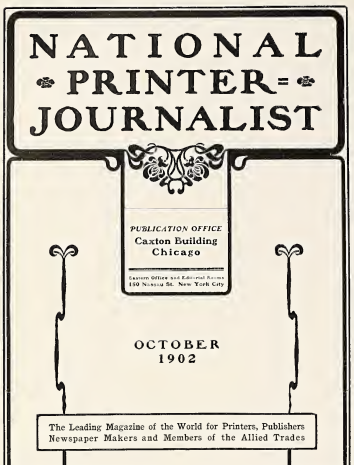


PLATE VI.



PLATE VIII.

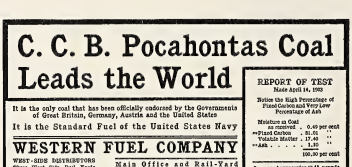


PLATE IX.

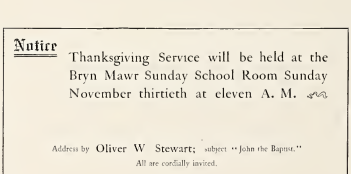


PLATE X.

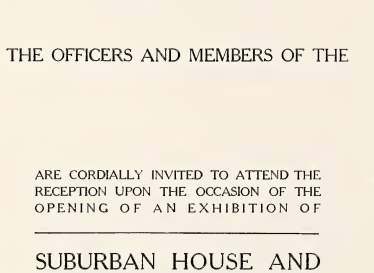


PLATE VII.



PLATE XI.



PLATE XIII.

line and on the bottom is approximately the same. Thus far the spacing is artistically perfect.

"Had the matter below permitted it, the pyramid formed there should conform to the triangle B instead of the triangle A. Triangle B is of the same degree as triangle C, C being simply an inversion of B, and drawn along the edge of the ornament; or else the five lines should all be the same length, making another square. But this being the only infraction of the rules, the spacing is as nearly right as it can be in the ordinary run of jobs, for few of them are susceptible of being absolutely perfect in 'whiting out.'

"We now come to the main fault with the page. The tone of the ornament is too deep for the light matter which surrounds it, and should have been somewhat lighter. If nearer a line of the tone of the word 'Barrett,' it would have been correct. But it is the proper shape, adding a finishing touch to the square immediately preceding it.

"We now come to the third feature, which must not be forgotten — perspective, or optical view. When the eye rests upon the page it is involuntarily and gradually drawn upward until it is centered on the word 'Barrett,' because it is practically the central figure in the picture, the tone gradually diminishing as we look downward until we come to nothing, or white space, excepting again the ornament. The two rules are added to the word 'manufacturers' to give it the proper tone — midway between that of the words 'Company' and 'Roofing.'

"Rules are used for three purposes aside from borders — underscores, cut-offs, and to add tone or strength to an unimportant line to complete the graduation of tone, as above. When it is a 'cut-off' it should be treated in the spacing the same as a line of type. When it is an underscore it should be as far away from the line as the characters therein are apart from each other. When added to a small and unimportant line, as above, it should be as close as possible.

"While Plate I is a fairly good-looking page of that style, the style of Plate II is much to be preferred. On a page of this kind it is always well to select some one line and to build the rest of the job up to it, and have it always above the center, so that the picture will not have an inverted appearance.

"Plate II is a title-page set in a style descended from the earlier time, and a style which we have not yet improved upon, in spite of our vaunted modernization — simple, dignified, devoid of ornamentation and superfluous rules — an excellent page.

"The most besetting sin, next to improper spacing, and the one most frequently committed by the average job printer, is that of over-ornamentation. If there is ever any doubt in your mind as to whether or not an ornament should be used, leave it out. Never put an ornament in a job unless you are sure it is absolutely necessary to complete the appearance of it. Do not use it simply because you think it a pretty ornament. A firm in this town has adopted an effective method of preventing their indiscriminate use — they have but one ornament in the place and it is battered. Of course, this is going to extremes, but it is better than the other alternative.

"Do not forget that the best ornament in any job is white space properly distributed. The errors in spacing are slight, but, if corrected, would add to the appearance of an already artistic job. If the third line were spaced about two picas and the ten-point matter in the center were moved up one pica, we would have a perfect triangle resting upon the long line below, for two or more lines of the same length are treated as one line in the formation of a pyramid. The space between the ten-point and the rules on either side of it should be the same as the space between the lines of ten-point, as they are part of the rectangle, which is treated as one line in the spacing. The line 'Samuel C. Bilger, Chicago,' should be two picas shorter, and '100 Lake Street' eighteen points longer, thus forming another perfect triangle resting upon the lower border. It could not be done with this copy, but if a line that could be spaced to the lines in the triangle, hanging from the upper border, had been used instead of '1902,' this, together with the corrections noted, would have made a perfect page and added to its already good appearance.

"Plate III is a letter-head difficult of treatment, having errors in spacing which could not well be overcome. The three main lines should conform more nearly to the triangle drawn from the upper corners of the heavy panel, and resting upon the lower rule, but the first line is already spaced more than it should be, making it the weakest of the three lines, when it should be the strongest, and to take out the space



PLATE XIII.

between the letters of 'Association' would make it the strongest of the three, when it should be the weakest. Letter-spacing a line detracts from its strength. The heavy rule is of the same tone as the three main lines, and the heavy ornaments on either side add balance to the job.

"Plate IV is a business-card of good appearance. If the firm name had been slightly shorter and the next line indented three nonpareils more on either side, forming a pyramid, it would have helped it. The display is excellent. Three lines stand out prominently — the firm name, the business and the address — each displayed as to their relative importance.

"A mistake that many printers make is in trying to make every line prominent, with the result that none is prominent. The job then has a jumbled appearance, is monotonous and displeasing to the eye, and has no character — like a daub of paint on a canvas representing a landscape scene. Always select two or three lines for heavy display and set the rest

of the matter very much smaller to form a contrast, and graduate the display lines as to their relative importance.

"Plate V is a two-color 11 by 14 show-card. All the rules and ornaments were in Persian orange and the type in very dark olive-green, almost black. It is an example of correct display being sacrificed to typographic appearance, which is seldom admissible. The line 'Chicago Typographical Union Number Sixteen' is of the most importance, and should have been the strongest line, because there are many receptions and balls, but only one given by No. 16, but the length of the line made it impossible to give it the prominence that the main line on such a card should have, and leave space to properly display the rest of the matter. And the last line on the card is somewhat too prominent. It appears much better in two colors; and whether or not the job is to be printed in more than one color should always be considered in the setting. The 'tombstone' appearance of a job is relieved by the division into colors.

"Plate VI is a cover-design made of brass rule and metal round corners on three, six and twelve point body. It is a good illustration of the results that can be attained with the use of these materials. Besides being good typographically, it has another valuable feature — the speed with which it can be composed. Elaborate rule designs often take so much

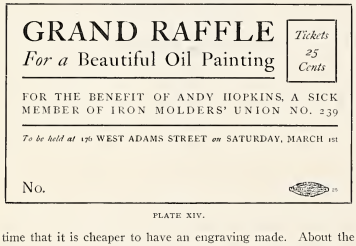


PLATE XIV.

time that it is cheaper to have an engraving made. About the only criticism I would make is that the two ornaments on either side of the word 'Printer' are superfluous and should have been left out. It was printed in three colors — the rules in green, the type in blue, and a tint-block under the lower panel in light yellow.

"Eccentricity, or oddity, sometimes styled originality, is another thing that the good job-printer always carries as part of his stock in trade. Try to set up a job unlike the ordinary way, at the same time adhering closely to the rules of art, and you have attained originality — a very difficult feat — but only difficult things are worth while. Plate VII is a sample of breaking away from the stereotyped form of invitation, both in type and style. The first criticism that an untutored mind might make is that the date, name of association, etc., are not displayed. But the recipient of an invitation will generally read every word of it, and the job certainly has a more artistic appearance than if all these lines were displayed. The two rules and the paragraph mark were in light green and the rest in dark brown, on white antique stock, and made a very creditable appearance.

"Plate VIII is another job of rules and round corners — a statement heading that is out of the ordinary — a thing to be striven for in 'house' jobs. It was printed in two colors — rules in red and type in deep bronze-blue. It is somewhat too bold for the ordinary run of stationery, and it is shown here more because of its oddity than as a criterion of how these jobs should be set. However, there is no artistic fault in it.

"Plate IX is a blotter that is well displayed. There are two things that should stand out prominently — the name of the article and the firm name. The 'Report of Test' is subsidiary to the other matter and is placed in a panel by itself. The rule surrounding the upper lines is heavier than the others because the tone of the two top lines is deeper than the rest of the job. It was printed in two colors — the rules in red and the type in black, on white blotter.

"Plate X shows an odd treatment of an envelope stuffer. You will note that the space on two sides of the word 'Notice' and of the three large lines is equal, as it should be. The ornament after A.M. is superfluous. This is an illustra-



PLATE XV.

tion of the use of that most artistic ornament — white space. An ordinary job may be made attractive by its proper use.

"A letter-head (Plate XI) is shown to illustrate that every line in a square need not be spaced full. A line of text does not appear to advantage when letter-spaced. The type in the two main lines should have been set a size smaller and the measure reduced. It appears too bold for a letter-head for a school. This is one thing that must always be considered. A job for a blacksmith is necessarily heavier than one for a florist. Let the style of the job be consistent with the business advertised.

"Plate XII is a booklet-cover in one color. The ornament is slightly heavier than anything else in the job, and is not exactly the right shape. If it were more even across the top, it would be better. But even with these faults it is fairly good, considering the short time required in its composition. It would have appeared to better advantage with the ornament in another and subdued color.

"Plate XIII is a sample of an ultra-modern letter-head. A fault is the spacing that could not be avoided in following out the design here used — lines in which the letters are so widely spaced should be farther apart. This could have been remedied, though, by taking the nonpareil lines (the names of the partners, address and telephone) and putting them out-

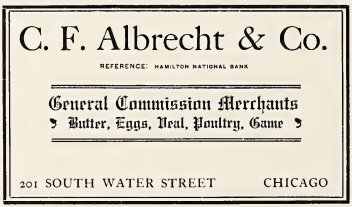


PLATE XVI.

side the border, say flush with the left of the measure, and putting a nonpareil more between the two top and two bottom lines, and a heavier cut-off rule separating them, to conform more closely in tone. As the job is set, the rules are of the correct tone, but with the removal of the two small lines of which they are a part, heavier rules should be used.

"Plate XIV is a raffle ticket illustrating that it is not necessary to fill up the entire space on a job with type. Display the job properly and get equal margins on the top and

sides of the top line and let the extra space come at the bottom.

"Plate XV is a bill-head in which the regular style is not adhered to, an always desirable element, especially in 'house' jobs. It was printed in two shades of blue — the nonpareil between the parallel rules surrounding the firm name in light tint and the rest in deep bronze-blue on azure stock. The only fault in spacing is in the names of officers. There is too much space between the words.

"It is well to put space between the words a little less than the average width of the letters, rather less than more, and a little less after a point. When a line is letter-spaced, put twice as much additional space between the words as you put between the letters.

"Plate XVI is a business-card in two colors. The rules were in Persian orange and the type black. This style would not be appropriate for a jeweler's or florist's card, but for a business of this character it is all right.

"In parting, let me admonish you again that white space is the most effective aid to good composition. Let simplicity ever be your watchword; cultivate judgment, be studious, forget that there is a time-clock and be not afraid to ask questions. And when you are in an office where you have a good opportunity to learn the trade, do not leave it simply because some one else offers you a dollar more a week. While you are serving your apprenticeship, your main object should be the acquirement of knowledge, and not the accumulation of money."

PORTFOLIO OF SPECIMENS OF PRINTING.

Portfolio No. 2 of specimens of high-grade commercial work, done by students of the Inland Printer Technical School, is now ready for distribution. The portfolio contains some fifty loose sheets of title-pages, bill and letter heads, business cards, menus, programs, etc., all done in the highest style of the art, in one and two printings, as also numerous half-tone and three-color plates and unique advertising suggestions. This portfolio also includes a practical demonstration of the half-tone screen in its relation to paper, there being shown a series of half-tones of various screens on several grades of stock, in itself invaluable to the printer. A limited edition only has been printed, and orders should be sent at once to The Inland Printer Company. Price, $1.

ALEXIEFF'S LAMENT.

In my trans-Baikalian home upon the Zmiehogmiptqvzworski,
With my brother Dimetriiiskiorbrneovitch I used to play;
And our cousin Petroplanztrsvm from Djargamoguvmzszoski
Oft would come to visit us and spend the day.
Ah, those happy, sunny hours of our childhood!
How I weep to think that they will come no more;
For in ruins lies the home within the wildwood,
Far away upon the Zmiehogmiptqvzworski shore.

CHORUS.

Oh, the moon is shining brightly upon the Zmiehogmiptqvzworski,
Where the catfish browses on the new mown hay;
Through the szczyamores the candle lights are gleaming.
On the banks of the Zmiehogsmiptqvzworski far away.

—Council Bluffs Nonpareil.

THOSE NEWSPAPER HINTS.

FOREMAN — We need a few lines to fill up a column.

SOCIETY EDITOR (wearily) — Well, say, "The Prince of Wales has begun wearing old clothes, because they are more comfortable." Perhaps it will start a fashion that you and I can follow.— *Pittsburg Index.*

AS NECESSARY AS A PRINTING-PRESS.

I have been taking THE INLAND PRINTER for four years and consider it as essential to a job-office as a press.— *C. E. Van Pelt, Staunton, Virginia.*

THE EXPORT FIELD

Contributions to this department are requested from subscribers, at home and abroad. Appropriate photographs and drawings, with descriptive matter, are also solicited. Address, The Inland Printer Company, Chicago.

SOUTH AFRICA.

Engravings, lithographs and photographs, and enlargements or reproductions of the same, including articles as labels for beer bottles, cigar or cigarette boxes, etc., will, in future, be excluded from the free list in importations into South Africa.

CUBA.

According to the terms of the Reciprocal Commercial Convention between Cuba and the Government of the United States, which came into operation on December 27, the following goods, being industrial products of the United States, are allowed to be imported at a reduction of thirty per cent below ordinary tariff rates: Writing and printing paper, except for newspapers; drawings, photographs, engravings, lithographs, chromolithographs, oleographs, etc., printed from stone, zinc, aluminum or other material, used as labels, flaps, bands or wrappers for tobacco or other purposes, and all the other papers (except paper for cigarettes, and excepting maps and charts), pasteboard and manufactures thereof, now classified under paragraphs 157 to 164, inclusive, of the customs tariff of the Republic of Cuba.

THE UNITED STATES LEADS THE WORLD.

The United States again stands, at the beginning of the new year, at the head of the list of the world's exporting nations, so far as relates to the exportation of domestic products. This fact is shown by a series of tables just presented by the Department of Commerce and Labor through its Bureau of Statistics. There are only three "billion-dollar countries," considered from the standpoint of exportation of domestic products. These are, in the order of the magnitude of their exports, the United States, the United Kingdom, and Germany. In the calendar year 1903 the exports of domestic products were: From the United States, $1,457,565,783 in value; from the United Kingdom, $1,415,617,552; from Germany the figures for the full year have not been received, but an examination of the figures of the year for which statistics are available justifies an estimate of $1,200,000,000. It is only within very recent years that the United States has taken her place at the head of the list of the world's great exporters of domestic products. In 1875 we stood at the bottom of the list of the four great exporting nations of the world; at the end of the next decade we had advanced one place, a decade later still another place, and in 1903 stood at the head of the list.

GROWTH OF OUR EXPORT TRADE.

The growth of the foreign commerce of the United States from 1803 to 1903 presents some interesting facts. The Department of Commerce and Labor, through its Bureau of Statistics, presents a table showing the imports and exports by grand divisions in each calendar year from 1803 to 1903, thus bringing the figures down to the very latest date possible. This table shows that the exports from the United States to Europe have grown during the period named from $680,000,000, speaking in round terms, to $1,087,000,000, or sixty per cent: those to North America, from $125,000,000 to $227,000,000, or eighty-one per cent; to South America, from $34,000,000 to $46,000,000, or thirty-five per cent; to Asia and Oceania, from $31,000,000 to $92,000,000, or one hundred and ninety-seven

per cent; and to Africa from practically $5,000,000 to $31,000,000, or four hundred and eighty-nine per cent; while the growth in total exports has been from $876,000,000 in 1893 to $1,484,000,000 in 1903, or sixty-nine per cent. It is proper to add that the figures of exports to Asia and Oceania are slightly misleading, in view of the fact that shipments from the United States to Hawaii, which in 1893 were classed as exports, are not so included at the present time, because of the fact that Hawaii is now a customs district of the United States and the shipments to Hawaii are no longer included in the table of exports to foreign countries. If the shipments to Hawaii in 1903 were included, the total exports from the United States to Asia and Oceania would be $104,000,000 in 1903, instead of $92,000,000, thus making the real percentage of increase to Asia and Oceania two hundred and thirty-five per cent. Among the most strongly marked instances of growth in our commerce, and especially in the exports, is that of Canada. In 1893 the total exports to the Dominion of Canada amounted to $57,121,178; in 1898, at the middle of the period, they were $90,388,065; in 1903 they were $131,452,562. This makes the percentage of increase since 1893 in our exports to Canada one hundred and thirty-one per cent.

THE BEST ASSET.

Character is above everything else the most important factor in achieving success.

The young man should guard it as the most precious asset he can possibly possess with which to commence, as well as to finish, his career.

Great brains with little character do not count for much in the long run in competition with moderate brains and high character.

Absolute loyalty to his employer — whether it be a corporation or an individual — and the constant manifestation of a desire to do the best he knows how to advance the work or interests intrusted to him are essential.

This is an almost certain road to advancement for himself, for corporations as well as individual employers are generally on the lookout for young men of character and fidelity to duty in their employ, with a view to their promotion.

A young man should be satisfied to fill the niche he occupies until he raises himself to a higher one, and not try to appear to fill another than that in which he is actually placed.

No end of men wreck their careers by endeavoring to lead a life which is a lie. They would wish to be considered richer, or more important in the world, than they really are, and this leads to their downfall.

A young man should make it a cardinal principle of his life to act and be what he is, and not pretend to be somebody else, whom he knows very well he is not.

He should be careful in the selection of his companionship and friends. Men are judged largely by the company they keep. The maxim that "birds of a feather flock together" is as true to-day as it ever was.

The young man should not, in the outset of his life, make the mistake of believing that the mere accumulation of wealth constitutes success. He who bends all of his energies to that one end pays the penalty at the close of life, even if successful in its accomplishment, of finding himself possessed of a mind sordid and narrow, with all the finer and lovable qualities of his nature either extinguished or dwarfed to such a degree as to be scarcely visible by his friends.

If, on the other hand, as he journeys along life's highway, he will look about, it will not be difficult for him to discover many landscapes which offer delightful views to contemplate besides that of piled-up money bags. Hence my advice is that he mix with labor a fair share of the rational pleasures of life, and not wait until he is *sans* teeth, *sans* taste, *sans* smell and *sans* sight, under the delusion that there is plenty of time to enjoy himself after he has become old.—*Lambert Tree.*



Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

M. F. Jackson, Angelica, New York.— The Reunion circular is set in a correct style, but the other specimens are in some degree amateurish.

Will L. Stevens, Glens Falls, New York.— The envelope design is attractive in appearance, but clustered spacing of the lines would make it more distinctive.

John F. Spiller, Covington, Kentucky.— The work on the booklet, both composition and presswork, is entirely satisfactory, particularly for the long run indicated.

Victor M. Lord, Trois-Rivieres, Quebec.— The work in general is neat, and the best use has been made of the material, but the rulework on the Carufel heading is excessive, particularly in one color.

W. A. Boland, Holdredge, Nebraska.— A type border designed for use in advertising composition is not desirable on commercial work, but its treatment in color shows an appreciation of the best way to use it on such work.

Roman J. Babione, Fremont, Ohio.— A tendency toward the use of large type sizes in the commercial specimens should be corrected, and in the advertisement the body type should have been one size smaller, permitting larger display.

Ed D. Mahon, Manitowoc, Wisconsin.— The Mattress cover-page is a well displayed and appropriate design, but the paper and ink combination is not pleasing. Two impressions of white or a vivid red would have given it more distinction.

Ernest Cheetham, London, England.— The folders are well written and daintily arranged. In fact, the term "ladylike" might fittingly be applied to the "Notes of Interest." The word-ornaments interspersed through the text are unnecessary.

The *Evening Democrat*, Hamilton, Ohio.— A panel beading should not be made so deep that it encroaches on the writing space, particularly when the matter is not sufficient for the unusual size. Periods used at the ends of display lines do not ornament.

Leon Westmoreland, Dardanelle, Arkansas.— The heading is certainly an imaginative creation and as such disdains most of the rules that govern ordinary prosaic printing. It seems to be in a class by itself where the conventions of display are not observed.

Alvin A. Roberts, Geneva, New York.— The blotter is not entirely effective as an advertisement. There are too many display lines which conflict. The words "My business is advertising" should be stronger and the rest of the matter subordinated to that statement.

Harry A. Deffert, Brooklyn, New York.— The main display line should be placed in the center panel of a panel heading and the other detail placed in the side panel. Underscores should not crowd type lines and are not attractive on a business card unless in color.

G. L. Smith, Ingersoll, Ontario.— The title-pages show unappreciation of the best arrangement for such work, and the Help cover suggests, by its ornamentation, a section of wallpaper, but the commercial work is suitable and the To-night dodger is a good example of efficient display.

Edward M. Graham, Madisonville, Wisconsin.— Indented side-heads should contrast with the body matter, both in size and tone, and a smaller and heavier face is to be preferred. If the type at hand will not permit such selection, the side headings should go in red to be effective.

The title, "Interesting from Every Point of View," describes very happily the mechanical excellence of a booklet issued by the Crowell Publishing Company, of Springfield, Ohio. Type arrangement and presswork are effective, and the cover is a suggestive facsimile watercolor sketch of a lady's head.

Much depends upon the cover of an advertising booklet, and an insistently attractive outside is one of the prime requisites for the success of such matter. The booklet arranged and designed by Celeste A. Hoffman, for The North Shore Poultry Farm, Chicago, possesses this distinction in a very marked degree.

The Republican Printing Company, Elyria, Ohio.— Good taste and refinement are evidenced by the samples, and the blotter is particularly satisfying as an example of sound argument appropriately typed. One possible objection is the use of two dissimilar type faces on the front page of the Federal booklet.

M. J. Spaney, Allegheny, Pennsylvania.— The specimens are only medium in style, except the Carnival program, which, set in small old-style capitals, displays admirable restraint and taste. The ornaments on

the first page and the rules on the last are the only false notes in a creditable bit of composition.

LEWIS R. MARSTON, JR., Ardmore, Indian Territory.— The arrangement of the heading is satisfactory, but the border ornament between the two inside panels should be removed and a little less space allowed, in order that the space between the two panels be not more than space between inside and outside rules.

G. L. HURD, Mitchell, South Dakota.— The Telephone title-page is wanting in type proportion. The title of the book is "Official List," and should have been displayed as such, instead of being set in an insignificant brevier line as shown. The ornament is entirely out of place on a page of that character.

F. C. RICE, Granby, Quebec.— A panel heading in three colors affords an excellent opportunity for artistic color combinations. With a panel border six points thick, the type could be printed in some color, brown or red for instance, the panel rules in a light tone of the same color and a word or line in a bright contrasting color.

THE BOX of Curios Printing Company, Yokohama, Japan.— The seed circular is well displayed, but the use of so many different faces on one job is to be deprecated, unless caused by necessity. There is no more reason for using five or six different display faces on a page than in writing a letter in three or four varying styles of script.

THE BAKER PRINTING COMPANY, Newark, New Jersey.— The circular announcing "A Printing Exhibition" arranged by the Free Public Library of that city, meets in every way the requirements of correct printing, and shows that the needs for this kind of printing is a plain type impressed on suitable paper with good black ink. Simple but sufficient.

LEONARD TAYLOR, Newman, Georgia.— The layout of the heading is excellent, but an extended letter, particularly in lower-case, should not be used on commercial stationery. Both condensed and extended faces are abnormal, intended for special emergencies, but they are not beautiful, and should never be used where good appearance is one of the requisites.

THE FINDLAY PRINTING COMPANY, Findlay, Ohio.— A placard or hanger should be set in as large type as possible, which may look heavy and confused at a close view but becomes readable and distinctive at the dozen or more feet view of the card for which the type is intended, while the type-design that is small and attractive close at hand becomes illegible at a distance.

MORRIS COUNTY CHRONICLE COMPANY, Morristown, New Jersey.— The work in part is neat and attractive, but in a few examples is deficient. The banquet cover-page is not entirely appropriate in design for the subject indicated, and an opportunity was missed for the composition of a page more fitting and artistic. The removal of the underscores would improve it as it stands.

ROBERT I. MASON, Troy, New York.— The insistent use of a type border, and in a profusion on some jobs that takes away from the best effect of the type display, is to be deprecated. They can be used to some extent in two-color work, but in one color they occupy the foreground to an unwarranted extent. With this exception the specimens qualify as neat examples of commercial work.

THE CENTRAL ENGRAVING COMPANY, Cleveland, Ohio.— The booklet for Benton, Myers & Co., is attractive and interesting as an example of three-color printing, with the text in blue, thus avoiding the extra impression for the type. The presswork is excellent and the pebbling finishes off a bit of printing that is in exact accord with the business it advertises — fruits and flavors for ice cream soda.

FOREMAN, Weiser, Idaho.— The panel heading is the most attractive, as the matter lends itself better to that style on account of the two lists of names. If a job has been printed in the same office before and the printed copy is used when ordering an additional supply, it is best to follow copy. If the customer is dissatisfied with the composition he will generally say so, but if satisfied will order without any "follow copy" instructions.

BEN F. MCMILLEN, Lake Odessa, Michigan.— Panel designs should not be used on headings when the matter is scarcely sufficient to fill them acceptably. On a job printed in red and black, the bright color should be used sparingly if the best effect is desired. One line or word in red is generally sufficient. When the type and rulework are about equally divided for colors, some other combination than red and black would be preferable.

THE IMPERIAL PRESS, Imperial, California.— The reset headings are a decided improvement over the printed copy, except that a panel heading is inexpedient when there is not sufficient matter for the two side panels. This style of heading is useful when a great deal of matter has to be suitably displayed, on account of the greater distinction that can be given the different parts, but is unnecessary when the copy contains only two or three lines.

ADAMS BROTHERS, Topeka, Kansas.— The booklets are interesting chiefly on account of the attractively printed covers, which, in quality of paper and general appearance, are superior to the interiors, with the exception of the Exposition booklet and the Lawyers menu, which are attractive and finished throughout. We are inclined to think that cover-stock and inside paper should agree in quality, and that a booklet covered with an expensive paper should be printed on a stock of corresponding grade.

N. E. CROWDER, Norfolk, Virginia.— Both cover-designs are attractive, but both could be improved, one by change in type and the other by removal of an ornament. The one marked "A" is the more suitable, but the type is not quite large enough to dominate the rulework, and "B" would be improved very much by the removal of the ornament above the word catalogue, which, together with the year, should be reduced one or two sizes.

THE VINKO PRESS, Gadsden, Alabama.— The panel idea has been used almost too effectively on the samples shown. The excess of rulework is confusing and depreciates the value of the type display. It is effective up to a certain point, beyond which its use is questionable. This stricture applies to the letter-head. The bill-head design is better because the rule design is simpler and the display larger, thus correcting two errors shown on the letter-head.

VOORHEES & Co., New York city.— The bank booklet is not exactly fitting in layout and composition. The decorative corner pieces on the right-hand pages would be appropriate on a summer resort booklet, but the plain double-rule border shown on the cut pages is more in keeping with the neat professional style and should have been used on all pages. The title-page shows a large amount of matter not very well handled. The name should be in larger type and the list of names reduced in size.

"AUSTRALIAN BIRDS; a Beautiful Colored Series by Neville Cayley" is the title of a brochure from John Sands, Sydney, Australia. The illustrations in colors are lithographed and are interesting from the peculiarity of the strange birds familiar to our Australian cousins. Each plate has a single music-rule border printed in blue, which we think should not have been used. The title-page is set in a weak letter in an effeminate style and printed in a blue ink. Had Mr. Sands set his title-page in suitable style and mounted each of the plates on a dark paper with a good marginal allowance, he would have had a much handsomer and a better-selling book, at a slight advance in cost, perhaps, but one that would bring a better price also.

THERE WASN'T ANY STORY.

A newspaper story that is going the rounds of one of the larger Western cities concerns a young and very green reporter who had just been taken on the staff of the town's leading daily. It happened that several theatrical openings occurred on the same night, and the staff of the paper's dramatic department was able to "cover" only three out of the four events. Space was reserved for a story on Madame Modjeska, who was to open that night in a new play, and the young reporter was assigned to the story.

About nine o'clock he strolled into the office. The city editor greeted him with astonishment.

"Why, how's this?" he exclaimed. "Didn't you get any story?"

"No," explained the reporter; "there wasn't any story. I saw Madame Modjeska attacked by a footpad as she was leaving her carriage at the stage door, and as she didn't come to I knew that the performance was off; so I didn't wait."—*Harper's Weekly.*

THE BOYS WERE LEFT OUT.

On next Saturday night, at a quarter to eight,
I'm looking for you at our back gate.
There'll be a few others, we'll make things hum—
Sleep three in a bed—bring your "nightie" and come.

The above is a copy of a Wichita girl's invitation to a house-party, according to the Wichita *Star.* The paper adds that none of the boys got invitations.—*Pointers.*

NOTHING IN IT.

"I don't see anything in this new poem of Jones'," said the assistant editor.

"Of course you don't," replied the editor-in-chief, "because I opened it first and took a $5 bill out."—*Atlanta Constitution.*

UTTERLY IMPOSSIBLE.

It is almost impossible to operate an up-to-date printing establishment without THE INLAND PRINTER.— *Asa H. Baxter, Cambridge, Ohio.*

OBITUARY

CHARLES WILLIAMS, formerly editor of the London *News*, and latterly military correspondent of the London *Chronicle*, is dead. He was sixty-five years old.

MRS. MARY ABBOTT, for a number of years literary editor of the Chicago *Herald* and later of the *Times-Herald*, died, February 9, in Florida. She was the mother of Mrs. Peter Finley Dunne, wife of the creator of "Mr. Dooley."

AT the January meeting of Chicago Typographical Union, No. 16, the following resolutions were adopted:

WHEREAS, Chicago Typographical Union, No. 16, has received information of the death of Henry O. Shepard, president of The Henry O. Shepard Company and The Inland Printer Company, whose reputation as a printer is international; and

WHEREAS, The fairness which distinguished Mr. Shepard in every controversy, his uniform courtesy and consideration for every member of the craft in his employ, his cordial and hearty response to every call upon his time or means, have been long known and appreciated by the members of this body; therefore,

Resolved, That Chicago Typographical Union, No. 16, testifies to its deep sense of loss in the death of Mr. Shepard, and of sympathy with his family in their bereavement; further

Resolved, That these resolutions be spread upon the records and a copy hereof be forwarded to the family of our deceased friend.

K. M. GRISWOLD,
JOHN C. WITHERSPOON,
JAS. J. SCHOCK, JR.,
Committee.

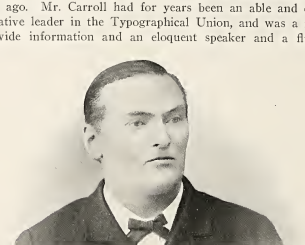
WHEREAS, In the wisdom of the Creator, one of the veteran and charter members of Chicago Typographical Union, No. 16, Abraham McCutcheon, has been called by death to his reward; therefore, be it

Resolved, That in the death of Abraham McCutcheon, Chicago Typographical Union, No. 16, loses a member whose long life in our organization was a display of nobility of character and unselfishness as a union man that deserves a permanent recognition at our hands.

Resolved, That as a tribute to the memory of Abraham McCutcheon, the announcement of our deep sorrow at his death be placed in the permanent records of this union and the same be forwarded to *The Typographical Journal* for publication.

EDWIN FRANKLIN ABELL, president of the A. S. Abell Company, publishers of the Baltimore *Sun*, died on Sunday, February 28, aged sixty-four years, after an illness of a few months. The deceased was the eldest of twelve children and the last of the sons of Arunah S. Abell, the founder of the *Sun*—"the Marylander's daily Bible." At the age of sixteen, Mr. E. F. Abell entered the counting-room of the *Sun*, and from that time had been almost continuously in business. Although always identified with the publishing of the *Sun*, Mr. Abell had given his attention more closely to the management of his father's estate, and not until the death of George W. Abell, in 1894, did he assume direct control of the paper. In that capacity he enjoyed the affection and respect of all with whom he came in contact. He was a lover of his kind and a doer of good works in an unostentatious way. His kindness and thought of others knew no bounds; no trouble was too great, no inconvenience too much of a tax upon his personal efforts to relieve those who were in need. Up to a comparatively short time ago he would personally visit many of those who sought his assistance, trying by cheerful word to relieve them and to make them happy and contented. His aid and kindly manner and encouragement always brought happiness where sorrow dwelt. It can be truly said that Mr. Abell was beloved of his employes, and the typographical union was the first of many organizations to place a token of appreciation on his bier. Although a multimillionaire, he was the most democratic of men, and it was in keeping with Mr. Abell's lifelong practice that though the flower of Maryland's wealthy and distinguished sons attended his funeral, the honorary pallbearers were selected from the editorial, mechanical and business-office forces. One of the pall-bearers—Mr. J. H. Heddinger—has been employed in the composing-room for fifty years. Mr. Abell's demise is not likely to cause any change in the policy of the *Sun*, as his son, W. W. Abell, who has been in charge for some years, will continue as the responsible head of the paper.

MICHAEL J. CARROLL, one of the best-known printers in the United States, who had been a resident of Chicago fifty-eight years, died on March 10, at his home, 31 Whipple street, Chicago. He had been ailing for a long time with a complication of diseases, and hope of his recovery was abandoned some time ago. Mr. Carroll had for years been an able and conservative leader in the Typographical Union, and was a man of wide information and an eloquent speaker and a fluent



M. J. CARROLL.

writer. A series of "Reminiscences" contributed by him to THE INLAND PRINTER in the early 80's gave the paper a substantial increase in subscriptions. He is said to have been the first poster printer in Chicago. He is survived by a widow and four children. Funeral services were conducted by Rev. Father Quigley at the Church of Our Lady of Sorrows, on Saturday, March 12. Interment was at Mount Carmel. The Old-time Printers' Association and Typographical Union No. 16 were represented by their officers and committees. Mr. Carroll was born in Ireland on the anniversary of the birth of Benjamin Franklin, the patron saint of the printers, January 17, 1844. When less than two years old he came to this country with his parents, and at the age of eight became an errand-boy in the old *Journal* office. There also he learned his trade as a printer. He was president of the local typographical union three terms—in 1877, 1883 and 1884, and thrice he represented the union at the conventions of the International Typographical Union. Mr. Carroll worked hard to alleviate the hardships of the printers when type was set by hand, and many of his suggestions have been followed and have proved beneficial to the craft in general. He was one of the charter members of the Old-time Printers' Association, which is an organization of the members of the printing crafts who have been in Chicago twenty-five years or more. After leaving the *Journal* office, Mr. Carroll worked in Rand, McNally & Co.'s establishment and in that of the Henry O. Shepard Company, and only retired from "the case" when Hollister Brothers began the publication of the *Eight Hour Herald*. This was in 1892, and Mr. Carroll was chosen as editor of the paper. When it ceased publication he was given a position as bailiff in one of the courts, and was an attaché of Judge Dunne's court when taken ill several weeks ago. Mr. Carroll was held in high esteem by the printing fraternity.

TRADE NOTES

E. P. McVey, of Marcus, Iowa, has purchased the *Gazette*, of Coin, Iowa.

Hoyime Hoshi, a Japanese editor and publisher, is in New York to purchase presses and type for a Japanese newspaper which he will print on the grounds at the St. Louis Exposition.

The De Boise-Bresnan Company has succeeded the P. H. Bresnan Typefounding Company at New York city, and has opened offices at 15 Frankfort street, with a complete stock of printing material.

Desaulnier & Co., printers, Moline, Illinois, have purchased the entire plant of J. W. Warr in bankruptcy proceedings, and have merged the establishments in the building at 1723-1725 Third avenue, that city.

The E. B. Yordy Company, Wilkesbarre, Pennsylvania, owing to growth of business, has moved its general printing and blank-book manufacturing business from 7 and 9 West Market street to Public Square, South, No. 71, that city.

Some impressions of Glidden's Peerless Gold Ink (Rich), on varying grades and colors of stock, manufactured by the Glidden & White Company, Cleveland, Ohio, show a luster that equals bronze in every respect.

H. Emil Schneider, publisher of two German weeklies of Hoboken, New Jersey, has filed a protest against the action of the Common Council of that city in refusing to give him any more official advertising, on the ground that he runs a nonunion printing-office.

John S. Pinney, who has been since January 1, 1900, manager of the Portland (Ore.) branch of American Typefounders Company, will be transferred to New York about May 1. O. R. Ball succeeded Mr. Pinney as Portland manager, H. W. Rowland again taking charge of the Seattle branch.

Mr. Sturges Whitlock has resigned his position as president of the Whitlock Printing Press Manufacturing Company, and his interests in the company have been purchased by Mr. J. G. Day, secretary and treasurer, and Mr. C. F. Ahlstrom, vice-president. The latter succeeds to the presidency of the company.

William Freund & Sons, engravers to the trade, are now sending out a very complete line of wedding invitations, announcement and at-home cards, showing all of the latest styles of engraving and sizes that are now used. They also make a specialty of up-to-date engraved and embossed commencement invitations and programs, and are showing a very handsome line of samples.

On the Tuesday morning following the great Baltimore fire, the Chandler & Price Company, Cleveland, Ohio, received a telegram order for three carloads of machinery. The first car left their factory the same afternoon, the second car on the following Saturday and the third car one week later. To date ten carloads of Chandler & Price machinery have been shipped to Baltimore to replace equipments destroyed in the fire.

THE UNION LABEL—FOR AND AGAINST.

The Inland Printer is a trade paper. Its field is confined to the printing and allied trades. It holds an impartial attitude among the several organizations and has no policy but fairness and equity.

ALLIED PRINTING TRADES UNION LABEL COUNCIL CHICAGO, ILL.

The management of the magazine has been urged to continue the use of the union label. Is it desirable to do so on the merits of the case, with due regard to the rights of American citizens? For the best article of not more than six hundred words advocating the use of the label, a year's subscription to The Inland Printer will be given, and for the best article against its use a similar prize will be given. Facts and sound logic will be the test applied in reaching a decision.

A FEAST FROM COVER TO COVER.

The Inland Printer is, without doubt, the greatest boon to us modern printers. I would rather fast a day than do without it, for it is a feast from cover to "Miehle."—*R. Lee Sharpe, Carrollton, Georgia.*



GLENN RAYMOND,
Representing the Buffalo Ink Works in the Middle and Northern States.

BUSINESS NOTICES

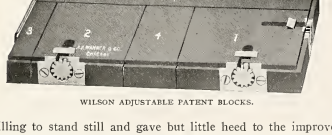
This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

COUNTER-CHECK printers will see on page 27 something they long have sought.

ATTENTION is called to the specimen of work done with the Booton Automatic Register Gauge. It appears on page 128.

CHECK printers particularly, and all others interested in high-class perforating and numbering, should not fail to investigate the latest appliances of the Bates Machine Company, 346 Broadway, New York. Absolutely accurate numbering, unequaled presswork, necessarily perfect registration of perforations, with entire former cost eliminated, are among the propositions they are prepared to demonstrate.

THIS is the day of improvement, and none are more conversant with this fact than the up-to-date printer. He realizes that unless he can keep abreast of the times and up with his fellow competitors, he is practically out of the race. He surrounds himself with all that will facilitate his work and add to his profits, and unlike the old printer of years ago who was



WILSON ADJUSTABLE PATENT BLOCKS.

willing to stand still and gave but little heed to the improvements that were going on around him, he is all the time seeking whereby he can lessen his labor and increase his bank account. All his investments are made with this end in view. To such we would call attention to the Wilson Adjustable Patent Blocks manufactured by that well-known firm, A. F. Wanner & Co., 298 Dearborn street, Chicago. It will pay to write them for information on this subject. They save time and money.

BONNERWITH BROTHERS, 967 De Kalb avenue, Brooklyn, New York, manufacturers of advertising calendars and novelties, have found it necessary to open a branch office in New York city to properly serve their increasing trade. The new location is at 78 Duane street, between Elm street and Broadway, and the additional facilities it affords will enable them to carry a much larger line of goods and fill orders with the greatest promptness.

LIKE THE ACORN.

Plant a geranium in a pot and it will only flower. Plant an acorn and it will grow and spread until it bursts the pot. Like the acorn, the growth of the Charles Beck Paper Company, Ltd., has been continually finding larger space, until now the demand for their machinery, printers' materials, type, paper and cardboard requires an extra floor space of over ten thousand square feet. This additional floor they will occupy on May 1. Their five-floor building has a frontage on Chestnut street extending one block to Ranstead street. This new addition will make a total of over twenty-six thousand square feet — more than half an acre of floor space.

FAIRY TALE.

Once there was an awfully rich man.

Thus far the story is one that can be easily believed.

He had so much money that he grew tired of making it.

Here the story begins to sound fishy, but there is worse to come.

He began to devise ways and means for getting rid of his wealth. The first thing he did was to quit making money.

This seems hard to believe, but you are requested to make an earnest effort to swallow it.

He did not give any of his wealth to the established charities. He founded no universities and endowed no public libraries. He gave great chunks of it to such deserving persons as he could find, and employed confidential agents to report to him the names of people who needed help but were too proud to ask anybody for it.

His donations were either anonymous or were made with the express understanding that both the gift and the name of the donor were to be kept secret.

Here the story becomes almost incredible — but read on.

One day, while waiting at a railway station in a small village for another train to pass, he strolled into the waiting-room and picked up a copy of the village paper that somebody had read and thrown aside.

He looked through the paper and noted that the editor was making frantic appeals to his delinquent subscribers to pay up, as money was needed to keep the *Bugle* going and enable him to pay for a new press that had just been added to the office equipment.

He rushed back into the train, grabbed his valise, and started down-town.

Entering the office of the *Bugle* a few minutes later, he addressed a tired-looking young man who was working off a job of sale-bills for a farmer.

"Young fellow," he said, taking him to one side, "are you the editor and proprietor?"

"Yes, sir."

"How much would it take to put your paper on its feet and make it a paying institution?"

"It would take at least two thousand dollars," responded the editor, looking at him with suspicion.

"Two thousand nothing! Young man, will you accept a present of ten thousand dollars from a total stranger who has money to burn and wants to help his fellow men?"

The editor passed his hand nervously across his brow and cleared his throat.

"No, sir," he replied, huskily; "I would not! I don't want any man's charity!"

All this sounds extremely apocryphal, but don't balk at it. The story isn't all told yet.

"Young man," persisted the caller, "what is the subscription price of your paper?"

"One dollar a year."

"In advance?"

"Yes, sir."

"Well, my name is ——."

His name is suppressed for obvious reasons.

"—— and I want to subscribe for one copy of the *Bugle* for ten thousand years, and will pay in advance. Will you take the money for that? Here is my check for the amount."

"Yes, sir," promptly replied the editor. "I'll take it, because that's business, and the paper will go to your address all that time. The *Bugle* is here to stay."

Pocketing the check and shaking his new subscriber heartily by the hand, he went back to his job of sale-bills as if nothing unusual had happened.— *Chicago Tribune.*

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, cash additional 10 words or less 25 cents, for the "Situations Wanted" department, or 50 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

ARE YOU MAKING MONEY? That's the most important question in a print-shop, and yet how few can successfully answer that question. If you want to know just how you stand at the end of the year, get McCulloch's Daily Record Book, a book for those who have not the time to keep a complete set of books; it will save its cost in 3 months; made in 2 sizes, $4 and $6; specimen sheets on application. Try it now, it means dollars to you. THE F. H. MCCULLOCH PRINTING CO., Austin, Minn.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, VOLUME I, containing 230 advertisements in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains the designs and the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

COST OF PRINTING — By F. W. Baltes. Presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student* and director of the Chautauqua Society of Fine Arts. 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER. 150 pages, cloth, $1.50 postpaid. THE INLAND PRINTER COMPANY.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with the concise instructions. Several chapters are devoted to "making," the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, $1. THE INLAND PRINTER COMPANY.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone color work. No pains have been spared to make the work of utility, and all expense has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated with progressive proofs. Bound in cloth, gold embossed. Revised edition, $2. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley. Just what its name indicates. Compiled by a practical man, and said to be the most practical little book ever offered to the trade. 50 cents. THE INLAND PRINTER COMPANY.

PRACTICAL GUIDE TO EMBOSSING — Written by P. J. Lawlor and published under the name of "Embossing Made Easy." We have had this book thoroughly revised and brought up-to-date, and added a chapter on cylinder-press embossing. Contains instructions for embossing by the various methods applicable to embossing job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc. There are cuts of the necessary tools and a diagram showing the operation of the device when put on the press. 75 cents. THE INLAND PRINTER COMPANY.

PRESSWORK — A manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly. The only complete and authentic work on the subject ever published. New and enlarged edition, containing much valuable information not in previous editions. Full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY.

THE RUBAIYAT OF MIRZA-MEM'N — Published by Henry Oliendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam. The delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics. As a gift book nothing is more appropriate. The binding is superb. The text is artistically set on white plate paper. The illustrations are half-tones from original paintings, hand-colored. Size of book, 7¾ by 9¾. Art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown india ooze leather, $4; pocket edition, 3 by 5¼, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

THE PRACTICAL COLORIST, taught by correspondence, aids the ambitious, gives knowledge of technic, greater skill, larger income, joy in labor; investigate and you will buy. THE SHELDON PRESS, Burlington, Vt.

VEST-POCKET MANUAL OF PRINTING — A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons. Contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the unprinted leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted. 50 cents. THE INLAND PRINTER COMPANY.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BINDERY FOR SALE — A well-equipped modern bindery with up-to-date modern machinery, in St. Paul. M. FOX, Union block, St. Paul.

EXCEPTIONAL OPPORTUNITY — For sale, half-interest in one of the leading weeklies of Oklahoma; daily edition also issued; in thriving county seat town; completely equipped job office, everything modern; would sell whole business. A 313.

EXTRAORDINARY BARGAIN — On account of death, a Chicago printing plant for sale — 2 cylinders, 4 jobbers, new 38-inch automatic jobbed cutter, stitcher, folder, individual motors, new composing-room, latest type faces; good trade; easy terms. A 323.

FOR SALE — BARGAIN — Weekly newspaper with up-to-date job office doing good business; town of 8,000 people, eastern Kansas; other business demands my attention. A 282.

FOR SALE — Controlling interest or entire modern job plant, cylinder and job presses — practically new; type of late design, in excellent condition, light bindery equipment; inventory $10,000; established 10 years, good business, paying investment, located in the best manufacturing town in western Ohio (population over 100,000); other interests requiring personal attention. A 317.

FOR SALE — Failing health compels us to sacrifice up-to-date job office in a large manufacturing city; fine run of work without soliciting; write for particulars; price $1,700. A 292.

FOR SALE OR FOR RENT — A fully equipped job printing plant in first-class running order; central location in Chicago; accept rental in work; splendid chance for ambitious, capable party. A 276.

PRINTING OFFICE, DENVER, FOR SALE — Large plant, doing good business; owners have other interests; $15,000 cash required. Particulars 88., Drawer 592, Denver, Colo.

WILL SELL controlling stock most flourishing, best established, high-class printing plant in city of 200,000, east of Mississippi, at sacrifice; best reasons for selling; buyer must be man competent to handle business end; take $2,500 cash; congenial surroundings. A 326.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charges. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BRONZING MACHINE cheap for cash; Fuchs & Lang make, good working order, size 25 by 38, adjustable fountain and dusting rollers, no broken or patched parts, complete with feed and delivery table and power connections; reason for selling: we require larger machine, Advertising Department, THE LIQUID CARBONIC CO., Michigan and Wells sts., Chicago.

FOR SALE — Addressograph and cabinet in perfect condition, $25 f. o. b. Chicago. THE INLAND PRINTER COMPANY.

FOR SALE — Linotype motor, "Lundell," for 115 volts direct current, one-fourth horse-power, speed 650; as good as new, ready to attach. A 321.

FOR SALE — One blank-book sawing machine for editionwork and paper-box sawing combined; used about one month and in A1 condition; for further information address OMAHA PRINTING CO., Omaha, Neb.

FOR SALE — Simplex typesetting machine, with 300 or 400 pounds eight-point Roman in good condition. AURORA BEACON PUBLISHING COMPANY, Aurora, Ill.

FOR SALE — Two 2-revolution cylinder presses for sale in Chicago — one 44 by 56 and the other 45 by 62, in good condition. A 319.

FOR SALE — 32 by 18 Chandler & Price Gordon press, side steam, long fountain, almost new; also type and other material, great sacrifice for cash. A 331.

FOR SALE CHEAP — One Brown folder, New Monarch style, range 14 by 20 to 37 by 50, first-class condition; must be sold at once to make room for larger machine. CREELEY PRINTERY OF ST. LOUIS.

LINOTYPE FOR SALE — A two-letter machine, fully equipped, A1 condition, cheap. NEWS, White Plains, N. Y.

$1,700 buys a first-class 4 and 8 page Goss perfecting press with entire stereotyping outfit complete; in best condition; shafting, pulleys, etc., with press; 10 horse-power runs it; 7,000 to 10,000 copies an hour guaranteed; just the thing for live weekly or growing daily. A 173.

Steel Die and Copperplate Work

Our new Trade Catalogue, *just issued*, contains impressions from 188 dies in color and bronze, 15 styles in copperplate printing, 207 samples of paper with prices, prices on dies, plates, embossing and printing in any quantity. The most complete catalogue in this line ever issued, costing several thousand dollars; we charge $2.50 for it and allow this charge on future orders. Portfolio of samples on copperplate work only, $1.00. The largest plant in the world in this line — capacity 200,000 impressions in ten hours.

THE AMERICAN EMBOSSING CO.
7 Lock Street, BUFFALO, N. Y.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

WORKMEN seeking positions in the following lines are listed with the Inland Printer Employment Exchange. Employers seeking help in these branches will be furnished our lists free of charge: Machinist-operators (16), Linotype operators (11), Linotype machinists (8), managers (8), reporters (2), artist and cartoonist (2), ad. and poster designer (1), solicitors (5), stereotypers (2), electrotypers (2), superintendents (14), foremen (8), job printers (14), pressmen (14), ad.-men (4), make-ups (3), stonemen (3), all-round men (6), bookbinders (5), proofreaders (4), editors (2), compositor (1). Address THE INLAND PRINTER COMPANY, Chicago.

FIRST-CLASS JOB FOREMAN WANTED in western Wisconsin; one who can estimate, buy stock, furnish up-to-date composition, oversee composing and press room; state age, experience, price and give reference; good opportunity for the right man. A 338.

HALF-TONE ETCHER who can also do tooling; first-class opening for man of first-class ability. A 270.

JOB PRINTER WANTED — A thorough artist in a large private plant to devote his energies to the development of a neat, consistent style of printing; a good, clean position for the right man. A 337.

SUPERINTENDENT — For one of the best-paying print-shops in Pittsburg; man with ability and thorough knowledge of every department in printing trade; must invest at least $3,000; write, stating experience, age and salary expected. A 274.

WANTED — A good hustling salesman to represent us on the road; one who is capable of figuring on printing contracts. THE ARCHER PRINTING CO., Fort Wayne, Ind.

WANTED — An all-round artist who has had experience in engraving plant. A 198.

WANTED — By a large Eastern house making a specialty of highest grade catalogue work, a superintendent with exceptional executive ability; must be thoroughly estimator. Also a strictly first-class foreman of composing-room and three artist job compositors; highest salaries paid and permanent positions offered; splendid opportunities for men above the average. A 298.

WANTED — Competent operator-machinist for Linotype, daily paper, at once; must understand machine thoroughly and turn out at least 250 lines of corrected matter, brevier, per hour; none others need apply. A 336.

WANTED — Cylinder pressman who can produce good results; steady position; New York State; give references and wages expected. A 327.

WANTED — Foreman for job rooms; employ 4 to 8 compositors; references required; union shop. ARCHER PRINTING CO., Fort Wayne, Ind.

WANTED — One first-class half-tone etcher and also one commercial artist who has had some experience in designing and working in a commercial engraving shop; steady position. BRAMBLETT & BEYGEH, engravers, Minneapolis, Minn.

WANTED — Pressman for Cox duplex press; must be competent and sober; a printer-pressman preferred. A 318.

WANTED — Pressman to take charge; must be competent on half-tone as well as other grades of work; references required; N. E. Pennsylvania; good wages to right man. A 329.

WANTED — Printer to invest small amount and take charge printing department in well-established printing and binding plant; city 45,000. A 325.

INFORMATION WANTED.

ANY PRINTER OR NEWSPAPER MAN knowing the address or having recently seen H. W. Evans, a printer, will confer a favor by addressing T. L. EVANS, 412 8th st., Des Moines, Iowa. Last heard of in Kansas.

SITUATIONS WANTED.

WORKMEN in the following trades have been called for during the past month and supplied by The Inland Printer Employment Exchange: Machinist-operators (3), Linotype operators (2), job printers (10), pressmen (4), all-round men (6), foremen (4), compositors (4), electrotype molder (1), electrotype finisher (1), manager (1), artist (1), bookbinders (2), solicitor (1), stonemen (2). We were unable to supply a call for an apprentice pressman. Registration fee $1, with privilege of renewal at expiration of three months without further charge. Address THE INLAND PRINTER COMPANY, Chicago.

ARTIST on newspaper cartoon sketches; understand chalk plate or zinc etching; also ad-writing. P. O. BOX 305, Asheville, N. C.

COMMERCIAL ARTIST desires permanent position; reliable and speedy, experienced in all branches; married; West or Southwest preferred. A 312.

COMPETENT JOB-ROOM FOREMAN wants situation by May 1 with reliable concern; if wanting an exceptionally good, reliable and strictly temperate man, address with particulars, A 18.

CYLINDER AND PLATEN PRESSMAN desires change; has worked for present employer 10 years; 12 years' experience; strictly sober, reliable. A 227.

CYLINDER PRESSMAN, At on half-tone and colorwork, 5 years with last employer, sober, best references, can take charge. A 303.

CYLINDER PRESSMAN, first-class on half-tone, three-color and catalogue work; capable of taking charge; 12 years' experience. JAS. GRAHAM, 112 N. 63d st., Philadelphia, Pa.

CYLINDER PRESSMAN, 9 years' experience, strictly temperate, married, desires permanent position in Ohio, Indiana or Illinois. A 302.

EDUCATED YOUNG MAN of literary talent, wishing to apply the same, wants newspaper or magazine work; best references. A 295.

FOREMAN OF PRESSROOM in large Eastern city would like to make a change; West preferred. A 283.

FOREMAN OR SUPERINTENDENT — A No. 1 all-round man, thorough knowledge of the business from start to finish; have ability, integrity and push; well versed in card index system. A 310.

I AM LOOKING for position as superintendent, assistant manager — possibly sales manager; I have valuable experience, highest references and samples of the highest grades of printing; am experienced in the things necessary to move work, prevent errors and give satisfaction; look loyally to my employer's interests; employed, but seek larger field; competent estimator, systematizer, without "red tape"; write me; accustomed to large working forces. A 71.

LINOTYPE MACHINIST — Experience in book and news work; union, references. A 29.

LINOTYPE MACHINIST, having charge of six machines, desires to change; will go anywhere; book or news; with present employer five years; best references, married. A 314.

LINOTYPE MACHINIST-OPERATOR desires a situation; day work preferred; sober, industrious. A 320.

LINOTYPE OPERATOR AND PRINTER, with experience in all kinds of work, will take full charge of office; am satisfied with only the best that machines can do; experience with newest machines; can estimate; wages now $30, 8 hours. A 290.

LINOTYPE OPERATOR of limited experience and all-round newspaper man, sober, union, desires position. A 10.

LINOTYPE OPERATOR — Steady and reliable; average speed; can run machine, union. A 300.

LINOTYPE OPERATOR-MACHINIST, metropolitan, country, genuine, swift, At ad-man; married, sober, union; no $15 jobs wanted. A 322.

LITHOGRAPHIC ESTIMATOR wants position; thorough knowledge of estimating on all kinds of lithographic work and folding boxes, ordering stock, correspondence, handling trade, etc.; also well acquainted with typework. A 307.

MANAGER OR SUPERINTENDENT of lithograph plant will change; expert on cost, understands folding-box business. A 289.

MANAGER OR SUPERINTENDENT, understands his business from the ground up, thorough, practical, energetic, can handle large force economically, long experience, wants to change; can guarantee results. A 335.

NEWSPAPER ARTIST, first-class experienced political cartoonist, is open for engagement; a man of excellent ideas and a finished worker in line or three color. A 15.

OFFER FOR NEWSPAPER OR PUBLISHER wishing to make their own half-tones; I have a small complete plant up to 8 by 10, will give use of same for steady position, moderate salary; am all-round man of long experience, including three-color work; West or South preferred. A 301.

OPERATOR, LINOTYPE, desires steady position in West; record and book experience, speed 5,000 or 6,000 per hour; married. A 296.

OPERATOR-MACHINIST — Thoroughly competent, clean proof, 15 years' experience as all-round printer, sober, reliable, married, union. A 332.

PLATEN PRESSMAN, nonunion, 15 years' experience on register, half-tone and general job work, wants steady employment where conscientious work is appreciated financially; capable of taking charge, and can show results; anywhere — New York preferred; minimum salary, $16. A 291.

PRESSMAN — Cylinder and job pressman desires permanent position; 10 years' experience and can furnish first-class references. A 309.

PRESSMAN — Cylinder and job pressman desires permanent position; understands the care of presses and is capable of taking charge of pressroom; first-class references. A 311.

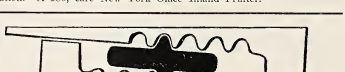
PRESSMAN, half-tone, catalogue, desires a position. A 252.

PRESSROOM FOREMAN desires to make a change; 20 years' experience as foreman. A 306.

PRESSROOM FOREMAN wants position as foreman or superintendent; fully competent to handle help and thoroughly acquainted with all classes of pressroom work, catalogue, illustrated magazine, half-tone, plain book, three-color work, and can mix inks and colors and understand the proper adjustment of presses, and possess all qualifications necessary for the proper handling of an up-to-date pressroom; salary to depend on size of plant, but nothing less than $30 per week will be considered; references as to abilities and character furnished, also all other information. A 280, care New York Office Inland Printer.

Ten Cents Isn't Much but it will bring you one dozen **PECK QUOIN LOCKS**, just to introduce them. Quoins can't work loose when they are used. Practical and cheap. When placed in the quoins they stay there until removed by the pressman. Can't jump out or fall out. On job presses they are placed on the back of the form.

Locks, No. 1, for small quoins, $1.50 per 100
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PRESSROOM SUPERINTENDENT, who thoroughly understands his business and who is now superintending the production of the finest grades of colored and black illustrated work, wishes to make a change in the near future; has made a success of handling a large number of men. A 305.

SITUATION WANTED — A first-class prover, color and half-tone; best of references and samples; union. A 286.

SITUATION WANTED by an all-round bookbinder; 20 years' experience, 10 years as foreman; familiar with all loose-leaf systems. A 346.

SITUATION WANTED by first-class nonunion cylinder pressman; more than ordinary ability. A 125.

STOCKMAN, charge of paper and cutting department printing, lithographing, binding and paper house, wants situation with *progressive* house. A 308.

SUPERINTENDENT OR FOREMAN, who thoroughly understands his business, would like to correspond with parties desiring to obtain the services of a man who will take a personal interest in his work and the welfare of his employer; Western States preferred; thorough knowledge of presswork as well as job composition. A 293.

WANTED — A position by a first-class platen and cylinder pressman. WM. WOOD, 525 Adams ave., Scranton, Pa.

WEB PRESSMAN AND STEREOTYPER desires change; expert workman, union; refer present employer. A 82.

YOUNG PRESSMAN, familiar with half-tone and color work, desires steady position. A 304.

WANTED TO PURCHASE.

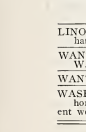
LINOTYPE MACHINE WANTED — Cash paid. LONG, 400 Manhattan ave., New York city.

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WANTED — Press for roll paper, Kidder preferred. A 217.

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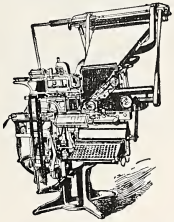
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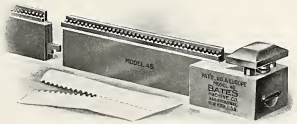
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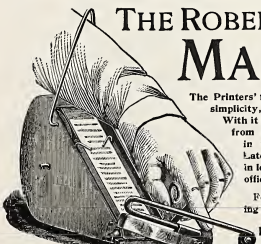
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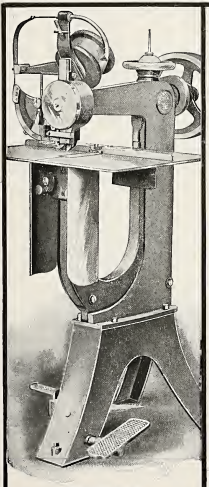
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The Boston No. 4

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Feed grip is circular, having many contacts, and changes automatically each time the stitcher is threaded—a new and important feature heretofore found impossible. A suitable wire straightener removes kinks from the wire.

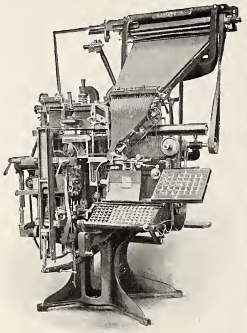
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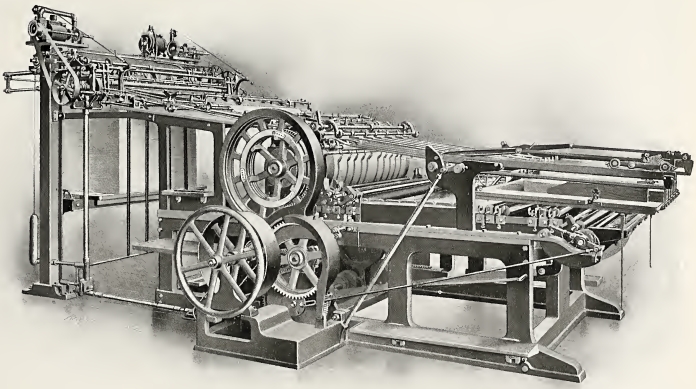
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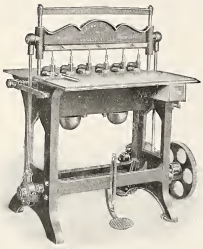
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For Foot, Steam or Electric Power



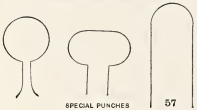
MONITOR MULTIPLEX POWER PUNCHING MACHINE. SPECIAL PUNCHES MADE TO ORDER



COMBINED PUNCH AND DIE HEAD FOR SPECIAL PUNCHES



MONITOR MULTIPLEX POWER PUNCHING MACHINE WITH CARD ATTACHMENT



SPECIAL PUNCHES

57

CARD TAB-CUTTING DIE



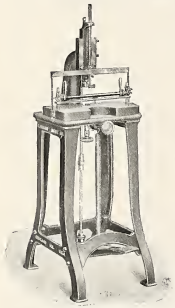
SPECIAL PUNCHES



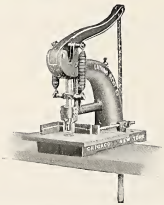
COMBINED PUNCH AND DIE HEAD FOR SINGLE PUNCH



COMBINED PUNCH AND DIE HEAD FOR MULTIPLEX AND DUPLEX PUNCH



MONITOR COMBINED ROUND CORNER PUNCH AND INDEX CUTTER



MONITOR IMPROVED BENCH PUNCH FOR FOOT POWER



MONITOR DUPLEX PUNCH

We furnish Punches and Dies for all standard styles of loose leaf and card filing systems, indexes and tab cutting. **SEND FOR CATALOGUE** showing all styles, with diagrams of Special Dies, complete descriptions, prices, etc., also illustrating the well-known MONITOR WIRE STITCHERS.

If you have Latham machinery, you know you have the best—and that is the most economical kind to buy.

LATHAM MACHINERY COMPANY

Main Office and Factory, 199 S. Canal Street, Chicago *Eastern Office*, 19 Reade Street, New York

F. A. RINGLER CO.

TO 21 & 23 BARCLAY ST. N.Y.
26 & 28 PARK PLACE



DESIGNERS AND ENGRAVERS
BY ALL KNOWN PROCESSES

ELECTROTYPERS STEREOTYPERS
FOR FLAT AND ROTARY PRINTING

A BAD SWAP

OFFICE OF THE NEWS.

PRINTERS INK JONSON, 17 Spruce St., New York City: BUNKER HILL, ILL., January 29, 1904.

Dear Sir,—I want one of your price lists. I sent you an order some weeks ago for a 100-lb. keg of news ink, and to send the necessary amount I had to look through many back issues of *Printers' Ink* to get your price. The ink came to hand, and I am using it to my entire satisfaction. I just purchased this office two months ago and found a 100-lb. keg of ink the former proprietor had gotten on some advertising deal, and I guess it cost him about 18 cents a lb. To show what I thought of it I made a bonfire of the stuff, and it made such a smell that the city marshal served notice on me to quench the fire and take the ink out and bury it. I used your ink some eight or nine years when I was at Lacon, Ill., on the *Democrat*, and it was as good then as it is now, so I want your price list to stock up on inks. The ink on this letter is some $1.00 a lb. stuff that takes three weeks to dry. I also want you to rub the envelope—printed with the same $1.00 ink. You will find that, although these envelopes were printed six weeks ago, you can still smear the ink, and you can notice that not an over sufficiency of ink was used. I desire to congratulate you on the splendid service you are rendering the printers—those who can see further than their noses. Why a man will buy on time and pay three and four prices and consider himself to be a shining example of a town's intelligence is beyond me. And the Lord pity the poor country newspaper men who are taking advertising contracts on an ink-paying basis. Respectfully, W. B. POWELL.

Send for my price list, and compare the figures with what you are now paying. Don't make any exchange deals in the ink line, for no matter how shrewd you think you are, you will get badly smeared.

ADDRESS

Printers Ink Jonson

17 Spruce Street, New York City

Booton's Automatic Register Gauge



Style "G"

LET US PROVE

our claim that the Booton Automatic Register Gauge will eliminate waste and give absolutely perfect register at speeds from 25 to 50% higher than you are running your platen presses now with the fixed side gauge.

Here is what Wm. Eskew says about it:

THE C. H. BOOTON CO., Gallipolis, Ohio:

We enclose a couple sample blotters that we printed with your Automatic Register Gauge. You will notice that the register is faultless. We consider the gauge a great time-saver, as by its use we are permitted to run our presses at a high rate of speed and at the same time secure absolute register. The samples enclosed were run at a speed of 2,220 an hour and considering the nature of the work, we believe this speaks well for your gauge.—*The Keystone Press, Portsmouth, Ohio.*

..... Even a piece of printing in one color should be in perfect register. A mis-fed sheet looks "sloppy.".....

A SAMPLE OF ITS WORK

This is a reproduction by zinc etching of the original. It was printed thirty-seven times on a 7 x 11 Pearl press at 3,200 an hour. The ink is heavy, but the register is perfect on type, leaders and rule.

Let us tell more about this "good thing." All inquiries cheerfully answered by

The C. H. BOOTON COMPANY, Gallipolis, Ohio, U.S.A.

Toronto Type Foundry Co., Toronto, Canada.
Canadian-American Machinery Co., London, England, *Sole Foreign Agents.*

The Discount on

Inland Type

on and after April 1, 1904, is

15%

A further cash discount of two per cent will be allowed if bill is paid on the 15th, or one per cent if paid between the 15th and the last day of month.

We Pay the Freight on **all** orders of $20 or over for type, rule and all other printers' supplies, **except** presses, cutters and other machinery & wood goods.

Inland Type Foundry

Saint Louis **Chicago** **Buffalo**

The Inland Type Foundry

on and after April 1, 1904, will allow on

Inland Type
a discount of

15 Per Cent

On open accounts we allow a further cash discount of 2 per cent, if the bill is paid on the 15th of month following date of invoice, or, if not paid then, but paid during the month, a discount of 1 per cent. If not paid then we shall draw on the 15th of the following month.

We Pay the Freight

on **all** orders of $20 or over, consisting of type, rule and other printers' supplies, **except** machinery, imposing stones or wood goods. Full particulars regarding this offer on application. Allowances for old metal: Clean type and printers' brass, 7c. per lb.; electros, stereos, leads or mixed metal, 4c. per lb., delivered to us.

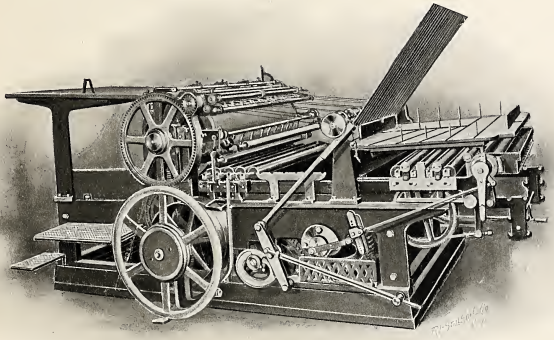
Inland Type Foundry

Saint Louis **Chicago** **Buffalo**

$ $ $ $ $ $ $ $ $ $ $ $ $ $ $ $ $

$ There's a quiet, rapid turning, $
$ There is ease for the discerning, $
$ There's a steady stream of dollars $
$ from a WHITLOCK PRESS $

$ $ $ $ $ $ $ $ $ $ $ $ $ $ $ $ $



For $ $ $ $ $ $ Use

The WHITLOCK

THE WHITLOCK PRINTING PRESS MFG. CO.
OF DERBY, CONN.

AT THE SALES OFFICES BELOW:

121 Times Building, NEW YORK 309 Weld Building, BOSTON

Western Agents—AMERICAN TYPE FOUNDERS CO.,
Chicago, St. Louis, Cleveland, Cincinnati, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco.

Southern Agents:
Messrs. J. H. SCHROETER & BRO., 44 West Mitchell St., Atlanta, Ga.

European Agents:
Messrs. T. W. & C. B. SHERIDAN, 46 Farringdon St., London, Eng.

"Whatever is worth doing at all is worth doing well."

The work of "The Inland Press" is noted for its character and beauty. If a job bears this imprint you can rest assured it will be "right."

We Print
CATALOGUES,
BOOKLETS,
FOLDERS,
CIRCULARS
and
OTHER WORK
in
ARTISTIC
STYLE
and
IN ANY
LANGUAGE.

THE HENRY O. SHEPARD COMPANY
THE INLAND PRESS
CHICAGO

We do
WRITING,
ILLUSTRATING,
EMBOSSING,
BINDING,
ROUGHING.

We make
BLANK-BOOKS.

If you need us in a hurry, use—
Long-distance
'Phone Harrison 4230.

GOOD PRINTING

Is a delight to the eye and a sure means of increasing business. You need that kind. We can do it for you. Write us.

Simonds Manufacturing Co.
ESTABLISHED 1832

There are all sorts of Paper Cutting Knives, but

Simonds' Knives are the Best!

They combine the advantage of high-grade steel, even tempered cutting edge. The user does a little, the knife does the rest.



Simonds Manufacturing Co.

FACTORIES:
CHICAGO, ILL. FITCHBURG, MASS.

BRANCHES:
NEW YORK CITY. NEW ORLEANS. PORTLAND, ORE. SAN FRANCISCO.

ADDRESS KNIFE DEPARTMENT.

TRADE "Micro-Ground." MARK

ESTABLISHED 1830

Now about

Good Knives



LORING COES

When you get your TRADE "Micro-Ground." MARK KNIFE like this



You get COES' { Quality Improved TRADE "Micro-Ground." MARK Finish Even Temper (which CAN be duplicated) and The "Coes Package"

The COES Package is a new wrinkle, and that means "a good thing." Wait and see the "aggregation" copy it.

WRITTEN WARRANT IF YOU SAY SO.

SPEAKING of priority, we did not buy out any old defunct knife house to get that 1830

That fellow in the other corner has been here, *right here*, since 1830

Coes is always first!

Write

L. Coes & Co.

Worcester, Mass. (Inc.)

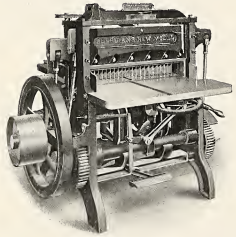
NEW YORK AND VICINITY:
G. V. ALLEN, 10 Warren St., NEW YORK.

SHERIDAN'S NEW MODEL



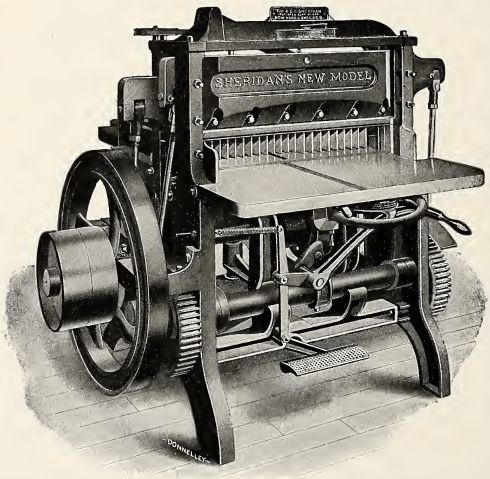
1897

Automatic Clamp Paper Cutter



1900

THE marvelous growth of the New Model and its unrivaled popularity is unprecedented. Unknown until the latter part of 1897, it is now the *best known* and most desirable paper cutting machine in the WORLD.



1904

T. W. & C. B. Sheridan Co.

NEW YORK
56 Duane Street

CHICAGO
413 Dearborn Street

LONDON
46 Farringdon Street

Good Inks
Right prices
Prompt attention
To all alike
Improvements
Inventions
Have made our
World-wide reputation
This we will continue

Sigmund Ullman Company
Ink Makers
New York and Chicago

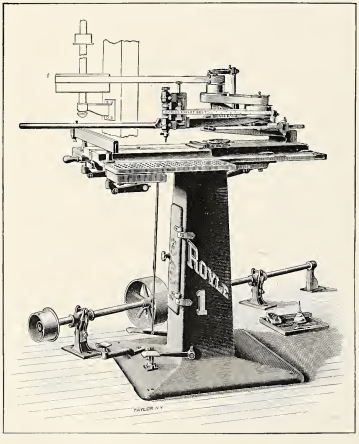
Our Inks can be obtained from agents
in any part of the world

"THE kind of Ink that stimulates
Men's cerebrations manywhere
Should be of lustre rich and rare,
To catch the eye, to charm the sense
And bring the printer recompense——"

Pause, reader, pause; no farther go,
This ink is made in BUFFALO.



Buffalo Printing Ink Works
BUFFALO



"Talking Points"

may serve the purpose of the man trying to sell an inferior machine, but what should most concern the prospective purchaser are the "TAKING POINTS" of the machine itself.

Several concerns *claim* to build the best Router. We *prove* that we have the best, and we are entirely willing, in exchange for your name and address, to submit the proofs to you and let you judge of them.

JOHN ROYLE & SONS
Builders of Photo-Engraving Machinery
PATERSON, NEW JERSEY, U. S. A.

Pacific Coast Agents—KIRK, GEARY & CO., SAN FRANCISCO, CAL.



PICTURES TALK

MORE THAN WOMEN

DO YOU EVER MAKE THEM TALK FOR YOU?

Every progressive newspaper and job printer should use the **Hoke Crown Engraving Plate Process** of making cuts. It is simple, quick and inexpensive; used by the largest dailies, also by the smaller weeklies.

Tell us about yourself and we will explain the adaptability of our method to your needs. You make the cuts in your own office. We furnish you with the tools, materials and instruction, and we *guarantee* your *success*. No expensive plant is required. Cost of maintenance is nominal.

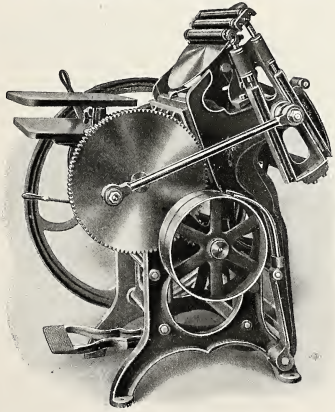
We place publishers in correspondence with competent artists when desired. We instruct local artists when requested. All letters answered promptly. Write us. Our many years of experience will help you.

HOKE ENGRAVING PLATE CO.

Patentees and Sole Manufacturers

ST. LOUIS, MO., U. S. A. *and* 111 Fleet Street, E. C., LONDON, ENG.

Chandler & Price Presses



Print every language with perfect satisfaction to printers and clients. Found on all continents and the Isles of the Sea. Over 20,000 now in daily use. Baltimore called for more than ten carloads after their fire—new equipment includes C. & P. machinery. File your orders promptly with your dealer.

The Chandler & Price Co.

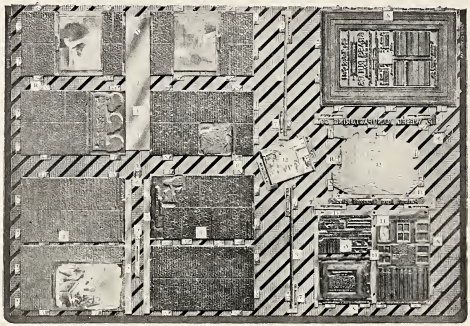
Manufacturers of High-Grade Printing Machinery

CLEVELAND, OHIO, U. S. A.

The only Block that has stood every test. The only Block not experimental.

IN four years hundreds of these blocks have been sold to the very best printers in the world. It is the nearest approach to perfection in a plate-holding block ever devised. The only "improvements," so called, that could be made on such a block are based on theory, looking well in print, but failing in practice, because too intricate or too delicate, and therefore ultimately unreliable in the rough world of the pressroom.

Send for Descriptive Circular and List of Users.

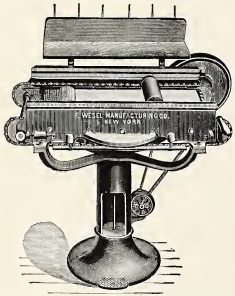


Patented November 13, 1900.

Wesel Patent Iron Grooved Block

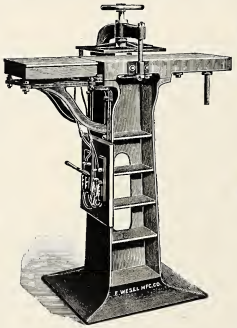
Wesel makes every style of Block now in successful use — Iron and Metal Sectional Blocks with Dittman Register Hooks, Ruled Blocks in mahogany and iron, and Boston, New Style, and Old Style Patent Stereotype Blocks.

Electric Proof Press



West Publishing Co., St. Paul, Minn.: "The two Electric Proof Presses give satisfaction in every sense of the word. Aside from their economy, there is a decided improvement in quality of proofs, thus saving time in proofreading." *Cleveland Press*, Cleveland, Ohio: "You could not buy the Electric Proof Press back from us for ten times what we paid for it, if we could not get another." *Chicago Chronicle*, Chicago: "Saves a great amount of time and labor." *Dallas News*, Dallas, Texas: "It is one of those things we could not dispense with."

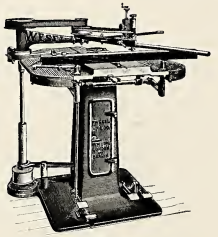
Everything for Plate Making



Wesel Sweating-on Apparatus

Heated by electricity or gas. It solves a serious difficulty. Write for particulars.

Made in two sizes—18 x 24 and 14 x 14 inches.



Wesel Patent Radial Arm Routing Machine

It is the perfection of workmanship, efficiency and convenience. The best representative of Wesel Quality in machine building. Supplied with countershaft or direct-connected electric motor.

Routers for Curved Plates, Routing Attachments, Combined Flat and Curved Plate Routers.

F. WESEL MFG. CO. 82-84 FULTON STREET, NEW YORK
310 DEARBORN STREET, CHICAGO

36 POINT FLORENTINE BOLD CONDENSED

A little premature, perhaps,
but if you will
now

96 POINT FLORENTINE BOLD CONDENSED

Turn Over a

120 POINT FLORENTINE BOLD CONDENSED

New Leaf

36 POINT FLORENTINE BOLD CONDENSED

You will see specimen lines
of this complete
series

10 POINT FLORENTINE BOLD CONDENSED

American Type Founders Company's New-Year Contribution to Printerdom:
Florentine Bold Condensed Type, cast American Point Line,
American Point Body, American Point Set

Florentine Bold Condensed

A series of twelve well-graded sizes, cast on American Point Line, Body and Set

36 Point 4A $2.15 7a $2.10 $4.25

HARD FACE

8 Point 16A $0.75 32a $1.00 $1.75

THE FLORENTINE BOLD CONDENSED TYPE FACE shown here, made in twelve sizes. The busy printer will appreciate this unique production

48 Point 4A $3.55 6a $3.20 $6.75

Our Star

10 Point 14A $0.90 28a $1.10 $2.00

ADMEN WILL EASILY DISCERN THE great advantage it gives of putting arrow newspaper columns

6 Point
18A $0.65 36a $0.85
$1.50

THE FLORENTINE BOLD CONDENSED IS SHOWN COMPLETE IN 12 SIZES

FLORENTINE BOLD is a condensed letter of more than ordinary value in newspaper or job offices. It should be remembered that it is designed, cut, cast

American
Point Line
Point Body
Point Set

60 Point 3A $4.85 4a $3.15 $8.00

MODE

12 Point 12A $1.00 24a $1.25 $2.25

TERS FREELY BETWEEN tions Where Conditions derable Space Economy

72 Point 3A $6.00 4a $4.00 $10.00

Quic

18 Point 8A $1.25 14a $1.25 $2.50

UE AND LEGIBLE Gradated Series some Florentine

96 Point 3A $8.15 3a $4.85 $13.00

FINE

24 Point 6A $1.50 10a $1.50 $3.00

AMERICAN IDEA
Point Line, Body
and Set is Right

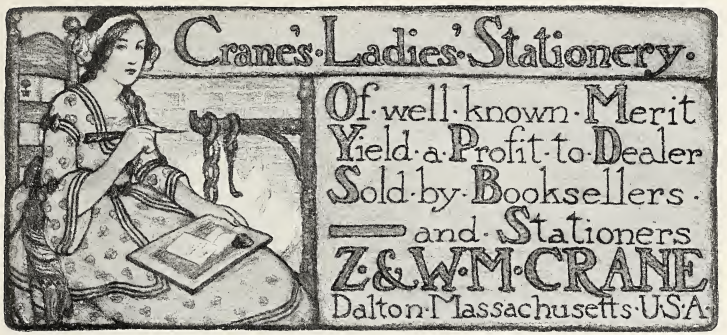
120 Point 3A $12.00 3a $7.00 $19.00

Designs

Originated and Patented by

American Type Founders Company

In stock at its salesrooms and special dealers everywhere



A Live Printing House

In correspondence please state number of presses in your plant, that we may determine equipment required.

DARROW PRINTING COMPANY,
Producers of Superior Booklets and Catalogues,
102 VAN BUREN STREET,
CHICAGO.

March 12, 1904.

GILBERT, HARRIS & CO.,
334 Dearborn St., Chicago:

Dear Sirs,—Since the introduction of your Metallic Overlays into our printing office four months ago, we have been gratified and mark a very great improvement in the appearance of our presswork. We have received from several of our customers appreciative comment on the appearance of their half-tones. We heartily recommend your overlay process to the printing trade.

Yours truly,
DARROW PRINTING CO.

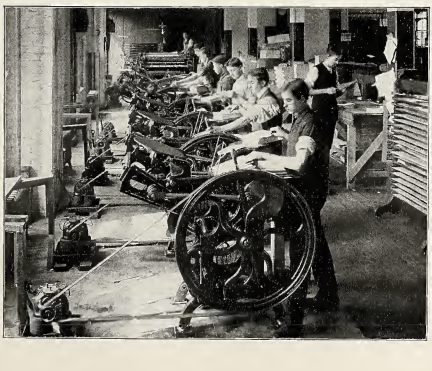
GILBERT, HARRIS & CO.,
334 Dearborn St., Chicago, Ill.:

Dear Sirs,—We have your quotation of recent date to equip our plant with your Metallic Overlay process. The foreman and pressmen advise its adoption, but we have bought a number of time-saving devices which they would not recommend, and they have not proven a profitable investment. We must admit that your customers seem to think that they have made a profitable investment, but we have about $30,000 invested in our pressroom and therefore do not deem it advisable to invest a couple of hundred dollars more, even though it does take our men from two to twelve hours longer on a half-tone form and the finished product is not quite as bright and sharp as if printed with your Metallic Overlays. At some future time we shall undoubtedly give this matter further consideration, but for the present we prefer to travel in the old and beaten path, as sudden changes are liable to produce colds.

Yours truly,

Gilbert, Harris & Co.
334 Dearborn Street,
Chicago, Ill.

A Dead Printing House



"Roth"

Motors are the best adapted for Printers' Machinery. Are very economical and make profits at every turn.

When in doubt . Try the "Roth."
To be certain . . . Buy the "Roth."

Write for Bulletins.

ROTH BROS. & CO.
27-29 S. Clinton St., CHICAGO, ILL.
Phone, Main 2429

WE desire to get in communication with a few of the finest and most artistic job and catalogue compositors in the United States, with a view to permanent employment. Must be "Typographical Architects" with the best of references as to character and ability.

THE BARTA PRESS
28 OLIVER STREET, BOSTON

Precision ⁂ *Regularity* ⁂ *Certainty*

The broadest claims possible in man or machine, but easy of discernment in the

Kramer Web

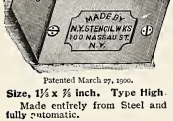
Attachment for Platen Presses

Accurate in register.
Regular work.
Certain in output.
The Kramer Web makes platen presses automatic.
The Kramer Web feeds from the roll.
The Kramer Web produces from 25 per cent to 50 per cent more *printed* impressions than is possible by hand feed.
If you haven't "The How and the Why," a postal will bring it.

KRAMER WEB MANUFACTURING COMPANY
228-230 Cherry Street, Philadelphia

APEX Typographic Numbering Machine

Machines for Cash Sales Books, 1 to 50 or 1 to 100 and repeat



Patented March 27, 1900.

Size, 1¼ x ⅞ inch. Type High.
Made entirely from Steel and fully automatic.

Special machines made to order with drop ciphers, entirely automatic, for printing backward without stopping the press; also, machines for Harris Automatic Press, or any other special numbering machine or device.

We have made Numbering Machines of various kinds for many years, and having a thorough knowledge of the other machines of this kind, have produced the **APEX** as the highest point in the art of making this class of goods, and the **APEX** in the hands of many users has proved to be the best, without exception. *References and prices on application.*

New York Stencil Works

100 Nassau Street :: :: NEW YORK CITY

Wedding Invitations
Calling Cards
Embossed Stationery

Our Sample Sets are the finest in the field. Write for information.

Commencement Invitations and Programs

WM. FREUND & SONS, 174-176 State Street, CHICAGO, ILLINOIS

GEO. E. CRANE Pres't. & Mgr. JNO. DRURY, Secy. & Treas.

CHICAGO ROLLER CO.
MANUFACTURERS OF
PRINTERS' ROLLERS
114-116 SHERMAN ST., CHICAGO, ILL.

All Automatic
with MEGILL'S AUTOMATIC REGISTER GAUGE
Basic Patents in United States and Europe



All Autogauge
with MEGILL'S PLATEN GUIDES GAUGE PINS GAUGES
Value beyond prices. Experience and quality

STYLES AND PRICES IN VARIETY
WRITE FOR DESCRIPTIVE MATTER

The FIRST in the World, BEST and LATEST
EDWARD L. MEGILL, Patentee and Manufacturer, 60 Duane St., NEW YORK

If You Want a Handsome Book
Of the Finest Samples of
Embossed and Steel Plate Headings
Write to Bank Note Department of
F. C. Nunemacher Press
Louisville, Kentucky

WE HAVE the largest exclusively trade Steel and Copperplate Engraving plant in America, and can give our patrons superior service in Engraved Society and Commercial Work.

New line of Commencement Invitations now in preparation. Write for them.



Shipping Tags

Adapted to every purpose.

Sizes No. 1 to No. 8, = Single or Gangs of Four, Twelve Colors and Fourteen Qualities carried in stock.

Partly Detached in Gangs 2 to 16 and Special sizes and grades to order.

Gummed Papers

"Monarch" *Superior quality Fish Glue Gummed, extra adhesive.*

"Quaker" *A cheaper quality suitable for any purpose.*

The most satisfactory Gummed Paper for Lithographing and Fine Printing.

SAMPLES AND COMPLETE CATALOGUE ON APPLICATION.

The Reyburn Manufacturing Company

Allegheny Ave. and 19th St., Philadelphia, Pa.

THE HUBER

THE HUBER PRESS

Is the best, because it is the most durable. Is the strongest in its wearing parts. The distribution of the ink is as perfect as can be made. It runs fastest with less jar. The impression is very rigid. The machine is simple to operate, requires less care, least liable to break, with very little attention will last a lifetime. The Huber is worthy of your investigation. Will require but little time, and will repay you with many years of satisfaction.

See it in operation before placing your order.

VAN ALLENS & BOUGHTON

19 to 23 Rose St., 59 Ann St., New York.

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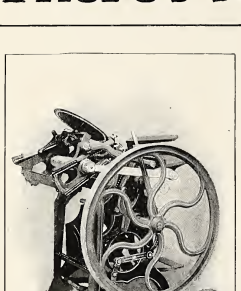
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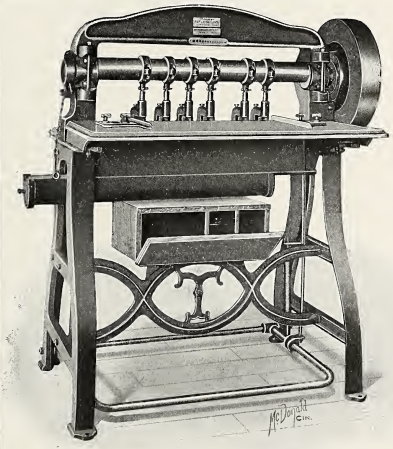
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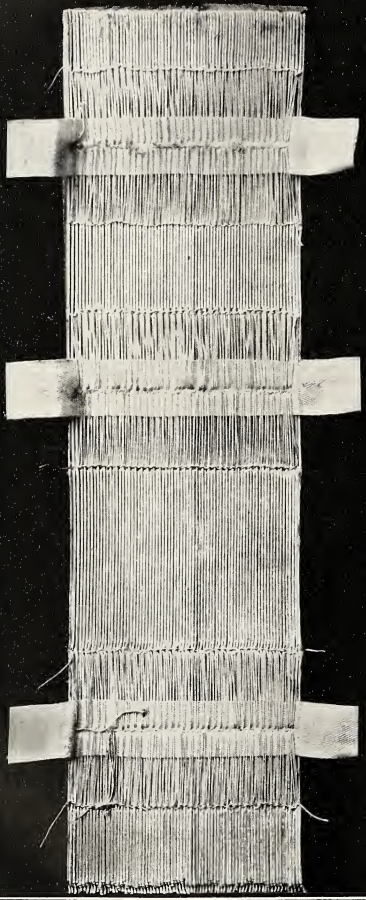
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The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged $7 per year for two lines; more than two lines, $2 per additional line.

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THAYER & CHANDLER, fountain air brush, 146 Wabash ave., Chicago. Send for catalogue.

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CRESCENT EMBOSSING CO., Plainfield, N. J. See "Embossed Folders."

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ISAACS, HENRY C., 10-12 Bleecker st., New York.

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AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

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WAGENFOHR, CHARLES, 140 West Broadway, New York city. High-grade work.

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LAU, FRANK, 725 Sansom st., Philadelphia, Pa. Die sinker, steel and copper plate engraver.

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FLOWER, EDWIN, 216-218 William street, New York city. "Good work quickly done."

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HURST ELECTROTYPE CO., 82 Fulton street, New York. Electrotyping and stereotyping.

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KELLOGG, A. N., NEWSPAPER CO., 73 West Adams st., Chicago. Electrotyping and stereotyping. Also large variety cuts.

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CHAMPION COATED PAPER CO., Hamilton, Ohio.

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THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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PENINSULAR ENGRAVING CO., Evening News building, Detroit, Mich.

PETERS, C. J., & SON CO., Boston, Mass. Half-tone, line and wax engravers.

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AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

PRESSES—HAND AND FOOT POWER.

KELSEY PRESS CO., Meriden, Conn.

PRESSES—JOB PRINTING.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

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THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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Wild & Stevens, 148 Congress street, Boston Mass. Established 1859.

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Great Western Smelting & Refining Co., 173-199 W. Kinzie street, Chicago.

Kansas City Lead and Metal Works, 14th and Wyandotte sts., Kansas City, Mo.

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Crooke, John J., Co., 149 Fulton st., Chicago.
McLaurin Bros., 217 Mercer st., New York.

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Farmer, A. D., & Son Typefounding Co., 63-65 Beekman st., New York city.

Hammond Printers' Supply Co., 45 Eddy st., Providence, R. I. Discount, 25 per cent.

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Inland Type Foundry, S. E. corner 12th and Locust sts., St. Louis, Mo.; 188 Monroe st., Chicago; 49 E. Swan st., Buffalo. Inventors of Standard-line Unit-set Type.

Keystone Type Foundry, 9th and Spruce sts., Philadelphia, U. S. A. Makers and exporters of the celebrated Nickel-alloy Type, brass rule, brass galleys, leads, slugs and miscellaneous printing material.

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Butt, Chas., 112 Fulton st., New York city.

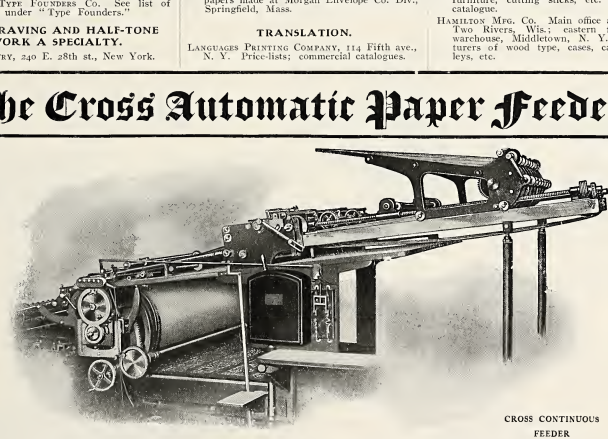
WOOD TYPE.

American Type Founders Co. See list of branches under "Type Founders."

Empire Wood Type Co., 818 E. 5th st., New York. Manufacturers wood type, regret, furniture, cutting sticks, etc. Write for catalogue.

Hamilton Mfg. Co. Main office and factory, Two Rivers, Wis.; eastern factory and warehouse, Middletown, N. Y. Manufacturers of wood type, cases, cabinets, galleys, etc.

The Cross Automatic Paper Feeders



CROSS CONTINUOUS FEEDER

SOME DISTINCTIVE FEATURES OF CROSS FEEDERS—TWO DISTINCT TYPES

PILE STYLE FEEDER—This feeder carries a load of about five feet of paper.

CONTINUOUS STYLE—This machine takes up no floor space; is loaded while press is running, no time lost in reloading, thereby resulting in a continuous run equal to capacity of press; no adjustments for weight or quality of paper.

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SPECIAL "HEART SERIES"



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A handsome line of ten new subjects, beautiful three-color reproductions from paintings by the famous artist H. M. Pollock, mounted on fancy beveled edge mounts, with ribbon and seal hanger. A good calendar or show card.

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Can be sold singly or assorted subjects.

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Hangers—Imported and domestic, ninety subjects.

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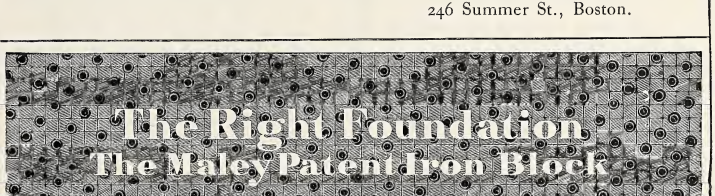
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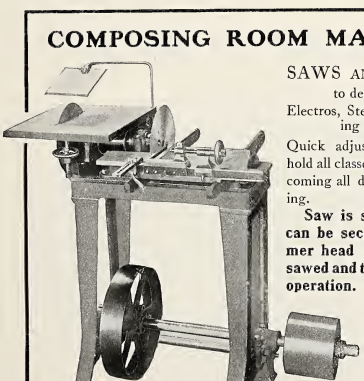


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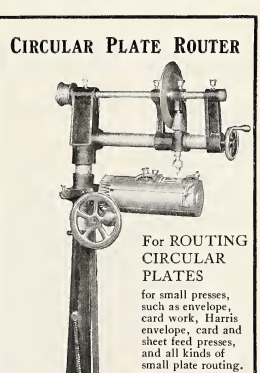
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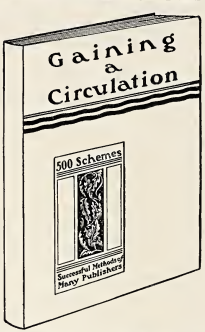
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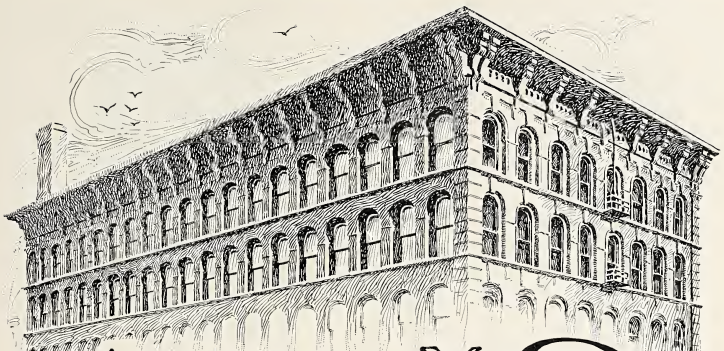
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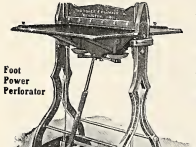
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THE INLAND PRINTER—APRIL, 1904.

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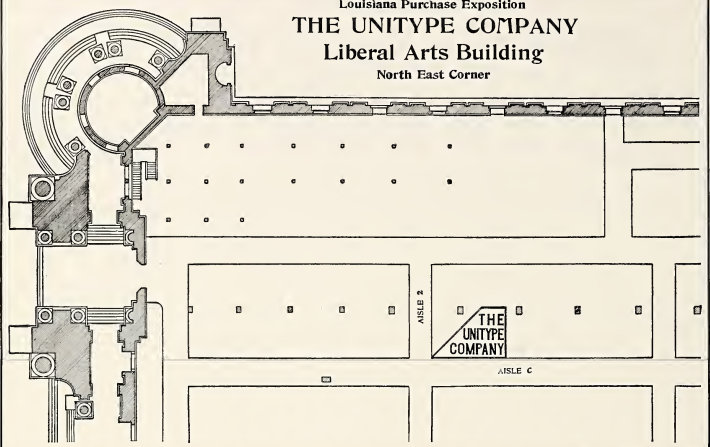
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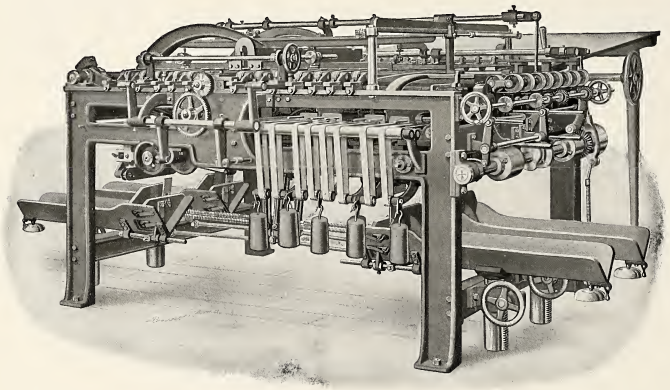


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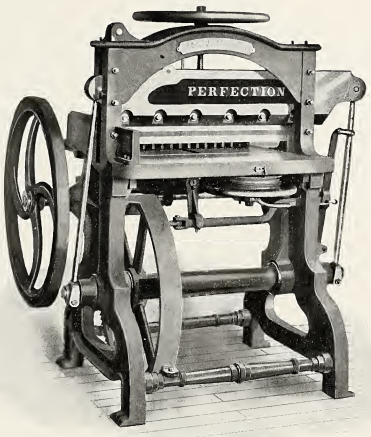
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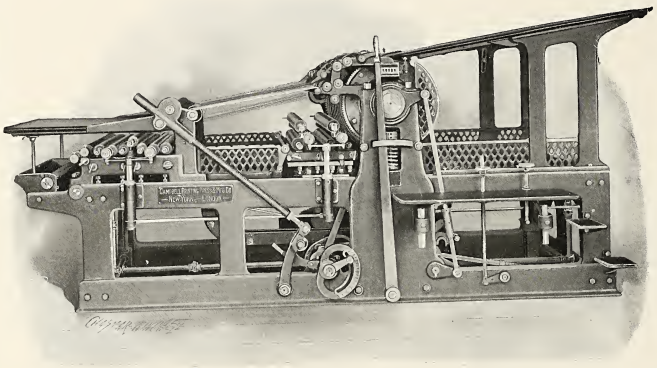
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THE CENTURY

The MONOTYPE

"Approbation from Sir Hubert Stanley is praise indeed!"
— THOMAS MORTON.

APPROBATION of a mechanical type maker and setter from The Henry O. Shepard Company, of Chicago, printers of *The Inland Printer,* is "praise indeed." On the following pages will be found examples of the style of work the Monotypes are doing for them. These pages speak for themselves, but it is pleasurable also to place on record the assertion of the President of The Henry O. Shepard Company that the Monotypes "have a range of usefulness that has helped us out of many perplexing problems." This is a frank statement of fact which elucidates his assertion that "We find the machines a most valuable adjunct" to a run of printing that includes "catalogue, booklet, tariff, and general railroad and commercial work."



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No Cold Corners

The Iowa Is Round

Features Which Have Made Iowa Incubators Famous

EVEN TEMPERATURE

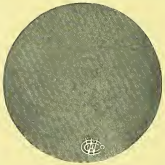
To successfully incubate eggs by artificial means, the most essential of all things is an EVEN TEMPERATURE. Previous to the placing of the IOWA ROUND INCUBATOR upon the market, in the fall of 1900, a machine with an EVEN TEMPERATURE in every part of the egg chamber was unknown. The most expert authorities on the subject at that time realized that something was lacking in the square or oblong machines in existence, but just what that something was to make the incubating of eggs with incubators profitable was not discovered until the introduction of The Iowa four years ago—NATURE'S TRUE IMITATOR. The fact that we have discovered a long-looked-for improvement is evidenced by the rapid strides our machine has made in the field, and the orders which have poured in upon us from all sides.

It will be noticed from the illustrations in this book that our incubator is circular in form—round—which permits of equal distribution of the heat and ventilation from the center to the walls of the machine. Thus it will be seen the circulation of air is even in every part of the egg chamber. In carrying on our many experiments before placing The Iowa on the market, we fully satisfied ourselves that an EVEN TEMPERATURE could not be accomplished in any incubator except that assuming this form—hence the ROUND IOWA.

In the illustration below, we have endeavored to show the evenness of heat in a round machine, which overcomes the great danger with all square-cornered machines of chicks dying in the shell throughout the hatch. It has been admitted by the best authorities on the subject that to maintain an even heat in any body of air there must be equal heating power over every part thereof as well as equal circulation of air therein.

THE PRACTICAL WAY

Many people who have used cheap, poorly constructed machines have had trouble in hatching. For some reason which they could not understand, a large percentage of the fertile eggs failed to hatch. After they have had poor results with such machines, they are disposed to criticize all incubators. This is a mistake. There are good plows that will not work on prairie soil, and if a farmer makes a mistake in buying such a plow he ought not to condemn all plows and go back to the spade. The poorest incubator will hatch successfully under the right conditions, but not one poul-tryman in a hundred has everything fixed so as to use such a machine successfully. What we have to do is to manufacture an incubator that any one can use under all conditions of hatching. We have always found in our thousands of experiments with incubators that the most essential thing is to have an even temperature for all the eggs throughout the entire hatch. The only way we can secure this condition—the only way any one can attain it—is to use a round machine. This principle is the foundation of the Iowa business.

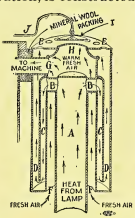


MONOTYPED BY THE HENRY O. SHEPARD COMPANY, CHICAGO

No Cold Corners *The Iowa Is Round*

Our Heater

THE PRINCIPLES INVOLVED in the heating and ventilating of The Iowa permit of placing the entire heating apparatus on the outside of the machine, thereby overcoming all danger of fire, or of the lamp fumes passing into the egg chamber. Our heater, it will be noticed from the illustration, is constructed of four cylinders which are put together by special machinery for that purpose. Each and every joint is double interlocking, which makes it positively air-tight. That this method of heating is in advance of the old way of running hot-air or hot-water pipes around the egg chamber, or that of placing a tank in the top of the machine, and heating by radiation, should at once appear reasonable to the unprejudiced, thinking person. With our method, the eggs are at no time subject to violent currents or hot blasts of air, as is the case with many other makes, thus assuring a strong, robust chick from every hatchable egg.



Our heater works in close proximity with our regulator, and to thoroughly understand the

MANY ADVANTAGES our incubator possesses over other makes, the reader should refer to the chapters, "Our Regulator and Its Advantages," as well as "Moisture and Ventilation." Our heater is very economical in the use of oil.

The course as taken by the ventilation and heat from the lamp can be traced by following the arrows, commencing at the bottom of the heater.

Our Guarantee

We guarantee the Iowa Incubators and Brooders to be just as represented between the covers of this book. They are automatic in regulation and ventilation, and require no more time and attention to operate successfully, under like circumstances, than any other machine on the market.

We guarantee they are well and substantially built and in durability second to none; that they are fireproof in construction throughout, mineral wool and asbestos paper being used on the parts exposed to intense heat, and that they are fitted with a non-explosive lamp of the latest style and pattern.

We agree, within a reasonable length of time, to replace all broken or defective parts in our machines, if returned to us charges prepaid, provided the breakage or defects were not caused through carelessness or neglect on the part of the operator.

MONOTYPED BY THE HENRY O. SHEPARD COMPANY, CHICAGO

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March 21, 1904

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Yours very truly,

THE HENRY O. SHEPARD CO.

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The Reasons for the Superiority are obvious:

The CENTURY is best as regards its workmanship.

The CENTURY is best as regards the novelty and ingenuity of its mechanical construction.

The CENTURY is best as regards the many time-saving devices therein included.

The CENTURY is best as regards its durability and freedom from the necessity of repairs.

Finally, for these and other reasons—

The CENTURY is best because it gives a larger output in a *given* space of time and of a higher quality than any other machine.

Speed is a modern synonym for success in business.

Speed is the underlying secret of the success of the CENTURY PRESS.

It is the *only* press which can be pushed to its very limit of speed without in any way affecting the quality of its output.

This is mainly due to the power and perfect balance of its bed movement, to the close and unchangeable lock which is maintained between its bed and cylinder throughout the entire impressional stroke, as also to the rotary super-inking devices which admit of the most perfect ink-distribution known to mechanical science, and thus insure even and continuous "color" throughout the longest run.

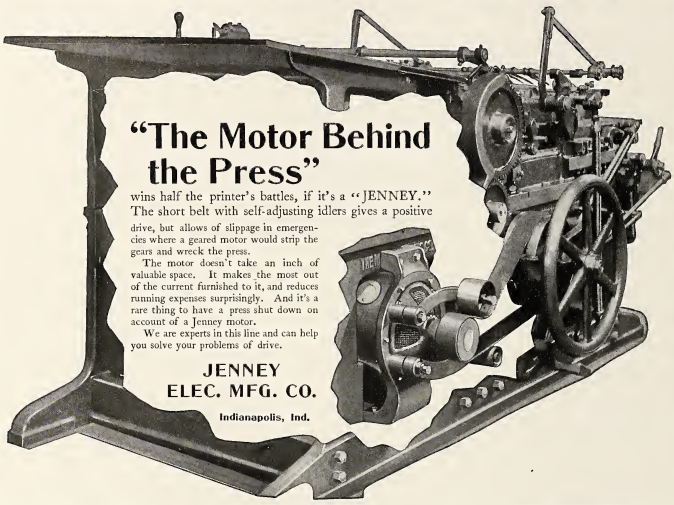
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"The Motor Behind the Press"

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The motor doesn't take an inch of valuable space. It makes the most out of the current furnished to it, and reduces running expenses surprisingly. And it's a rare thing to have a press shut down on account of a Jenney motor.

We are experts in this line and can help you solve your problems of drive.

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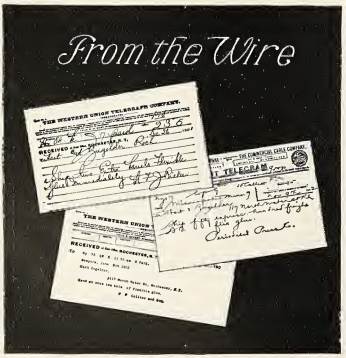
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FOR BLANK BOOK, EDITION AND BIBLE WORK

THIS GLUE is used in place of the ordinary hard glue. It does not crack or harden, but always remains flexible, and is elastic and tough as rubber. It will dissolve without previously being soaked by heating in a glue pot. It will not string, but spreads evenly with a brush and can be reduced with water. We guarantee these goods to be superior in every respect to anything of the kind ever produced. It is entirely free from acids, white lead, zinc or coloring matter.

Sold in 60-lb. cans, 100-lb. cases and 360-lb. barrel lots.



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ESTABLISHED 1876 **ROCHESTER, NEW YORK**

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From LOWMAN & HANFORD STATIONERY & PRINTING CO., Seattle, Wash.

MESSRS. HART & ZUGELDER, Rochester, N. Y.:

Gentlemen,—In reply to yours of June 17, you may send us, via Erie Despatch, care Northern S. S Co. at Buffalo, care Great Northern R. R. Co. at West Superior Dock (please insure), one bbl. Bookbinders' Flexible Glue.

Yours respectfully, LOWMAN & HANFORD S. & P. Co.

From MURPHY-PARKER CO., Philadelphia.

MESSRS. HART & ZUGELDER, Rochester, N. Y.:

Gentlemen,—You might send us a small barrel Flexible Glue, same as sample sent us, and oblige. Yours very truly,

MURPHY-PARKER CO.

From PAYOT, UPHAM & CO., San Francisco, Cal.

MESSRS. HART & ZUGELDER, Rochester, N. Y.:

Gentlemen,—In reply to your favor of the 17th, please send us one bbl. Flexible Glue, as sample. Yours truly,

PAYOT, UPHAM & CO.

From BRAUNWORTH & CO., Brooklyn, N. Y.

MESSRS. HART & ZUGELDER, Rochester, N. Y.:

Gentlemen,—No complaint; everybody satisfied. Will send other orders soon. Very truly, BRAUNWORTH & CO.

From J. B. SAVAGE, Cleveland, Ohio.

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PEERLESS

Every ink maker that tries it continues to use it:—

Every ink made with it prints perfectly with a black brilliant impression.

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Look at the printing in this paper.—the ink used was made with it.

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We supply the Black Ink used by the "Inland Printer" for their letterpress and half-tone work, and this Ink is made with your Peerless Black, experience having taught us that no other Black will give so good a result in fine letterpress and half-tone inks.

We have purchased Peerless Black for many years, and that we continue to use it is a proof that we consider it a Black of exceptional merit.

Yours very truly,

JAENECKE BROS. & FR. SCHNEEMAN.

London, January 29, 1897.

We have used your PEERLESS CARBON BLACK for the last thirteen years for making the fine Black Ink we supply to the "British Printer" and with which that Journal prints its fine Letterpress and Process work.

We think we were the first in England to use your Black, and we consider that we, in a sense "discovered" it. We have much pleasure in adding that it has always been very reliable and continues to give us the greatest satisfaction. We are, dear sirs,

Yours faithfully,

MANDER BROS.

Philadelphia, August 9, 1902.

Referring to yours of the 6th, we find the Peerless Black fully maintaining the superior quality that has characterized it over other Carbon Blacks.

Yours very truly,

CHAS. ENEU JOHNSON & CO.

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GUARANTEES COMPANY QUALITY

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In five styles and nine sizes.

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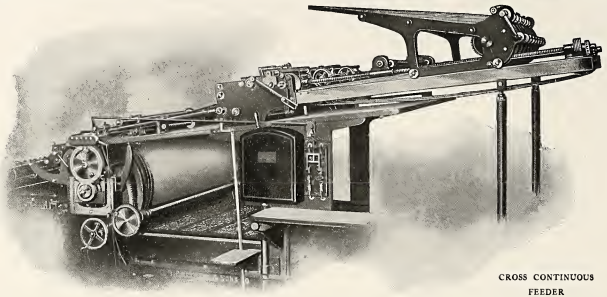
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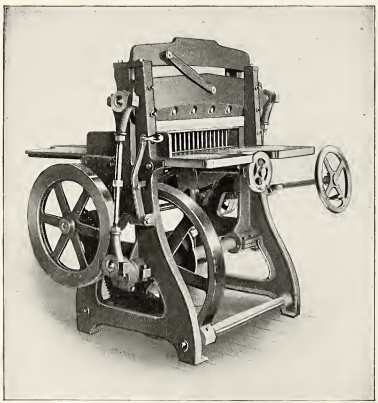
PILE STYLE FEEDER—This feeder carries a load of about five feet of paper.

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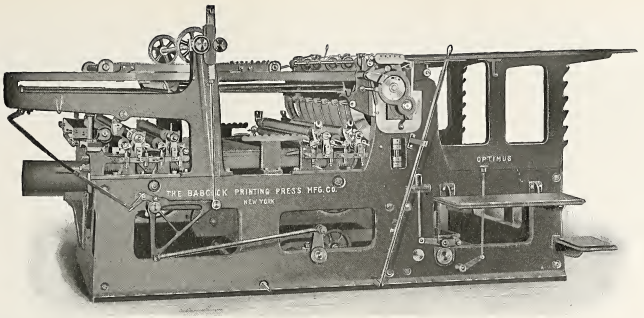
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OPTIMUS

OPTIMUS OPTIMUS OPTIMUS

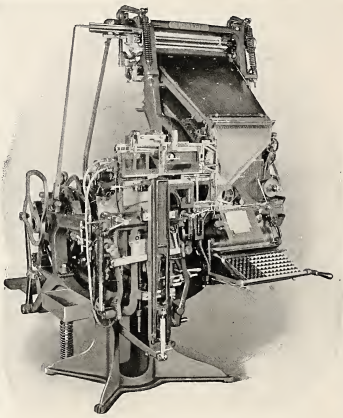
You cannot know the other presses thoroughly until you know the Optimus, and you will know the Optimus infinitely better because you know the others. Not until then will you be able to appreciate its superiority.

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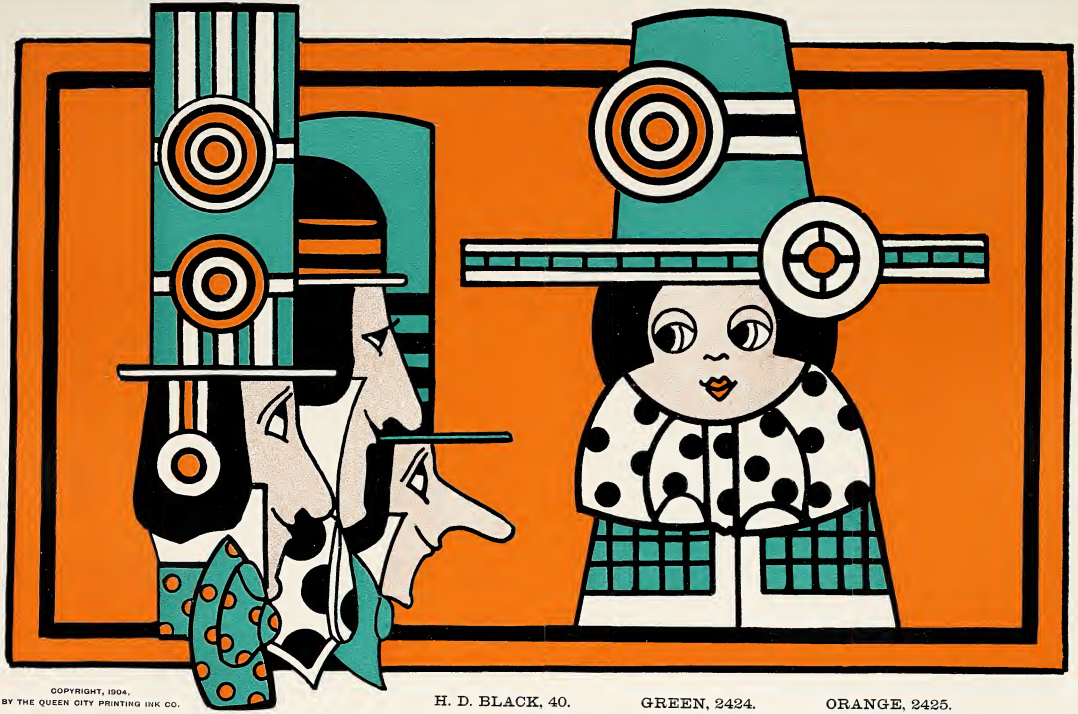
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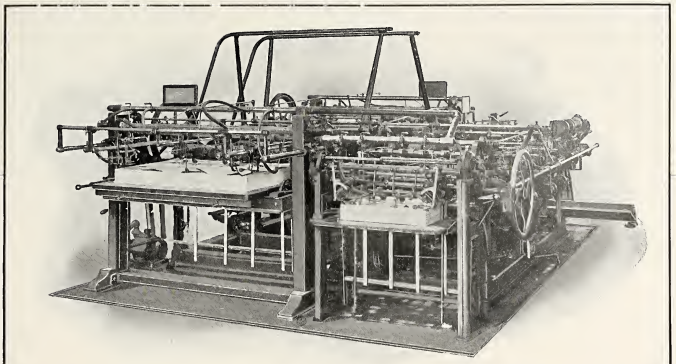
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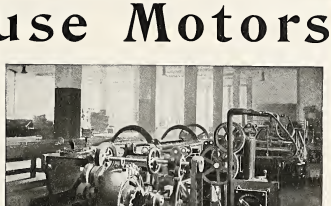
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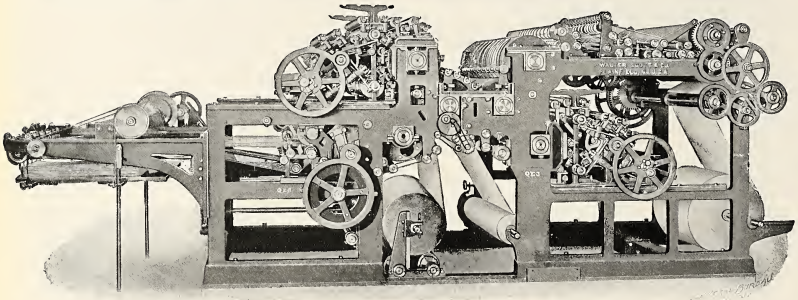
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Scott All-Size Rotary

in a Large City



SCOTT ALL-SIZE ROTARY PRESS WITH ROLL OFFSET DEVICE

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The Great Advantage of this machine over other rotary printing presses is that it will cut off any length of sheet desired, print same on one or both sides, deliver the sheets FLAT on a delivery board ready to go into the paper cutter or folding machine.

This Machine Requires one pressman and two helpers to operate it, whose total salaries would be sixty-seven dollars per week.

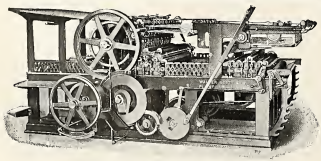
The Same Amount of Work would require eight two-revolution machines to print it, and would cost for labor alone the sum of one hundred and ninety-two dollars per week.

The Floor Space Occupied by this machine would cost, at fifty cents per foot, the sum of ninety-six ($96) dollars per year, and for eight two-revolution machines it would cost at least seven hundred and sixty-eight dollars.

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SCOTT TWO-REVOLUTION PRESS

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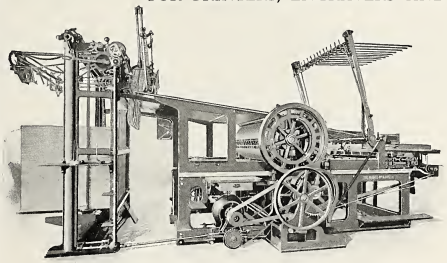
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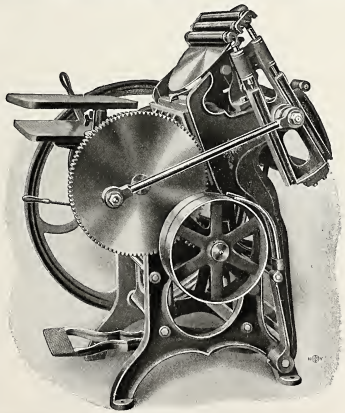
have largely increased their profits by using our motors to drive their presses and other machines. Our motors are specially designed for this class of work and are superior in design and construction. They are non-sparking, reliable, have a strong torque, high efficiency and remarkable durability.

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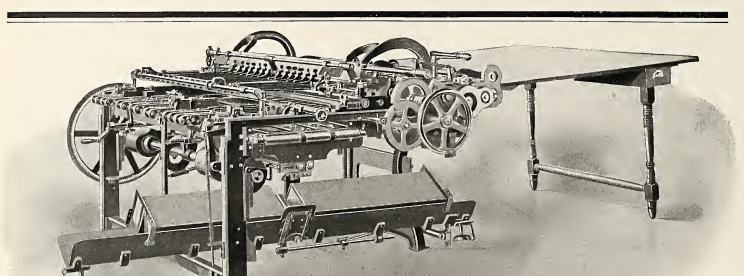
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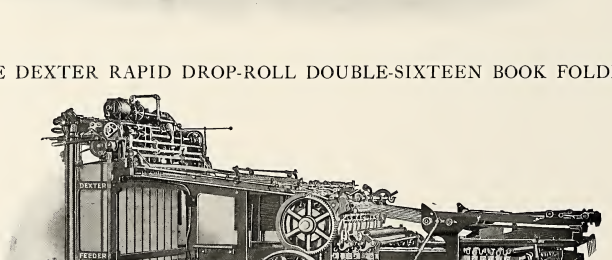
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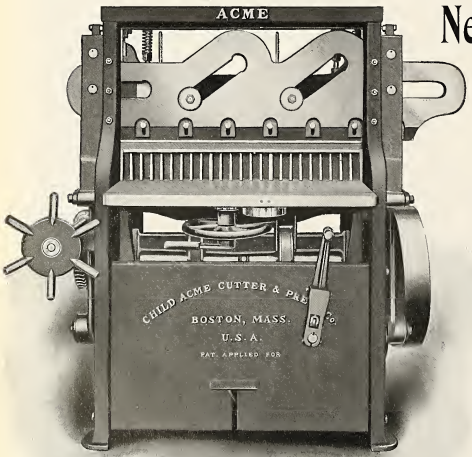
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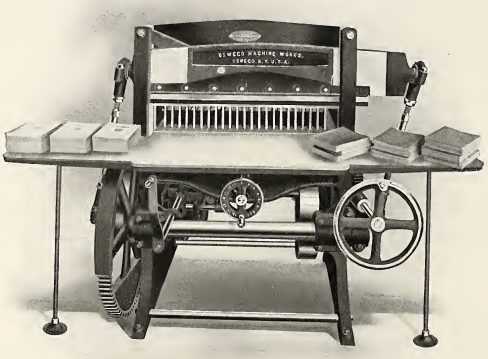
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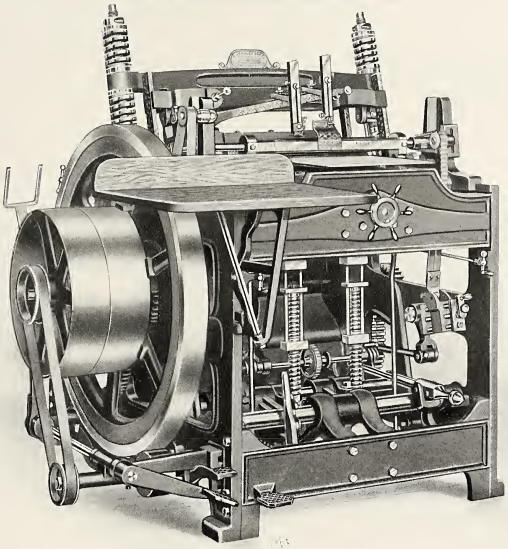
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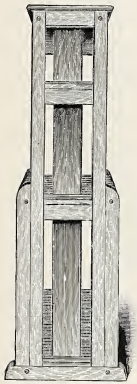
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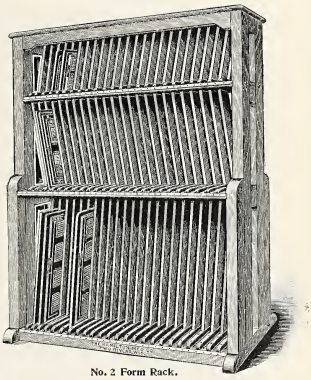
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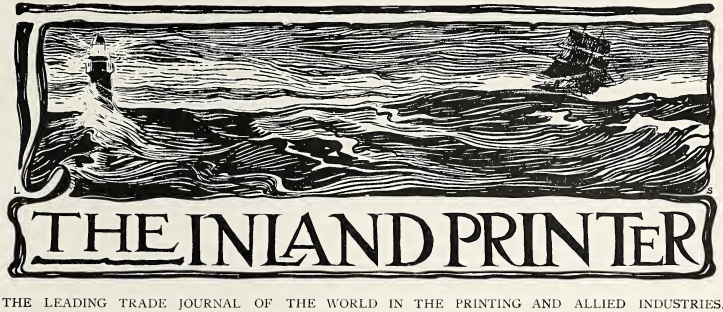


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PRINTERS' BOOKKEEPING.

BY R. C. MALLETTE.

DISCUSSING in the *North American Review* certain phases of the American postal service, and on the whole praising it highly, Mr. E. F. Loud, of California, gives evidence of his shrewd New England ancestry by the following sentences:

"Those who favor the parcels post say that England, France, Germany and other countries have the system, and that it works well. That is true, but conditions geographically and socially are wholly different. In these countries, the dense population is concentrated and the distances are not great. These conditions might make the system practicable and profitable there, while our conditions would make it impracticable and unprofitable here. The officials in the countries named do not know whether the parcels-post system is profitable or not. I have been credibly informed that, so far as England is concerned — and that is the only country that attempted to find the cost — so long as a separate account was kept of the service, it was found to be conducted at a considerable loss, and the only way in which it could be held to be a great success was to quit bookkeeping. A government that has the taxing power can do this, but an individual that has to furnish the resources could not maintain his credit long under this method."

I am not defending Mr. Loud nor his somewhat peculiar attitude toward those who had been enjoying second-class mail privileges which he in his capacity as chairman of the House Committee on Post Offices and Post Roads deemed wise to take from them, or at least attempt to do so. Of more interest to me just now is the thought so naively put forth that the only way it was possible to make a profit was to "quit bookkeeping." The germ of this disease may have been indigenous to Britain — but I doubt it. At any rate, American printers were long since inoculated, and few of them have ever become immune.

I suppose that most printers might be roughly separated into two great classes. In one, place those who make profits on paper but can't find them in the bank; in the other, those who have none on paper because they have no papers or books to show, and who are prosperous or depressed as they are able to meet payroll and pressing bills with ease or with difficulty. The former class are the theorists who estimate that it ought to take so long to do so much work, and who decide that because more time is consumed than was allowed in the schedule there must have been some untoward circumstances in this particular instance, militating against the actual achievement of the result that was expected. Optimistic ever, they hold that the average will be right, and therewith are content, going never to the root of the matter to obtain thus clearer understanding of these "untoward circumstances." Herein also those who total cost of all departments and receipts from all departments, and take no thought whether this or that one can be made to yield greater revenue, or whether it were wiser to eliminate some features of the plant and give greater attention to those where it is shown that profit exists and can be had.

Of the latter class are those printers who keep no books whatever save a blotter in which to record names of those who order work and depart without paying therefor, or those who have open accounts. These are never troubled by such figments as the trial balance being three cents out, nor by variance between invoices and statements of supply-houses, nor differences in the bank balance as shown by check-book stubs and the books of the bank. These are trifles light as air. Have they not to figure low enough to get the next job that

the Rosenschmitz Company gives out? Away with bookkeeping!

But there are others who consort with neither of these two great classes, and who figure carefully items of production, of labor, of stock, of supervision, and all the fixed charges that enter into the cost of a piece of printing, and add a percentage to each job as completed and entered. These last are in way of being enlightened do they but follow this plan to its logical conclusion and ascertain just how much it costs them in each one of all the various departments through which a job must pass ere it can be delivered and charged. And here comes danger of following all unconsciously the lead of those English statesmen who ceased to keep books because they showed a deficit, and then went calmly on doing the same work for the same inadequate return, piling up the same percentage of deficit and loss, but sleeping sound o' nights because the loss was not set forth in parallel columns and proper heads!

Many a printer looks at the balance sheet of production, and the balance sheet of the standing of his business as well, with a degree of satisfaction that is apparently justified but is really far afield. He does not regard it as essential to analyze more closely the causes that led to the obtaining of the figures he is reading. He sees no reason — rather, it does not occur to him to consider the question — why he should frequently examine in detail the production, the output, the inventory apportionment and the percentage of fixed charge which each department bears, to ascertain if it is indeed the true proportion, or if it is possible to reduce expenses here, increase output there, combine or eliminate, to the better building up of the business as a whole. He sees that gross sales are so much; total cost of production, so much; amount retired for depreciation, so much; and the balance, deducting such bad bills as he has been unfortunate enough to accumulate, is net profit.

Well; so it is, perhaps. But whence comes this profit?

Few printers worthy the name do less than this in regarding the balance sheet of the year. Few do more. If there is an uneasy fear lest there be ways in which the business does not pay so well as it ought, there is ready consolation that nothing really seems to be wrong as the figures are set forth, and it does not appear wherein betterment could be had.

Yet it is here that I would have you pause and consider. "The only way in which it could be held to be a great success was to quit bookkeeping."

I have little doubt there is a certain line of work turned out by almost any printer, pick him at random if you will, that is either at actual loss or at price so low that there is no real profit in it. Possibly it is for a favored customer, whose other orders are supposed to yield the profit legitimate for themselves and in addition that lost on the "close" orders — but it's very rarely to be found. Possibly it is because the order was taken once at a certain price and the manager either has not the courage to raise it, or knows that if he attempts to do so the work will be taken elsewhere, and does not want to lose it. Possibly it is a class of work that is in a sense a "filler." Whatever the cause, it is a drag as of dead weight on all the output of the shop. There is no better rule for printing-house proprietor or estimator than this — "Make every job show a profit." Now, so long as it is easy to "quit bookkeeping," it is well nigh impossible to do this. A little loss here, a greater one there, will be so hidden in the mass that it may easily escape detection even by those who search with eager eyes; and how much more when there is little real desire to find, or certitude as to the exact nature of that for which search is made!

In a great manufacturing plant every department is made to bear its full share — but no more — of the burden of equipment and maintenance, and is expected to yield a profit over and above that. If it does not, one of two things will happen without loss of time or further loss of money: the department manager goes, or the department is closed. No dead wood there!

Heroic measures? Oh, no. Business methods, merely. Simply the working of the plant to its capacity. If one plan fails, another must be tried, or the department closed and the production of that particular article cease. From the standpoint of the economist, better this than continued production at loss. And this is what is meant when the printer is urged to give o'er those kinds of printing that do not yield him profit, and concentrate time and energy and men to produce those kinds for which he and his plant are best fitted and which he can best produce at a profit. But he can not know as to which are these delectable kinds unless his books are so kept and the items of his business so separated as to point the certain finger where profit is and why, and where loss exists and for what cause.

Not so long ago I was asked to recommend or devise some easy system of keeping a printer's books. I retorted, Yankee-fashion, by asking what books were then kept, and how. I was shown a single book, thin and consumptive, in which were entered names and amounts of such jobs as were not settled for when taken. Nothing else. No account of cash orders, no list of bills or accounts payable or receivable. Invoices were thrust on a pin — seemingly never removed, or checked. I asked for a time ticket. He kept no time on the work. He worked at the case or press, he had good, faithful men, and so, he said, he did not think it necessary to bother with that sort of thing. A time ticket would be something to tally the men, rather than the customer!

"But," said I, "how do you know how much to charge a customer, let alone estimate on a job?"

"Oh, we get it about right, generally, though sometimes somebody else bids lower. Don't see how they can do it, though."

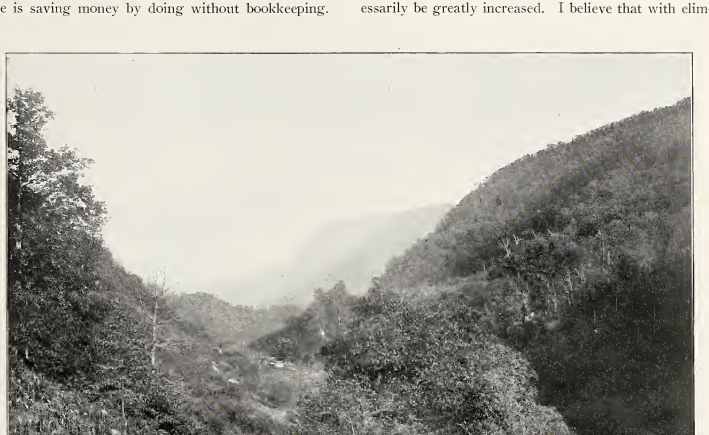
"Honestly, now, do you know what it actually costs you to get out a job — any job — that one you are working on now, for instance?"

"Well — no; only at long range. You see, I'm pretty busy and I can't spare the time to look into those matters too closely."

"Think you are making any money?"

"Oh, sure; why, I've just bought a lot of new type, and it's not nearly so hard to meet rent and paper bills and the pay-roll as it used to be."

He has in aggravated form the common idea that he is saving money by doing without bookkeeping.



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HICKORY NUT GAP.

When we read of such a one, in some other city, we smile indulgently and idly wonder how long he'll last. When we find him in our own city the smile is apt to be less indulgent and (such is the perversity of human nature) the wonder somewhat more pronounced.

But reprehensible as he is in his methods of carrying on his business, and detrimental to others as he must be, he is not so bad as the printer who sees by examination of his books that certain work is done at less than cost, and yet despite this fact keeps doing it at the same insufficient price, soothing his conscience by thinking that he is making it up some other way. Two wrongs never yet made a right, and this holds good here, even though on the one hand the printer is wronging himself and on the other his customer.

It is not impossible to raise prices and still retain customers, though I am free to say that it is not always easy; but a little tact and a good deal of patience will accomplish wonders along this line. I am not arguing that the customer ought always and as a major premise to be made to pay more for his printing — simply that the printer ought to make a profit commensurate with that of other business men whose efforts are no more than equal to his. I do not argue that prices need necessarily be greatly increased. I believe that with elimination of waste effort and lost time and profitless work it may be possible for the average print-shop to make a larger percentage of profit at the prices now charged, in very many instances; but if there is any further increase in cost, whether of material or labor, the selling price must be advanced in equal ratio; and upon any work not now yielding legitimate revenue the increase ought to be made to-day.

But none of these things can be had at haphazard. Mr. Dando is quite right when he says that here and there a printer will find it seemingly possible to sell composition at a price much below that deemed of prime importance by another printer, simply because the first one figures total cost or total selling price, and

does not go deeply enough into the matter to ascertain beyond all doubt whether the price he fixes as the cost of composition is actually the cost of that part of the work, or whether it does not bear less of the general expense or more of the general profit than it should. This, he says, is the explanation of the obvious anomaly of selling goods below cost and still making money — the deficit is made up from the profits of another part of the shop not properly credited.

Perhaps in these cases also it was that "so long as a separate account was kept of the service, it was found to be conducted at a considerable loss, and the only way in which it could be held to be a great success was to quit bookkeeping."

Don't "quit bookkeeping!"

Written for THE INLAND PRINTER.

MAKING A JOB FOR HIMSELF.

BY LEON IVAN.

JIM SMART, having passed the era of italic quads, type lice and other technical tribulations in a little country joint, migrated to the city and, being a pretty husky lad, was set to hustling around the rock, where he speedily became an expert lithologist. Mr. Campbell, foreman in the pressroom, used to make his round of the machines about four o'clock every afternoon and then call up to the composing-room to let them know what he would want for the morning and the men would have to work overtime nearly every night to keep him going. They made lots of dough and everybody was satisfied, till Jim became enamored with a young lady and, having ditched his dates a couple of times, he got into the habit of rubbering around the pressroom, asking Mr. Campbell what was needed next. He would take the information upstairs (the composing-room being on the fourth floor and the presses in the basement) in the form of a message from Campbell. The foreman in the composing-room, Mr. Shultz, would brook no interference from any one, and Jim often got roasted for his trouble, but was generally told to hustle the needed forms along. In case of doubt about the layout, he would be sent to the bindery to see what folder the job was to be locked for. Sometimes the binder wanted one job and the pressman another; this necessitated an interview with the manager, who would send Jim to the stockroom to see what they had there, and then send out the final order. Any one who thinks a print-shop runs itself knows little of the pulling, hauling and scheming that is necessary to keep the wheels turning. The foreman in the composing-room wants one job shoved along because he needs the type; the binder has hands idle and wants something to keep them busy; the pressman hates to tie up his best press with a bum run, or to put a good job on a poor press, while the stockman wants something that he can handle easily. Then, again, a man has to be a good guesser, to keep things going. All the O. K.'s but one are in for a certain work; a cut is needed for a second and is promised in an hour; the stock for a third is expected any minute, and sundry other jobs are in various stages of incompleteness. So that one has to take chances on which to lock first, as it is discouraging to get a job on the press and find you can't get the O. K. for the missing page, while the cut and the stock have come in for the others. The pressman usually indulges in profanity if you make a bad guess and he has to lift a form, and the foreman makes remarks about the imbecility of people generally. This was the kind of a tangle Jim found himself butting into, but in his anxiety not to get mixed on his dates with his inamorata he took all the blame on himself when things went wrong. And after a while it got so if Jim had a job he could not well drop to go rubbering, the foreman would call him down for not knowing what was wanted and the manager would take him to task for not watching things. As Jim had no authority from any one, it took about all of his time to keep out of trouble, but he did hate to work overtime when he had a date, and he exercised all his diplomatic skill to avoid it. Besides, carrying proofs, messages and sheets of stock around was easier than hustling heavy forms and the abuse all came out in the wash. So Jim chose the easier part till he got to know how long a job would take to set and the length of time it would tie up the press to make ready and run; and from having stock criticized by the manager, pressmen and feeder he began to get a pretty good idea of the value of different varieties of paper. His opinion was asked about things till his foreman got jealous and fired him, telling the manager Jim had the bighead and loafed too much, and he could not use him any longer. "Well," said the manager, "if you can't use him, I can," and when Jim came for his money Saturday night he was reëngaged for a desk in the front office as assistant manager at a salary that made his pockets bulge when he first handled it.

DADDY'S DAY-DREAM.

She has gone, with twenty trunks, down to the sea,
She has gone and left the hired girl and me —
Gone and taken Sue and May
Seven hundred miles away,
Where the salty breeze is blowing fresh and free.

She is happy where the bounding billows play,
Flinging money I have had to earn away.
She is choosing others' sons
For my darling little ones —
Ah, the younger of them's twenty-six to-day!

She has gone, with twenty trunks, down to the sea
To try to find two sons-in-law for me,
And while I labor here
I am pestered with a fear
From which I vainly struggle to be free.

She is far away beside the ocean blue,
With the darlings that we live for, May and Sue —
Oh when they quit the shore
Shall I have to toil for four
Instead of merely working on for two?

— *Chicago Times-Herald.*

Written for The Inland Printer.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. VII.— GRAMMAR OF NOUNS AND PRONOUNS.

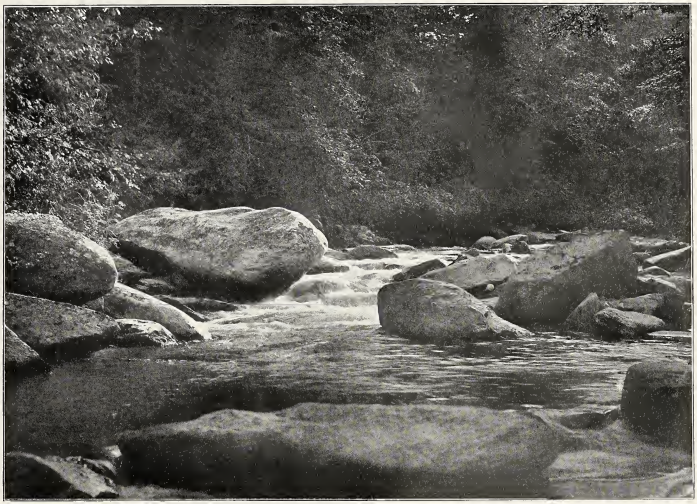
A PARAGRAPH published last month needs qualification. Some personal and geographical names have been familiarly used so long that they have fully acquired the common plural form, and the paragraph referred to did not note this fact. Thus Ptolemies is the form for more than one Ptolemy; the Two Sicilies is the form of that name; we all write of the Alleghanies, and some writers mention Antonies and Henries. Aside from the few, comparatively, thus unquestionably established in the common form, the practice most commendable is that stated in our rule, as Henrys, Marys, etc. Especially, any such name that is almost never pluralized, but might be on occasion (as in saying that we know of two Albanys), should not have the last syllable changed.

Various other plural forms are anomalous, not being strictly governed by analogy, which is the same as saying that similar nouns form plurals according to different rules, and in some cases two plural forms are equally good. When any doubt is felt, it is advisable to consult the dictionary that is accepted as authority. That differences occur in the dictionaries is easily ascertained. Thus, Worcester's and the Webster Unabridged give only one plural for alkali, and it is alkalies. The Imperial says alkalies or alkalis. Murray's, the largest of all, says "alkalis, sometimes alkalies," and the Century, the Standard, and the Webster's International all say alkalis or alkalies. Present authority supports the shorter form, but many people who know orthography fairly well use the other.

Goold Brown gives lessons on improprieties for correction, with examples from the works of various authors. He quotes from Wilson's "Hebrew Grammar" the sentence, "All the ablest of the Jewish Rabbis acknowledge it," and says it is "not proper, because the word Rabbi is here made plural by the addition of *s* only." But almost everybody spells this word rabbis, and most dictionaries utterly ignore the form that Brown says is the only correct one.

In starting to write on this subject of the formation of plurals, the intention was, in view of the many conflicts in usage, only to generalize in a summary way, and leave most of the details unnoticed; but it has not seemed possible to do that satisfactorily. It would, however, be impossible to enumerate all of the details in the space at command, and it is not to be attempted. The details not here treated are at command in the dictionaries, and must be left to them.

Only nouns have thus far been considered in this



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A FOREST STREAM.

writing on number. Pronouns are not pluralized by mere changes in spelling, but by the use of other words.

Some nouns and one pronoun present some difficulty with regard to their number, because there are different opinions in regard to them. The pronoun is "you," which is held by the best authorities to be plural, although it is used in addressing a single person. Webster's International Dictionary says of it: "Though 'you' is properly a plural, it is in all ordinary discourse used also in addressing a single person, yet properly always with a plural verb." Noah Webster, however, is said to have classed the word as a singular, and even to have used it with a singular verb. Goold Brown calls this a great fault (and it surely is), and names twenty-seven grammarians besides Webster who have committed it.

It would hardly be worth while to say much about this here, except for the fact that some people still think the pronoun is singular; and even that does not remove the subject from among matters merely of curious interest. Very few, comparatively, could be found now seriously advocating the correctness of saying "You was." An interesting note on the origin of the use of the plural in the singular connection is given by Goold Brown, as follows: "Persons in high stations being usually surrounded by attendants, it became, many centuries ago, a species of court flattery to address individuals of this class in the plural number, as if a great man were something more than one person. In this way the notion of greatness was agreeably multiplied, and those who laid claim to such honor soon began to think themselves insulted whenever they were addressed with any other than the plural pronoun. Humbler people yielded through fear of offense; and the practice extended in time to all ranks of society, so that at present the customary mode of familiar as well as complimentary address is altogether plural, both the verb and the pronoun being used in that form."

Some of the doubtful nouns are among those which have a plural form, and yet are at least by some people treated as singular in number. These must be left for fuller consideration in writing about verbs, for it is the verb only that is affected in form. But we may here note the fact that not all such nouns are questionable in this respect. Among those not always treated alike are means, news, pains, politics, athletics, gymnastics, ethics, mathematics, and other names of sciences.

Some nouns have the same form in both numbers, as deer and sheep. Others, again, may be used as plurals without change of form, but are best restricted in this use to the collective sense. Such are brick, fish, type. We most commonly speak of a load of brick, and in so doing of course we mean a load composed of individual bricks. In speaking of them as a number of things it is better to call them bricks. And the same is true of fishes, and of types, and of some other things. In some of these cases conventionality has decreed that no license be taken, as it is considered ignorant to speak of two or more deers, sheeps, or grouses, though it would be just as bad to talk about two or more horse, dog, lamb, or pigeon. Fortunately, most of these distinctions are learned by all of us almost unconsciously, without need of explicit instruction.

One thing that many people find very difficult to learn is the fact that some expressions will not submit to rule. For instance, there would be no error in speaking of a load of bricks or of fishes, since in so doing we should merely express the literal plurality instead of the massed collection, though these particular cases are only slightly indulged. In some senses it is equally correct to say either type or types. In general, in fact almost always, the best practice for printers is to follow copy. In order to know the exceptions, it is an excellent idea for proofreaders to notice particularly the differences in practice of equally good writers. Some proofreaders always change the saying "politics are" to "politics is." It should not be done, because the plural verb is used by many writers who insist on having their own way; but this does not mean that others may not use the singular verb, as probably a majority do.

(To be continued.)

Written for THE INLAND PRINTER.

THE INTERPOINT BRAILLE TYPES—A NOTABLE INVENTION.

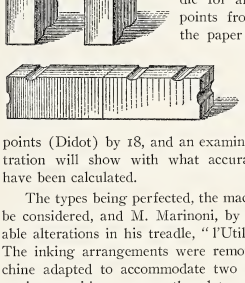
NO. II.—BY R. COUPLAND HARDING.

IN printing for the blind, substantially the same methods are in use as when the first embossed book appeared, a hundred and twenty years ago. The types are not cast reversed, like ordinary type, but exactly as they are to appear in print; they are set Hebrew fashion, right to left, and the forms are imposed in reverse order. As in ordinary embossing, a reverse mold or "female die" has to be made, and the work is printed on one side only, on stout, tough paper made very wet before printing. It is needless to say that books for the blind are bulky, cumbrous and heavy, as the characters must be large and the lines must stand well apart. In the case of the Braille, movable types have in some cases been wholly dispensed with, and instead of printing one side only, an interline method has been adopted — that is to say, a full blank is allowed between each line of the recto and on these spaces the verso lines are impressed. Of course, nearly as much space is occupied as if alternate pages were blank, but there is the advantage that the lines are well separated while a certain amount of space is economized in each page, amounting to a considerable aggregate in a large book. The cost and bulk of books for the blind may be judged from the fact that a Bible in Moon's system occupies sixty-two imperial octavo volumes and costs $50; in Braille thirty-nine volumes, $25. Part of the economy in space and cost in the latter method is attributed to interlining. In 1889, three young ladies — the Misses Hodgkins, of Richmond, near London, with the assistance of their mother — started a magazine in Braille called *Santa Lucia*, and

gradually developed quite a large publishing concern, the whole evolving from their learning to write the system for the benefit of a blind friend. They did not use type; the letters were punched by hand on brass sheets, the wet paper laid between two plates, and the pressure applied in a large Albion press. About nine or ten years ago, they were meditating on the introduction of a type method to save the drudgery of handwork, but no type for the purpose existed in England. Their methods were of their own devising. I have not lately seen the magazine, though I suppose it still exists. I am sorry to say that the death of their mother, and other changes a few years ago, interfered to some extent with the Misses Hodgkins in their labor of love.

Had a sheet of Braille print been shown to any printer or mechanist a few years ago and the question propounded, "Why are the lines not printed opposite each other as in other books, instead of wasting half the space?" the reply would probably have been, "Because such a thing is impossible." Yet it occurred to a thoughtful workman — M. Balquette, a stereotyper in the Institution Nationale des Jeunes Aveugles, Paris — that though the problem was difficult, it was not insoluble, and that if it were solved, it would incidentally simplify, cheapen and expedite the methods in use in more ways than one. If the interline has made an appreciable saving in space, might not an interpoint system save it all? Having developed his plan, he communicated it to the manager, M. Martin, who decided that if any one could give effect to the idea it would be the ingenious typefounder, Gustave Peignot. This gentleman had already triumphed over "impossibilities" in casting the "cubarithms" used by the blind in calculations: cubes like ordinary dice, and about the same size, with points in relief on all six sides — "but that is another story." M. Peignot at once grasped M. Balquette's idea, and was fascinated with it. He lost no time in giving it effect. Very nice mathematical calculations were required, but these were only matters of detail. He had the pleasure of seeing the finished types and of testing their efficiency, but, I regret to say, passed away before the invention had been turned to practical account, and M. Martin, the director of the institution, has since followed him.

When, about June, 1900, I received *l'Intermediaire des Imprimeurs,* giving an account of the invention, I was greatly interested. I laid the paper aside to study carefully at leisure — and lost sight of it for many months. Returning to it again, I wrote to MM. G. Peignot et Fils for a few sample type, as, though I found one article and diagrams intelligible enough, I could not find many who could realize the method or understand it without practical demonstration, and the firm obligingly complied with my request. These are the "interpoint" Braille types for recto and verso pages respectively (for a double font is required, the type for pages 1 and 4 being of no use for pages 2 and 3) shown separately and interlocked as in printing. Each type, as may be seen from the illustrations, does double duty — it impresses its own special character, and acts as female die for the opposite type. The space, of course, is an exception — it is a counter-die only. Though the types, as to body, oppose each other with mathematic exactitude, the character is thrown off the center in both directions. Therefore, the recto and verso types differ (as may be seen), the countersunk depressions and projections changing places. As each type has the full complement of six hollows, it will serve as an accurate female die for any number of points from one to six — the paper will not sink in unless there is a projection to force it in. The whole face of the type is 26 points (Didot) by 18, and an examination of the illustration will show with what accuracy the relations have been calculated.



The types being perfected, the machine remained to be considered, and M. Marinoni, by some inconsiderable alterations in his treadle, "l'Utile," met the case. The inking arrangements were removed and the machine adapted to accommodate two forms of mathematic apposition, one on the platen, the other in the usual place. The result gives a more beautiful and regular embossage than any previous method; justification is no longer needed, the work being "self-spacing"; the preparation of female dies is abolished; one-half of the paper, presswork and binding is saved, and the books are reduced to half the bulk and weight. The Braille process may be fairly said to hold the field at present; the new invention must give it a still greater impetus; for curiously enough it can not be adapted to any other existing method. It is clear, too, that it is adapted to a six-group scheme and no more, so that where, as in the Japanese syllabary, the characters are too numerous, it can not be employed. On the other hand, as it can not be built up from smaller units, and the types are not reversible, every separate character requires its own type in two forms, recto and verso (it will be noted that these are distinguished by one and two nicks respectively) whereas Braille could be composed typographically with a minim of five characters and one space, each character being reversible.

I think, however, that a unitary modification is possible, by which, instead of all the types being of uniform set they might be cast in the proportions of 1, 2 and 3. The main point to be observed in printing is to see that the pages are locked up in position with perfect accuracy. The slightest defect in this respect, or an error in make-up opposing recto to recto or verso to verso, would destroy the type.

The alphabet of two elements commonly known as the Morse alphabet, is dated, I believe, from 1837, though the germinal idea, with a remarkable forecast of the wide usefulness and adaptability of such a scheme, may be found in Lord Bacon's works and later still in the writings of the ingenious Bishop Wilkins. It occurred to me long since that, had that alphabet been known and used as it is now in telegraphy, heliographics and lighthouse signs, and nearly every kind

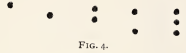


Fig. 4.

of signaling, it might even have been preferred by Braille to his own plan; not, of course, in the horizontal fashion in which it is impressed on the tape, which is unsuited for either writing or typography, but arranged vertically, as in Fig. 5 in the second line of the illustration. It would be quite possible, too, to print such a system on M. Balquette's plan, with the necessary modifications, and the legibility would probably be as great as that of any system yet devised. The sole objection to the Braille is the general one, applying equally to many systems which have been found inferior to it in other respects — that an unnecessary multiplicity of alphabets is to be deprecated. The two-element alphabet is in world-wide use, and to thousands

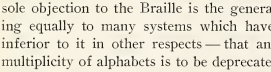


Fig. 5.

of persons who read by sight is as legible as the roman, which has had full trial for tactile reading and has been found wanting. But, after all, it need be only the work of a few hours to acquire a new alphabet; and it is not difficult, with the proper appliances, to write in Braille, embossing the characters by hand. The system is widely known in many lands and is in growing favor; and when a scientific and satisfactory scheme is displacing older and imperfect methods, the sooner it becomes universal, the better. And I think it can scarcely be doubted that the beautiful inventions of M. Balquette, so admirably carried into effect by the late M. Gustave Peignot, will tend materially to that end.

UNION LABEL ON POLICEMEN.

The United Garment Workers of Baltimore are seeking to compel the police of Baltimore city to wear a union label. They insist that the board of Police Commissioners must not award the contract for police uniforms to any firm not using the union label. The president of the board takes the legal and sensible view that the question is one in which the board can not interfere between the contractors and organized labor. In view of this impertinent demand by an element connected with a body which is attempting through Congressional action in the anti-injunction measure to legalize rioting and other crime, as an admonition it might be well for the police board to go a step further and impress upon this particular body of organized labor that the only label for the police force of Baltimore to wear is the label of law and order.— *Manufacturers' Record.*

Written for The Inland Printer.

DISPLAY COMPOSITION.*

BY FREDERICK FLAGLER HELMER.

II.— THE SINGLE SERIES, OR HARMONIOUS FACES.

DO NOT make a job of printing as full of all sorts of faces as an old-fashioned photograph album. Ill-assorted characters may swear at each other and spoil the good effect. "One job, one face" is thoroughly proper if the job is small. But a few faces, in any event, are all that should be allowed. In display you are working upon a very complex problem when you simply consider arrangement for the interpretation of ideas, let alone the attainment of artistic effect, so do not increase your task by multiplying the difficulties and assuming to handle several styles of type together while you are endeavoring to make the job have a style of its own.

It is generally admitted that every job must have unity and a style of its own.

If the job is a booklet, it must be laid out upon a consistent scheme of arrangement. There must be a uniform body type. There may be distinct type-faces for headings and subheadings and titles to illustrations, but the same should be used throughout. The purpose is that the reader shall not be confused and that the brochure shall proclaim by the style of its pages, as well as by the fact that they are bound together, that the booklet treats of an individual subject or of closely related matters.

If it is a space advertisement, the owner certainly wants to keep distinct boundaries. A full-page magazine advertisement must not be mistaken for two half pages, or a group of lesser spaces. And a one-inch

LOVE NOT
TOO MANY FACES
Even Solomon Failed
when he
Set His Head
upon a
PLURALITY OF FAVORITES

Fig. 1

notice in a newspaper page must not be allowed to get lost in a flood of patent medicines or overwhelmed in any crush of bargain-sale advertisements.

While there are several features of display which have a good deal to do with making the job hold together and appear individual or distinct from its surroundings, there is nothing that bears so directly upon the problem of unity as the restriction of using but one type-face or merely a few harmonious styles of letter.

One face is not a very close restriction when we consider that commonly a font provides both caps and lower-case, and that without really stretching any

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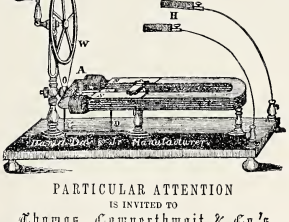
IDYLLS OF THE COUNTRY—No. V

A QUEER FISH

point we may bring in italics, both lower-case and caps. Thus we have four changes, not considering the variation of size to be found in a complete series.

Size can hardly be said to vary the style, though capital and lower-case letters are distinct enough to

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FIG. 2.
Set about 1850.

bring us into controversies as to their proper combination in display. (The controverted points will be taken up later.) We may even say that for the purpose of display we can make seven noticeable changes with a common roman face (including its italics) as in Fig 6.

This example is not by any means a model of display, for the changes are too many for so short a piece of composition. It is given only to show how much variation can really be gotten out of what may be considered a single font. "Overdisplay," as here shown, is a serious fault, but we can not deny that there is more unity in the above example than in any seven lines of Fig. 2 — a piece of composition executed in the "reign of terror." What the purpose of such work as this of Fig. 2 might be is hard to say. It would seem, though, the compositor had no desire to unfold the sense of his copy, but wished only to display his possession of a great variety of type faces with the pride of a collector. Display, when it becomes a gratification of the printer's vanity and stands for nothing but a show of his types or (as more commonly to-day) a demonstration of his technical ability or even his taste for artistic effect, loses its intrinsic value and gives reason for the too prevalent belief that it is undignified and whimsical.

Display's real forte is presentation, not ostentation.

Naturally the first idea that any single piece of composition should convey is that the various lines or portions of it are knit together more or less closely and relate to one matter. Later lessons will lay stress upon the separation or punctuation of copy by means of display — the breaking up for the sake of distinctions and emphasis — but these considerations must always be taken as secondary, or within the principle of unity.

It is a delicate matter to adjust words in type so as to indicate their proper relation — to separate and magnify them in order to develop their meaning and yet not divide them in such a way as to destroy their cohesion.

A job set in a single series of type will of necessity be consistent in style throughout. "One job, one face" is practically an automatic rule: after it is determined what face to use there is no need to worry whether one line is going to look well beside the next one. Of course, this does not settle all concern in regard to the final effect of the display, but it relieves a man at least upon one point, and that is the harmony of his types. Being relieved on one point gives better opportunity to carry out the other points successfully. Greater simplicity is attained both in effect and in fact. There is a better foundation on which to build up the structure of display, and when a man is fitting together his twelve-point lines and eighteen-point lines and six-point lines, choosing out and subordinating his words or phrases of emphasis, thinking incidentally of balance and pattern, the illumination of white space and the placing of ornamentation, his calculations do not have to be readjusted at every step on account of changes in the style of letter.

However, it would be extreme to hold to the principle "one job, one face" under all circumstances. There are cases where the contrasts shown in Fig 1, although they give noticeable distinctions, are still not strong enough. And again, there is sometimes danger that variation of size may be overworked. It will not do to let type display become monotonous. It must be attractive, sprightly, full of many devices in order not to jade the interest of the reader.

Unity does not depend upon the restriction of type to one face. Certain faces, often very unlike, are known to look well together, and these may act as foils one of another, like friendly beauties, showing off each other's characteristics to real advantage with no slighting of their own attractions. And, further, there are

other faces which have such a likeness, despite individual peculiarities, that the family relationship brings them naturally into company. Of these latter we may instance as an example, Jenson Heavy Face and Jenson; or, again, Title and Modern Roman; or, as frequently used, though not so agreeable in comparison, DeVinne with Old Style Roman.

On the other hand, perhaps the most pleasing example of contrasting harmony, and at the same time a very popular combination, is that represented by Priory Text and Caslon, as in Fig. 3.

There is a richness of effect where the Priory and Caslon are mingled. The black-letter emphasizes the

Thorough Acquaintance with *A FEW FACES* is better than A SLIGHT ACQUAINTANCE with MANY

FIG. 3

simplicity of the roman and the roman enhances the dignity and beauty of the black-letter. A little of the latter is all that is needed; beware of much of it!

Priory, or some such black-letter, when used with Old Style Antique, produces more of a medieval effect. The combination is a trifle heavy — agreeable but sedate (Fig. 4). Strong contrast, the antithesis almost of black and white, occurs when Post or Blanchard is set with an Old Style Roman, yet the rugged individuality of the letters in each of these styles makes a bond between them (Fig. 5). Old Style Antique with Old Style Roman gives a less violent contrast, as well as a very pleasing one, and together they make an attractive page, the former used for headings, the latter for body matter. Tudor may be placed acceptably with Jenson. Bradley has even served effectively in panel arrangement with Old Style Antique (Fig. 6). There are many other excellent combinations, especially among new faces, which the foundry specimen sheets frequently suggest.

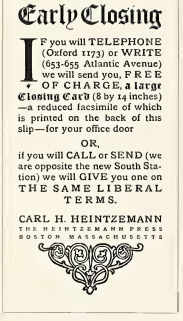


FIG. 4.

It is difficult to go far in the matter of advice as to what combinations will prove harmonious and agreeable. There is a knack of putting types together that enables some men to do what others can not, and occasionally we have surprising combinations that join together successfully seemingly antagonistic faces of type. Yet there are certain points in general to be observed. Condensed letters and extended letters can seldom be allowed to move in the society of the recognized leaders; they must associate only with their own kind. A fancy letter, with quirks and queernesses, on general principles should be tabooed; it has nothing in common with the faces we need to use as body letters, and would not be a satisfactory body letter itself. In a small job, however, such a face, even though fancy and queer, when used all by itself may possibly produce good effect; but trouble is likely to arise when you try to put it with anything else. The insistence of type-faces upon proper association is stronger than the observance of the "color line" in the South.

And, again, even when you find two faces that can be made to associate agreeably, remember the introduction of still another means that the third must harmonize with each of the two, and a fourth-comer has to have such remarkable fitness that it will go well with each of the other three.

Judgment as to harmony is a matter of taste; it can not be determined fully by catalogue and rule. If a man is not certain of his own taste, let him choose some one of whose taste he feels positive the public approves and then employ such combinations as this master uses. This is not necessarily servile imitation, but a means of study, and in time good taste will be acquired.

This idea of employing few faces may be wisely carried farther and applied as a principle even to the entire work of an office as well as to a particular job. Type-faces are tools, and it is the practical workman with a few tools who outdoes the efforts of the faddish amateur equipped with every possible device to be purchased. There are woodcarvers in Switzerland who do beautiful and marvelous things with only one instrument — a single knife. But such a man knows his knife. He can handle it with absolute freedom and certainty, as he might not a whole set of chisels and gouges. It takes much practice to gain facility with a tool, and the question is, of how many instruments can a man be the master.

Analogously, there is a limit to the number of type-faces a compositor can be familiar with and handle successfully. It is better to be master of work in Caslon and Old Style Antique and a few accessory faces than to attempt work in all the latest productions of the type foundries. It is better to be able to produce variety of effect with one face than to keep repeating an unoriginal style of work in different faces.

It is worthy of notice that there are presses undertaking the highest class of book printing and special artistic typography that have chosen a distinct face of type of their own, using it quite to the exclusion of others, for instance, the Village Press, using Mr. Goudy's newly designed letters, and the Cheltenham Press responsible for the popular Cheltenham type. And were there not but two faces used in the Kelmscott Press — the "Troy" and the "Golden"?

Of course, every printer understands that restriction as to face means full provision as to size and

quantity, so that one series can meet all requirements. It is a shame to resort to old, discarded fonts for merely "something of the right size." For such an act the printer may apologize to himself, or even to "the man who pays," but the job will not carry the apology with it so as to beg excuse for its fault in the eyes of readers.

A word would best be said here about the choice of appropriate faces or styles that seem related to the character of the job. Offhand, one would say use heavy type for hardware advertisements and dainty type for silverware advertisements; a real estate circular might be pretty black (apropos of the earth), while a circular on cut glass ought to be set in a type that is light and clear-cut. But these analogies are superficial. The type should rather be chosen to suit the reader than the object. Naturally, this puts upon the printer some of the responsibility of an advertising man, but the printer must be something of everything these days.

It is true that heavy letters often have a certain dignity and incontrovertible aspect, that light-faced letters suggest pleasure, or the moment's interest, and appeal to those who dread being bored. But, after all, it depends upon the compositor to bring even these features out. People can be thoroughly bored with dis-

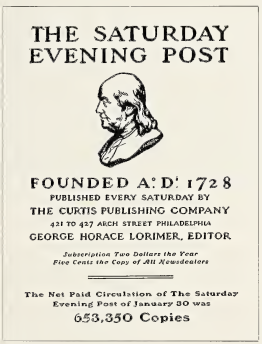


FIG. 5.

play in light faces, and it is even possible to drag down the dignity of black-letter and to make sober-faced gothic do foolish stunts.

The strongest associations we get as to the relation of type-faces to business seem to be in their representing the work of certain printers or standing for certain national advertisers' type styles. If you undertake, by examination of many specimens, to discover what type is commonly used for any particular line of business, you will discover that printers disagree, and by good composition a host of different faces are made equally appropriate.

It is not necessary to have on hand a great many styles of type in order to have faces appropriate for all customers. Legible type appeals to every one. When you set an advertiser's work aimed for a certain class of readers and want the composition itself to convey a certain impression of honest declaration, or elegant dignity, or graceful brevity, or astounding importance, as the copy suggests, you will endeavor to compass the matter by all the devices of display, not just by the choice of faces. The faces play their part, but that part is rather to present things legibly and maintain unity (through their harmony) than to suggest any particular line of business by the character of their design.

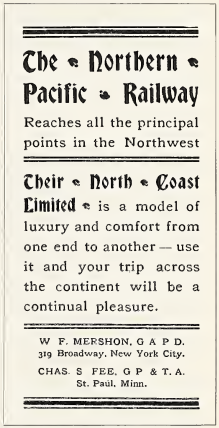


FIG. 6.

(To be continued.)

THE NEWSPAPER MAN.

He seldom is handsome or natty,
And has none of the charms of the dude;
Is oft more abstracted than chatty,
And sometimes unbearably rude.

He courts us, then slights us and grieves us,
As much as he possibly can:
He kisses us, loves us and leaves us,
This perfidious newspaper man.

Our mothers won't have him come calling,
He's no earthly good as a "catch";
His morals (they say) are appalling,
His finances usually match.

He's rollicking, reckless, uncaring,
Lives but for the hour, the day;
He's dangerous, dubious, daring,
Not fit for a husband, they say.

But somehow we girls are forgiving,
Perhaps he but needs us the more
Because he goes wrong in the living
And knows the old world to the core.

So we pass up the dude and the schemer,
Who lead in society's van,
And cherish the thinker and dreamer
Enshrined in the newspaper man.

— *Marie M. Hemstreet in the Blue Magazine.*

Written for The Inland Printer.

DIE-CUT PRINTED NOVELTIES.

NO. I.— BY GEORGE SHERMAN.

THE increased rivalry among advertisers in their efforts to exceed each other in solving the problem of how best to attract public attention, has opened a broad field for profit to the printer with original ideas. Just now the die-cut printed novelty seems to be a popular means of catching the public eye. Attractive devices of this kind are used by almost every advertiser who depends upon the mails as the medium for conveying publicity. A few illustrations of clever die patterns, with suggestions on the making of die forms, are, therefore, opportune. When scoring and die-cutting are applied to the making of original conceits in envelopes, folders, booklet covers and other printed novelties, the opportunities for diversity are almost unlimited.

Fig. 1 illustrates an ingenious die-cut souvenir of the Illinois Press Association Convention, held at Cairo, Illinois, some time ago. The novelty was made up in the shape of a pyramid with a silk cord attachment, to be suspended from the buttonhole of the coat lapel. The printed announcement appeared on all three sides and on the base of the pyramid, and the whole was at once appropriately suggestive of Cairo (Egypt), Illinois. Four impressions were required to make the

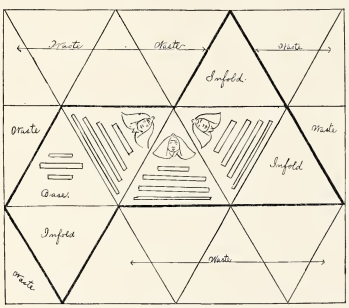


FIG. 1.
Courtesy J. E. Chapler, Inland Type Foundry.

job ready for folding. The runs consisted of the type form, two forms of scoring rules and the die form. No glue was used in the folding, and, in fact, by displaying a little ingenuity in the making of patterns, almost any kind of carton, envelope or folder can be cut from a single sheet and folded into permanent shape, possessing durability equal to the pasted article. In the accompanying illustrations, light lines represent the scoring rules and the heavy lines show the arrangement of the steel rules for the die form.

Fig. 2 is a good example of the possibilities in scoring and die-cutting when applied to the manufacture of simple articles for every-day use, that are valuable in many ways, aside from their merit as advertising novelties. It is within the scope of any printer with the ordinary facilities of the smallest job-office to produce articles of this nature, and it is undoubtedly a field for ample profit, if handled properly. This is a card case and a card holder combined. It supplies a method of

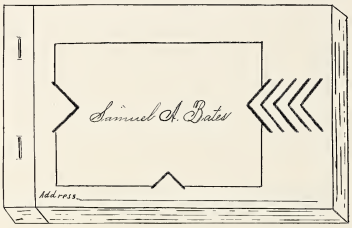


FIG. 2.

keeping cards clean and in neat arrangement for ready reference.

It will be best to use a tough bristol board for the leaves of the card holder. In jobs of this kind, scoring rules and die-cutting rules can be run at one impression. The arrangement of the die-cutting rules in this pattern permit the insertion of business and name cards of almost every size. A line for an address, printed on the bottom margin of each leaf, will enhance the value of the holder, in that it saves cards without addresses printed thereon from being mutilated with writing. A dozen or fifteen pages of this kind, stapled together at the stub, and encased in a neat cover, will make an inexpensive and useful advertising device. A small pocket for your own cards can also be easily arranged in the inside of the back cover. This same idea can be embodied in the make-up of printers' sample-card cases, etc., making a neat and handy article for the solicitor. In making up ordinary scoring and die forms that admit of simple justification, such as perpendicular, horizontal and parallel rule forms, they can be quickly built with the furniture and spacing at hand. In making up the more difficult combinations of rule, however, it is always advisable to transfer your pattern to a space-high board and saw out your necessary justifying furniture. Even this kind of justification is possible in many patterns of envelopes, folders, etc., where it is desired to cut out circular and eccentric openings, make diagonal incisions for the admission of novel closing clasps, and where scoring and die-cutting rules of various shapes and lengths must be placed at many angles all over the form.

An ingenious and labor-saving method for making up such forms may be described as follows: In the first place, make a careful drawing of your pattern, cutting all incisions, odd shapes, etc., and then carefully

fold the entire pattern into the desired form you intend to produce. See to it that all folds, infolds, laps, inserts and incisions fit perfectly. Experimenting along this line will often evolve very catchy novelties. Having correctly completed your pattern, you will be in position to get the proper lengths for the various rules necessary to complete the form. After cutting the rules and bending them into the various shapes, secure a perfectly level ink slab and lay your chase upon it. Put in all the necessary furniture and quoins needed in the lock-up, leaving a perfectly square opening in the center of the form about the size of the sheet required for the job. Next melt some beeswax and pour it in this opening to the depth of, say, about one-eighth of an inch. After this coating of wax has cooled, transfer your pattern to its surface by carefully tracing the outlines with a darning-needle or any sharp-pointed instrument. You will now be able to readily push the various pieces of rule into the wax in their correct positions in the form. Be very careful that the rules all stand up perpendicularly and that they are not off their feet. With a little care it will be possible to press a proof into a thin sheet of French folio with the proof planer as the form now stands. To insure accuracy and to avoid the accompanying difficulties encountered, should you make a mistake, it will be best to cut out and fold up this proof, that you may be sure you are right. This done, you are now ready to make your form permanent. Mix the necessary quantity of plaster paris with binders' paste (starch or flour paste) reduced with enough water so that the whole mixture will be of a consistency that will easily permit of its being poured into all the open space surrounding the rules. Pour in enough to fill all the open space to about space-high. Pour right over the wax coating, as the latter will not interfere a particle. Before the mixture is entirely set you will be able to apply enough pressure to the quoins to make raising of the form possible. Stand your chase on end and scrape off the wax that may still remain under the rules, and then, as quickly as possible, plane down the form very carefully. Try all the rules with your fingers, and if any of them appear a little loose on account of the planing, it will be well to daub a little more of the composition around the top of the rules. All of this can be accomplished in very little time and the process will be found to be a decidedly more profitable method than attempting to make difficult justifications with quads and metal furniture. Next cut small mortises into the solidified composition at all the open places between the rules and insert therein small pieces of cork stoppers, so that they will project about four points higher than the rules. It is not necessary that the height of the pieces of cork be regulated to an extreme exactness. The purpose of the corks will be to release the cut-out portion of the sheet, in die-cutting, from the waste scraps, which will fall under the press.

That your die form will cut perfectly clean, it is necessary that a smooth sheet of brass be placed back of the tympan — the back of an old, discarded job



Photo by Charles Reid, Wishaw, Scotland.

THE FATAL GIFT OF BEAUTY.

galley will fill the purpose admirably. After making your trial impression, should there appear places that are not perfectly cut, a little filling of these places in the rules will remedy the defects.

Written for THE INLAND PRINTER.

HOW TO BUY SPACE.

BY CHAS. S. ANDERSON.

"MR. STIRLING, you'd better go up and see Dave Mason this morning. He telephoned a little while ago that he wanted to make a contract for three months, and I said I'd have you see him."

Thus said "the old man" to me, his advertising man. We were running a daily in a river town where times were hard. Dave Mason was pretty nearly the whole thing in that section of the State. He owned an immense jobbing and retail store in the county seat, five miles from our town and only half its size; he was president of a bank in his town and vice-president of a bank in our town; he owned the electric-light plant, gas-works, water-works and most of the stock of the trolley line that connected the two towns.

Dave was quite a personage, in fact, and I hoped to land him for a nice fat contract; we certainly did need the money.

When I was shown into Mr. Mason's private office, he lost no time in getting down to the matter in hand. He knew what he wanted, and how to get it.

"Mr. Stirling, what's your best figure — check with the order — for two columns three times a week for three months, each ad. to run twice — space three columns wide and two-thirds deep? Check with the order, mind?"

It didn't take me long to figure that: 13 weeks — 3 times a week — 2 columns at a time — 78 columns — dollar'n a half a column — $117. But I knew he expected a big cut, so I mentally made it a dollar a column. Then I knocked off the $3, for cash with order.

"Mr. Mason, I'll make the contract the way you specify for seventy-five dollars." (I hoped to get part of that to apply on my back salary.)

Dave just laughed — a pleasant little laugh that somehow didn't seem to cheer me up very much. Then he said: "Give you fifty dollars."

I got up and reached for my hat. "Not me, Mr. Mason. Seventy-five dollars is the lowest limit."

"Hold on, now, Stirling; you'd better take it."

"I'm d——d if I will, Mr. Mason."

"Old John will." (Old John was my boss.)

"Old John may if he wants to; I won't."

"Well, you go and see what he says about it, anyway; I'll stick to my offer."

Back at the office, "Old John" turned in his chair as I tramped angrily in.

"Did y' git it?"

"Get nothing! What d'you think that old hog had the nerve to offer me? Fifty dollars for two columns three times a week for three months!" And I detailed the circumstances.

"Old John" looked thoughtful for a couple of minutes. Then he said, as he squinted one eye at me through the haze of stogie smoke, "Guess you better take him up."

"Give him all that at that price?"

"Yep."

I had soldiered a little in my time — enough to have learned to obey an order from duly constituted authority. So it was me back to Dave's.

"You're mad, ain't you, Stirling?" he said.

"You know I'm mad."

"Well, never mind; that's all right. Smoke this while you fix up that contract. I knew you'd be back after it."

There was nothing else to be done, so I "fixed it up" as instructed, and Dave handed me his check for fifty dollars. (It would have been good for fifty thousand.) Then he said again: "I knew you'd be back after it."

"How did you know? Why were you so sure?" I asked.

"I'll tell you why," said Dave; "Old John's got a note for fifty dollars coming due at my bank day after to-morrow."

I have always admired Dave for his charitable forbearance on that occasion. A mean man would have made us run that ad. six times a week for six months, with daily changes, all for that same fifty.

Written for THE INLAND PRINTER.

THE PRINTER'S OMNISCIENCE.

BY STRICKLAND W. GILLILAN.

I.

Said the Merchant's Senior Partner: "What we need is printed matter,
Though the kind we ought to issue is a thing that puzzles me;
Whether postal-cards or hand-bills for the hare-brained boys to scatter —
I'll be jiggered if I'm certain what the printed stuff should be."
Then the Merchant spake in pity (though respectfully and kindly)
Saying: "Why disturb the brain beneath your lofty silken lid?
There is one who can prevent our going at the matter blindly —
We will leave it to the Printer." And they did.

II.

Said the Merchant's Senior Partner: "Since he's told us what to issue,
Let's decide as to the stock that we should have it printed on;
There are countless grades of paper, clear from pasteboard down to tissue,
And my notions (if I've ever had a notion) all are gone."
Once again the Merchant chid him, in apologetic manner,
For attempting such a problem with solution deeply hid;
And he said: "We'll simply leave it to that sapient master planner —
We will leave it to the Printer." And they did.

III.

Step by step they faltered onward — did this Merchant and his Partner,
Leaving all things to the judgment of this wily man who knew;
And the Printer treated each of them just like a kindergartner
Till he'd pulled their big experiment in advertising through.
Then he sent his bill for printing — all his other work was gratis —
And they paid it, duly kicking to the bill-collecting kid.
Then they said: "Suppose we've missed it and our customers berate us —
We will lay it to the printing!" And they did.

IV.

Said the Merchant's Senior Partner: "Much to my surprise I'm finding
That the money we expended on that printer-chap of yours
Was a crackajack investment and has kept our mill a-grinding,
For the customers are flocking thick and thicker to our doors."
Said the Merchant: "So I told you. It was I who recommended,
And the thing has thus succeeded 'cause you followed as I bid.
We have made a scad of money and the harvest's not yet ended —
Let us leave it to the Printer!" Think they did?



THE ''GOLDEN GATE'' SAN FRANCISCO

ON THE SANTA FE RAILROAD.

This Paper Made by
THE CHAMPION COATED PAPER CO.
Hamilton, Ohio.

Color Plates and Printing by
The United States Colortype Co.
Denver, Colo.

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

Smithsonian Institution MAY 2 1904

THE INLAND PRINTER

[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQUILKIN, EDITOR.

Editorial Contributors — ARTHUR K. TAYLOR, F. W. THOMAS, EDWIN B. DEWEY, W. B. PRESCOTT, P. S. GOODMAN, R. C. MALLETTE.

Published monthly by

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P. R. HILTON, President. HARRY H. FLINN, Secretary.
A. W. RATHBUN, Vice-President and Treasurer.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Morton building, 110 to 116 Nassau street. H. G. TICHENOR, Eastern Agent.

VOL. XXXIII. MAY, 1904. No. 2.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $2.50; six months, $1.25, payable always in advance. Sample copies, 25 cents; none free. After July 1, 1904, $3 per annum; six months, $1.50; single copies, 30 cents.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.— To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum, in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, Phœnix Works, Phœnix place, Mount Pleasant, London, W. C., England.
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
RATHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
JEAN VAN OVERSTRAETEN, 17 rue l'Kint, Bruxelles, Belgium.
SOCIETA DELLE MACCHINE GRAFICHE ED AFFINI, via Castelfidardo, No. 7, Milan, Italy.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
JAMES G. MOSSON, 6 Glinka street, St. Petersburg, Russia.

EDITORIAL NOTES.

PRINTERS must be the recruits to fill the ranks of machine operators, until such time may come that outsiders can obtain adequate training in hand composition and drilling in the canons of the art of printing.

ANTAGONISM is the normal attitude between the composing-room and the pressroom, and in large establishments where there are more subdivisions the latent antagonism is qualified only by the personality of the workers and the degree of dependence of one department on another. To establish toleration and a spirit of concession, while deprecating the imputation of unworthy motives, is a task that confronts every superintendent or employer, and these will be successful in proportion only to their own breadth of character.

"THE hand compositor is not passing — he has passed," is the somewhat sweeping assertion recently ascribed to a well-known printer. There is color for this pessimistic view, for it can not be denied that the emulation that not very long ago animated the printing-office force has been qualified by a "what's-the-use" feeling due to the overshadowing influence of the machine. The most capable of the hand compositors are now machine operators or are waiting for the chance to learn to manipulate the keys, and as the new era advances it is questionable if the changed conditions will not demand more specific and direct methods of educating apprentices.

DURING this month — on May 18, to be exact — the International Typographical Union will, for the fourth time, elect its officers by popular vote. Previously to 1898 the officials were selected by conventions, and the elections, including the incidental wire-pulling, were the principal events of those annual junkets. Marking his ballot for president was the zenith of delegatorial power. That act consummated, the delegate began to assume something like normal proportions — in the eyes of the aspiring candidates at least — as an individual, and the convention got down to work, grinding out fearfully and wonderfully made legislation that puzzled members and employers alike and kept the officers explaining and elucidating until another "most important gathering in the history of the craft" — that is what is always said of a convention when spoken of in the future — rolled round. The anomaly of a convention with limited powers and representing but a minority of the membership electing officers gave way for the more democratic method of selection by popular vote. Notwithstanding agitation for a return to the old system, there is little likelihood of a change. Bodies of men are not more prone to surrender power than are individuals, and as the mem-

bers alone can effect a change, there is little probability of their voting away an important prerogative to the tender keeping of a few glib union politicians.

A DEMURRER.

IT is regrettable that some men are unable to discuss a question in which they are directly interested or about which they feel deeply without aspersing the motives of their opponents. This is characteristic of the recent convert to a cause, and in discussing the labor question is found frequently to be the case with men who have not watched the march of events. If these men had kept an eye on what has been going on at their doors, much that now shocks them as being abnormal or phenomenal would be seen to be normal, if not desirable, in the circumstances. The most earnest students of modern industrialism concede they are but seekers after truth and knowledge, so there must be sufficient ground to permit of opposing controversialists giving each other credit for sincerity. Had they been observant, these awakening ones would at least know that in few cases in disputes between employers and employes has either side a monopoly of right, justice or logic.

When men become blinded by passion or prejudice and so far forget the amenities of discussion as to impute base motives to those who differ from them, it behooves those who have been close observers, and therefore possess a glimmer of the truth, to display caution, patience and magnanimity, for the unbridled tongue is the fecund mother of useless trouble and heavy burdens. At all events, that is the attitude we desire to assume toward "Anon," whose letter is printed on another page and who accuses a contributor to these columns of (1) "being subsidized by the unions" and (2) of writing pro-union articles to suit the "small policy of THE INLAND PRINTER to hold the union subscriptions." To those who know, the first assertion will provoke a smile. There is probably no better known union printer in America than the contributor in question. For nearly eight years he was president of the International Typographical Union, and has ever been active in the management of any local union of which he happened to be a member. He is one of the most popular printers in the country, and enjoys to an unusual degree the respect of employers, not excluding those with whom he came in sharp conflict during his administration, which covered a period embracing the panic, the introduction of machines and the inception of the nine-hour workday. To our mind, the fact that in wage disputes — though the paid advocate of the men — individual employers and associations of them have of their own volition selected him as arbiter, is high testimony to his integrity. This contributor's enemies have not been quiet ones, and he has been accused of many offenses, but his rugged honesty is admitted by every rational critic. We feel sure "Anon" will, on reflection, concede the absurdity of his suspicion that such a man is subsidized by the unions or could be employed to write articles contrary to his convictions.

The article at which "Anon" takes special umbrage —"The Open-shop Policy"— was printed for the purpose of showing how some journeymen regarded that question, as the opening sentence stated. To our mind, the article was timely and an instructive illustration of what it purported to be. At this time, when efforts are being made to force the open-shop issue, is it not a distinct advantage to all to know how representative union men view it? The prudent proprietor looks at all sides of a question before coming to a decision, and we do not think that safe rule should be ignored when a complex phase of the labor question is under consideration. If it is, some one must pay the price. If, however, his objection is that our columns are open to the workers, then we will have to agree to disagree, for it is our conception of our duty to shed as much light on the matter as possible and to let the worker be heard. "Hamlet" without the Prince would be a cogent and sensible production as compared with a discussion of the open shop with the employe or the union eliminated. Irrespective of what some may wish, these are factors — important factors — and it is impossible to ignore them.

It had not been our intention to refer to the matter again, but "Anon's" note seems to make necessary a restatement of THE INLAND PRINTER'S position on the labor question. First and foremost, it is not the spokesman of any faction, but is for the welfare of the whole craft, and believes that can best be secured and conserved by the maintenance of an honorable and satisfying peace between employers and employes. In furtherance of this policy, we requested the offending contributor to place his views before the craft because he had been a conspicuous instrument in bringing about the era of peace the printing-trade has recently enjoyed. We know he has ever been the earnest advocate of collective bargaining and believe he is exceptionally well qualified to speak on those practices of employers which stand in the way of peace, as well as on the union policies which are provocative of strife. That he has the courage of his convictions and does not spare his own organization when he deems it wrong, his articles in these columns bear witness. THE INLAND PRINTER is for peace because it believes that policy to be the right one. To those cynical ones who must be shown a dollars-and-cents reason for every purpose in life, we beg to say that a trade journal is successful just in proportion as the craft is prosperous. THE INLAND PRINTER seeks to aid the workman in becoming more skilful and more productive, and does what it can toward enhancing the managerial ability of employers. That development may not be retarded along these lines it is necessary that the craft enjoy a reasonable degree of contentment and harmony, which, as the history of great industries shows, can best be maintained by collective bargaining, which involves the organiza-

tion of both elements. Conditions prove that the great majority of workers in the trade are — wisely or unwisely — committed to the policy of transacting their business through the mediums of unions, which may be made engines of discord and excellent striking machines, but can and, we believe, should be utilized for better purposes. THE INLAND PRINTER regards trade unions as a necessary evil that can not be obliterated, and it would not destroy them if it could. Fairly treated and well managed, they prevent rather than encourage strikes.

THE INLAND PRINTER, being intensely practical, is a journal of the present and is not, therefore, specially concerned as to the genesis or ultimate of the trades-union movement. Its paramount office is to be non-partisan, give all shades of thought a thorough ventilating, and advise its clients as to the best manner of meeting the situation confronting them. It is not part of this journal's duty to speculate on whether this or that move will lead to a socialistic or anarchistic state of society five or six centuries hence, or discourse on whether the Union Carters threw stones or the Amalgamated Vestmakers "made faces" at or pulled the hair of some feminine "scabs." But it is its plain duty to do what it can toward opening the way to an amicable disposition of the problems in hand. Wage and kindred disputes are at bottom business differences, and should be settled in a business-like way. Vituperation from one side and sneers from the other — the stock-in-trade of partisan organs — will not conduce to that end, so THE INLAND PRINTER aims to be a forum where all can meet and become acquainted with each other's views expressed in courteous and fitting terms.

In pursuance of this program, those who wish to let the light shine on the dark places in practical questions are assured that they may do so. "Anon" is not only welcome but invited to say his say, but he is admonished to remember that when a publication has decided on a line of policy on a broad question, it must hew to the line and not be swayed by what a hundred or a thousand subscribers may wish or one or a dozen advertisers desire. Character and backbone are as necessary to a trade journal as to an individual. Without them there can be neither the useful purpose nor the influence which is life. If it were without an elevating, useful mission, THE INLAND PRINTER could not have lived the life it has. If it should descend to the low level "Anon" evidently believes it occupies, it might lose many subscribers and some patrons, and yet be capable of inflicting injury, but it would be bereft of influence for good, and deservedly so.

NITSKI.

Said the Japanese Admiral Togo,
To the Russian Admiral Volganovoremyanishninevgorodovskivitchivogo,*
"If you think you can chew
Up the guileless Manchu,
You will jolly soon find it is no go."

[* Pronounced "Vogo."] — *Kobe Herald.*

2-4

THE VALUE OF REPUTATION.

MORE valuable to the printer than tons of type or scores of priceless presses is that intangible thing known as reputation. Chiefest of assets though it is, it can not be shown on books nor computed at the casting-up of annual schedules of profit and loss. It can be bought or sold, it will pass by succession, but so personal is it in its very nature that neither he who sells nor he who buys or succeeds can be assured that it will remain a part of the business that has held it hitherto. Whether it remains, whether it betakes itself to one who has left the old plant for new scenes, whether it vanishes utterly, may depend on many things, but will finally determine by that inherent quality which differentiates one man from all his fellows and which we know as the personal equation. So elusive a thing it is, and so tricksy, that one frequently is unaware that his plant has attained a "reputation" until it is brought home forcibly by circumstances from without. Again, he may fondly hug to his bosom the belief that he is in fullest enjoyment and possession of this most desirable addendum long after it has flown.

And this holds good whether this reputation be such as will redound to the credit and the profit of him who has it or whether it be otherwise. For what is it that gives a printer the "reputation" he has, or his shop possesses, among those who patronize him or avoid him? On the one hand, perhaps, brilliancy in designing and thoroughness in executing special or unusual matters; a general excellence in every detail, aggregating in the completed work a high plane of perfection; accuracy in detecting and correcting errors of whatever nature; celerity in delivering rush orders; facilities for producing a certain class of work not possessed by other printers. On the other hand, a general reputation for doing work cheap; for being careless with proofs; for neglecting the minor matters that really make the major matter of the adaptability of the work for the purpose for which it was intended.

And as this reputation, however originating and however sustained, becomes more and more firmly attached to this printer and that, the work of the community is divided along lines of cleavage similar to the divergent reasons outlined above. Even firms of smaller size will be found to divide their work, giving the cheaper class to the printer who will produce that at cheapest rate, without regard to quality, and will reserve for him whose output has a known standard of excellence the grades concerning which there is desire to obtain better work — distinctive work — and willingness to pay a reasonable price for it.

But yet, having acquired this reputation, let the printer beware lest he lose it. So soon as he sits down to serene contemplation of the fruits of his efforts, in the pleasing belief that what has been hardly won will easily continue, so soon is he in danger of loss, partial or total. A matter comparatively small may suffice to place a printer in the company of those envied

ones whose reputations seem secure, nor will it appear that he is to be easily dislodged. Unless he continues to make manifest his fitness for the place he has won, however, it will not be long ere he is known by his absence. So hard is it to live up to one's reputation!

A considerable buyer of printing, one whose taste is excellent as his requirements are exacting, said but lately that he found increasing difficulty in obtaining the class of work he desired, either in the great cities or in the smaller shops that are to be found in increasing numbers in the provincial towns. When I pressed him for reasons, it appeared that there was defect in a reputation by any print-shop. To this should be added a further word. A reputation once gained, so it be a reputation for doing, say, some one class of printing better than any one else can do it, and there will be a steady and logically increasing stream of customers bringing that class of work to that printer. And by that very fact will the printer be spurred to do more and better of that one thing in which he is known to excel. The influence of his mind upon the work, and the reciprocal influence of the work upon his mind, can not fail to be of increasing benefit to both.

R. C. M.



Photo by Charles Reid, Wishaw, Scotland.

PRESIDENTIAL CHICKEN

designing and in carrying out the designs — a haste that inclined to waste of harmonies, a tendency to pass as satisfactory that which was merely "good enough" in the sense of being not directly bad; in other words, a superficiality that seemed not so much due to "commercialism" as to plain heedlessness.

Something of truth there is in these strictures, but they are, as it seems to me, rather too severe. There should be discrimination in the choice of houses even among those all of which are known to produce work of the highest class. An establishment that had won a reputation by the creation of a sample book of cover papers, for instance, might not be best fitted to write and print a bicycle catalogue or illustrate in colors a seedsman's price-list.

I have said that the personal equation was directly responsible for the acquisition and maintenance of such

A CO-OPERATIVE PRINTING SCHEME.

AT the last quarterly meeting of the London Society of Compositors there was submitted a report from a committee, composed of a representative from each of the more prominent printing-trade unions, which embodied some novel features. It is clearly one of the outcroppings of the recent British anti-trade-union judicial rulings, for the committee says, "menaced as the trades-union movement is by these decisions, which have swept away the liberties we have enjoyed for thirty years, it behooves us to look around for fresh weapons and methods, and we are of the opinion that if trade unions would actively enter into the field of coöperative production whenever a suitable opportunity offers, they would materially strengthen their position." Then the committee unfolds its plan for the establishment of a coöperative printing-plant which shall make

a specialty of catering to trade unions, coöperative societies and organizations in which the working people dominate either through membership or the investment of union funds. The estimated capital required is placed at $50,000, to be raised by the sale of shares at $5 each. We all know that, given a good accountant, almost any scheme can be made to look like a bonanza, and the prospectus of this project presents an alluring outlook. It is said the printing and stationery accounts of the trade organizations in the territory to be covered amount to $750,000 a year, and the work is of such a character and is given out with such regularity that the new company would be free from those fluctuations of trade which so worry the ordinary business house; and, besides, the work is at hand to commence on, removing one element of risk usually attendant on launching a new venture. This brings to mind less ambitious efforts along the same lines in this country, notably in New York and among Knights of Labor printers in the heyday of that organization's popularity, but somehow the work did not put in an appearance or remain with the coöperative concern even when it was given "a show" for the printing. The writer of the London prospectus also overlooks the important fact that the men employed in offices now doing the work would bestir themselves in order to keep it where their job was, even though shareholders in the concern. So far as the work done by their employers is concerned, their material interests as wage-earners would be superior to their interests as coöperators. Such has been the experience here in America, and human nature seems to be much the same the world over, even though this be projected in England, where coöperation is much better understood and farther advanced than with us. There is a strong appeal to sentiment in the prospectus, especially marked in the assurance that "it is not the intention of this company to simply make money and share the profits, as in ordinary money-mongering concerns," and we are left in darkness as to what disposition will be made of the surplus. If it were an American venture, I should say it had failure written all over it. The movement, however, has a moral. It shows that circumscribing the activities of trade unions will not settle the labor question; the workers will attempt to attain the ends by other means, none the less disquieting to those who would attempt to dodge an issue that can not be evaded, and which must be met in one form or another. These Londoners propose to better their condition by becoming employers in a way, their ultimate object being a state of society in which the employer, as we know him, will be eliminated. German and French workingmen, finding almost insuperable obstacles in the path of a trade-union movement, have gone into the political field with such success that the socialist parties exert more influence in their respective national parliaments than does the Democratic party at Washington or the Liberal party at Westminster. From what may be judged of



Photo by Charles Reid, Wishaw, Scotland.

POSSIBILITIES.

OR CROW.

the drift since the anti-union crusade has been with us, the American workingman is inclined to follow the example of his continental fellows. W. B. P.

ASCERTAINING COST.

IN spite of its ancient and honorable position among the mechanical arts as the greatest agency in the advancement of civilization and the spread of knowledge, the printer's calling, at least that of *master printer,* is not as prosperous as it should be, or as compared with almost any other of importance. Many fail, or at best only avoid it by a narrow margin, and but few are able to gain the competency necessary to the enjoyment of old age in well-earned leisure.

Why do not printers make money? Surely not for lack of patronage, since, at least in America, there has been a rapid increase in the number and size of printing plants and a vast improvement in quality and quantity of product.

Bad management is, of course, largely responsible for financial difficulties, but by far the most common preventive of prosperity is *guesswork competition,* and right here is the root of the whole difficulty: *Printers figure against each other without knowing what things cost.* The man who gets the job is often worse loser than the man who fails to do so, but neither one knows it. The unsuccessful one is sore at the loss of the work, assumes that the lucky (?) man must have seen a profit in it, and resolves to bid lower next time. If the *net results* of such jobs could be known when finished, a few experiments of the kind would satisfy most printers, and this cut-throat plan be promptly abandoned. The customer has rarely any means of judging the value of the job except by the *price* he pays for it, and in getting one printer to bid against another he proceeds on the reasonable assumption that he is dealing with intelligent business men who know what they are doing, and very rarely with the idea of securing prices below cost.

Reckless competition, through ignorance of real costs, has been the bane of every business, and the primary force in bringing about combinations and trusts; a result, of course, impossible, even if desirable, in this business.

Competition being unavoidable, it ought to be confined to legitimate methods, where facilities and ability, personal and mechanical, shall determine the degree of success, and the chief requisite to this end we believe to be *education* on the subject of *costs.*

In our opinion, the question of *cost accounting,* which is quite a different thing from estimating or cost figuring, is of more vital importance than any other, or, perhaps, all others now before the printer.

After one year's operation in the office of the publishers of this magazine, an office handling a very large volume of job and book work aggregating twelve thousand separate orders per year, the system adopted has replaced a condition of uncertainty by one of confidence and definite knowledge of actual costs and profits, and has provided a continuous object lesson for the estimators.

Knowing that many prominent printers are already trying to improve conditions in this particular respect, we have arranged to discuss the subject at length in a special department of *Cost Accounting.*

In it we will treat of various plans in use, which will be reviewed and commented upon by Mr. W. H. Roberts, who designed and installed the system before referred to, and whose articles on this subject last year will be recalled.

This is done with a full appreciation of the following facts:

First: No cut-and-dried scheme can be adopted successfully in any establishment doing a large business, the variety of requirements, conditions and personality being so great as to render anything of the kind out of the question.

Second: Given a plan exactly adapted to particular conditions, it is extremely doubtful if it would be properly started and given a chance to show its value, if furnished ready-made and left to run the gauntlet of objections and "knocks" by the usual run of clerks and foremen.

This department will, therefore, be for such general discussion as will stimulate interest and throw light on the subject as a whole, without attempting the impossible by trying to discover a universal cure for existing troubles.

We extend an invitation to managing printers everywhere to submit for notice or discussion, if found available, any schemes or devices which they have adopted and found useful.

In doing so please furnish the following information:

Give list of departments, or classes of work you produce in your own shop.

Send all forms in use, with full description of how applied.

Give names of all general ledger accounts you use.

How are estimates made? (Give basis and method, not prices.)

How are estimates recorded?

In what shape are they given to the applicant?

Are estimates compared with results of the work when completed?

How are orders recorded? How indexed?

Give form of job ticket which follows the work.

How is the time spent on job reported and recorded in the various departments? Give blanks used for this purpose.

How do you figure time required for distribution?

How do you get at the time required for proofreading on small jobs?

How is the cost of ink arrived at?

How is the cost of presswork computed?

What records of press operation are kept and how is average product and efficiency determined?

What account is made of employes' time not directly chargeable to any particular jobs, and how is this time considered or allowed for in obtaining actual cost?

What accounts, books or other records are kept outside of the office and by whom?

What comparison, if any, is made, and how often, between the total expenditures for all purposes and the total of cost figured on work done?

Are you able to determine the effect which slack work, or a rush requiring overtime, has on costs in various departments, aside from the time charged directly to jobs?

How do you apportion the following items of expense or disbursement among various jobs?

Office expense (including salaries).

Power, heat and light.

Selling expense, commission and discount (regular).

Repairs and depreciation.

How are net profits determined and when?

Written for THE INLAND PRINTER.

AN OPEN FORUM.

BY W. B. PRESCOTT.

IF variety be the spice of life, then expressing one's views on various phases of the labor question results in being served with a highly seasoned dish. To be accused month after month of treachery to the union cause and to know that advertisers have been urged to withhold patronage from publications which open their columns to the presentation of pro-union views are incidents you soon learn to dismiss with barely a passing thought. But now and again something in the way of criticism comes under your eye which is not unworthy of consideration, even though it is a fatherless waif. The writer of anonymous letters is usually classed among the despicables — and rightly so, when his object is to inflict injury on a third person. Here is a gentleman who writes directly to the object of attack, and though I have received hundreds of such letters, ranging all the way from the man who gave timely advice in a friendly spirit to the disappointed and irate individual who confided his intention of buying a gun for the purpose of "featuring" me in a slow-march procession, yet I have never harbored any particular ill will against this sort of fellow. It is a thousand times better that he should utter the truth under the guise of anonymity than prevaricate and deceive over his signature. Perhaps the waste-basket is the place for such missives, but not until after you have extracted what good there may be in them. That seems to be a better policy than raving about the meanness of men who do that kind of thing.

Now, here is a letter that is deliciously frank, and probably expresses views typical of those held by many readers, especially those who have listened to the paid "gabmeisters" of the anti-union movement. The writer unconsciously betrays his habit of being behind the times by addressing the envelope to the Monroe street building which THE INLAND PRINTER vacated about a year ago. The letter is innocent of date-line, but it was mailed in Chicago, and is evidently from an employing printer, as it is written on the back of a paper company's price-list, and reads as follows:

> I have frequently noticed your articles in THE INLAND PRINTER, but never got very far into any of them after seeing the thin line of argument with which they were all tinctured. After reading a part of your "Open-shop Policy," I can not but believe you are subsidized by the unions or have need of clearing away the dense cloud in which you are enveloped. The unions certainly are working toward slavery and killing ambition on both sides Unfortunately, I have to employ union labor, but if I were a workman I would not work alongside a man who had sold his birthright. Possibly you know better, and find it to be the (small) policy of THE INLAND PRINTER to hold the union subscribers. "ANON."

I hasten to assure "Anon" that the unions have not subsidized me, and, so far as I know, they are not given to paying their champions; the very reverse is said to be their characteristic attitude on the question of remuneration. In theory and practice I am a trade-unionist, and, therefore, may be enveloped in the "dense cloud" of which he speaks. In this I am in goodly company. Ignoring the many millions of active trades-unionists, the great majority of disinterested present-day investigators of industrial conditions are in the same fog. The publicists, statesmen and economists of all the great commercial nations are very generally agreed that labor organizations, with all their defects and crudities, are beneficent institutions worthy of encouragement. The most forceful opponent the principle of trade-unionism ever had — the late John Bright — finally admitted that much of his opposition had been a mistake, while his political coworker for many years — Gladstone — is on record as declaring that "trade unions are the bulwark of modern democracies." These men are cited because they were regarded as inimical to the British trade-union movement when it was in about the same stage of development as the American movement is to-day. But theorists are not alone in supporting unions, as many employers are with them. Evidence of this is found on all sides in the collective bargaining that is going on, a notable recent instance being the anxiety of soft-coal operators of the middle West to avoid a conflict which would destroy their scale arrangements, the effectiveness of which is dependent upon the stability of the union. If "Anon" wishes to know how trade unions are regarded by employers in Great Britain — for it is axiomatic that what has transpired in the economic field in that country will be repeated here — he is referred to the January Bulletin of the Labor Bureau, issued by the United States Department of Commerce and Labor. If he will but investigate, he will find ample opportunity for missionary work among the beclouded of his own class; and even among fellow employing printers. Some employers, socialists and anarchists think this an incongruous state of affairs.

But to the unionist it seems a most natural condition, for, speaking largely, in the end the trade union simply makes it easy for a just and liberal employer to be good, and difficult for an unscrupulous and mean one to be bad. It is not to be inferred from this that I think all pro-union employers good and all anti-union employers unscrupulous, which would not be true, but it is a fact that a majority of the latter class will be found among those inveighing against unionism — sometimes because unions are so "tyrannical" as to insist that wages admittedly earned shall be promptly paid.

It is not really of any importance, but it is impossible to refrain from remarking that one who confessedly does not read an article through can hardly be esteemed a judge of the strength or weakness of the argument presented. I do not pretend to be without bias, though I do endeavor to be fair and not allow myself to be carried away by the promptings of self-interest, and it may be the line of argument is "thin," as "Anon" says, but even that is superior to mere assertion and insinuation, which serves no purpose except possibly to reveal the mercenary spirit that would actuate this unknown if he were writing articles or conducting a trade magazine.

The bold statement that the unions are "working toward slavery and killing ambition" is as trite as it is indefinite. What does "Anon" mean? It can not be that he believes the unions oppose the introduction of machinery. If he does, and has the printing-trade organizations — with which the readers of this journal are most concerned — in mind, he will have some difficulty in proving his case. I am inclined to think he would fail entirely. The late Mr. Mergenthaler told this writer that after the Linotype had proven its worth, he found that, as a class, union workmen were more ready to admit its possibilities and test its capacity than the employers. In an article on a phase of this subject written by an economist for publication in a scientific magazine — the manuscript of which I had the privilege of perusing — it is said that the regulations and practices of the typographical union aided materially in the introduction of typesetting devices. In this economist's opinion the union's insistence on a wide dissemination of knowledge relative to the machine among its members — in some cases establishing schools — was very largely responsible for the satisfactory results attained both as to quantity and quality of the work done. With such testimony from an inventor, and when an investigator who begrudges credit to the union for keeping up wages and reducing hours when machines were introduced is constrained to make such an admission, unionists have a right to insist on proof when charged with opposing the introduction of machinery.

Nor can "Anon" mean that unions discourage their members from becoming proficient craftsmen. Such a policy would be hurtful to the individual and destructive of the union. "Anon," like others, employs union men because he finds among them the most profitable and most skilful workers. As a large percentage of the ambitious workmen are in the union and can direct its policy, it is difficult to understand how the union kills ambition. The organization that does not embrace desirable workmen is doomed to failure, and union officials have refused to issue many charters solely because the proposed local union had not gathered the best workmen in its fold. The charge of "killing ambition" is a stock argument of the anti-union formula, and in the early days of modern unionism it was the orthodox pronouncement of the political economists; they reasoned that such would be the inevitable effect of unionism. That was mere speculation, and as the speculative era was passed through and the scientists examined the effects of a generation of trade-unionism, this opinion was revised, until now, as has been said, almost all economists admit the uplifting tendencies of unionism, and many of them are among its most ardent advocates. The old prophetic errors of the scientist being mouthed by anti-unionists do not alter the facts, but go far toward convincing unionists of the correctness of their position. It is as if a man discussing the Panama canal question should revamp the exploded shibboleths of the Missouri compromise campaign and use them as arguments.

One can readily imagine that "Anon" may not get as good results from his force as other employers do from theirs. He is probably one of those who are always endeavoring to evade the scale or threatening to discharge unionists; or, perhaps, he spends his spare moments devising and writing restrictive and irritating orders, for the average howler for primal rights (forgetful of our complex and artificial state of society and freedom of contract) is an adept in giving a penitentiary-like atmosphere to his workshop. These practices and the lack of stability in employment have one sure effect: to make the workers indifferent and anxious for another job, while it causes desirable workmen out of employment to shun the establishment as if it were a plague spot. Every unnecessary order couched in offensive language sets every head in the room figuring as to how the regulation can be evaded. Soon there are, let us say, one or two employers and twenty employes devoting their energies — not to getting out good work and lots of it, but to the enforcement and safe violation of a superfluous office rule, and in a game of that kind twenty heads are generally better than one. Like causes produce like effect in union and non-union offices, and the only effort at organized restriction of output of which I have positive knowledge occurred in an open office, and was a direct result of undue driving by and oppressive regulations of the foreman.

"Anon" employs hated unionists because it is to his material interest to do so, and the same influence would cause him to join the union if he were a wage-earner. He would reason that the abstract "right to work" was not such a boon when he had to secure the

permission of some one (an employer) before he could exercise it, and at the employer's terms. Having learned he could not work without permission from some one, he would not deem it as in the least impairing his much-vaunted natural rights to go into a combination to fix the terms and conditions under which he and his other partners would work. Then "Anon" is an honorable man, and would not think of reaping benefits from union activity in the shape of reduced working hours and increased wages without assuming his share of the burden. Only a fool expects something for nothing, and an honest man never thinks of accepting it. In the union he would find he was not required to surrender as much of his personal liberty as any branch of government demands in return for the protection it affords. It would dawn on him that the union is more responsive to the views and demands of the individual member and is more mindful of his personal liberty than is a joint stock company, or even the average partnership, or many of the churches or fraternal societies. It is not denied that a union man limits his freedom of action in the hope that the general good may be subserved. I have never been able to see the crime against society or morals in doing so. Such self-abnegation in one form or another has marked the successive stages of the development of the human race from barbarism to its present state. Insistence upon rights is all very well in its way, but the full performance of one's duty to his neighbor and society forces itself upon one as his vision broadens and he comprehends with increasing clarity what is meant by right living. "Anon" may be an individualist of the most pronounced type, yet that would not necessarily deter him from being a trade-unionist, as many of that school are enthusiastic unionists, believing that in existing circumstances it is the duty of the wage-earner to organize.

In conclusion, let me assure "Anon" that THE INLAND PRINTER never intimated in any way that I should write articles to "hold the union subscriptions." My correspondent's penchant for expressing opinions on matters about which he has not informed himself has led him into error, as well as betrayed him into making an uncalled-for and ill-natured remark. Had he read my contributions relative to unions he would have found that many of them — perhaps a majority — criticized adversely the actions of the unionists and unions, and some of their laws and practices. So far from being hired for such a purpose as "Anon" insinuates, I do not even know whether the management of THE INLAND PRINTER is concerned about its subscription list. If money, and it alone, were the aim of the management, then the advertiser and not the subscriber would be catered to. As one whose acts as a union official have at times been commented on with severity by it, I have always felt forced to admit THE INLAND PRINTER was fair and endeavoring to fulfil its avowed mission of advancing the interests of the entire craft in every direction. The fact that it reprobated policies I happened to be advocating did not argue that it was less sincere than I, but merely that we did not review the field from the same standpoint.

MODERN UNION METHODS.

The *Labor Record*, of Kansas City, Kansas, advocates new methods in fighting its battles. Briefly, the new method is a more liberal and more judicious use of printer's ink. Here are a few thoughts from various authorities given and endorsed by the *Record*, and which will doubtless receive the approval of all fair-minded people.

The question is, "How can one advertise a house as being nonunion so as to materially decrease their patronage from union people and union sympathizers?" Use printer's ink, discard the terms, "scab," "rat," "boycott," and instead of advertising "unfair" houses by applying opprobrious epithets and asking the public to boycott them, advertise the firms they want the unions to patronize and ignore the others. One authority quoted speaks of "the doubtful wisdom of advertising an unfriendly firm." The author who can not win the approval of the critics is thankful for their bitter condemnation, as it brings his name before the public and often sells his productions; the boycott sometimes works the same way.

One can not decrease a man's business by advertising him. The only people, who, seeing a firm's name mentioned as nonunion, and who will care very much, are the union people, and circulars sent to unions, and advertising in labor papers, can and ought to mention this fact, but for general distribution if the union will circulate a "fair" list, giving the names and places of business of the union houses, and ignore the others, they will help the others to forget them. . . . . In unionizing a town, one dollar spent in printer's ink will do more than ten dollars spent in fighting injunction proceedings.

WIRELESS TELEGRAPHY.

It is reported by the British technical press that Marconi has succeeded in establishing a wireless telegraph service between England and Holland. Messages are transmitted from Poldhu to Amsterdam, a distance of two hundred miles, of which forty miles are overland in the south of England. It is said that a commercial daily paper in Amsterdam has arranged to receive its news in this way.

GOT THERE FIRST.

"I lost all my money in Wall street," complains the lamb.

"Too bad. Why don't you advertise for it?" asks the friend.

"The other fellow advertised for it first. That's how I lost it," answers the shorn one, with a vexed air.—*Chicago Tribune.*

MADE HIM A GOOD PRINTER.

After taking THE INLAND PRINTER since October, 1890, I would feel lost if I were to lose a number. I have every number from that date to this, and nothing would induce me to part with them, as I hold that they have made me the printer that I am.—*W. G. Sanisbury, Ludington, Michigan.*

TYPOGRAPHICAL UNION SUED.

Patrick Galloway has sued Toledo Typographical Union for $10,000 damages for rejecting his application for membership and causing him to be discharged from the Andrews Printing Company. He says he has since been unable to find employment.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

SUBORDINATE NUMBERS.

To the Editor: CHICAGO, ILL., April 4, 1904.

Brother Berry, in his lecture to apprentices on job composition, as reported in April number of THE INLAND PRINTER, in the example designated Plate V finds a difficulty in the length of the line "Chicago Typographical Union Number Sixteen." I suggest that this difficulty would in large measure have disappeared had Mr. Berry recognized the fact that the number of a local union is not an integral part of its name, but simply the number of the charter given by the International. Should the charter be revoked, or Chicago union cease to exist, the number would stand vacant on the I. T. U. roll until assigned to another union. Again, if the I. T. U. should die and Chicago union survive, the "No. 16" would be meaningless. Therefore, "No. 16," whether spelled out or not, could have been treated parenthetically and placed in a separate line, thereby giving space in main line for the words "Chicago Typographical Union." S. K. PARKER.

RAISING THE STANDARD.

To the Editor: FINDLAY, OHIO, Jan. 30, 1904.

I am sending you under separate cover a few samples of work produced by me — ordinary work, to be sure — but it is the little particulars about the display of ordinary jobs which raise us above the class of "ordinary" printers. I have been paying close attention to THE INLAND PRINTER for several years, and must say I have been bettered beyond the power of words to express. The care your journal gives to coaching us in the paying of more attention to judicious margins, proper spacing between lines or "clusters" of lines, care in selecting harmonious and not too powerful ornaments, all combine to raise the common printer above the plane of "average" or "ordinary" workman.

It is not the favorable comment which does the most good always. If a specimen does not deserve praise, it should be criticized and thus point the erring one to a higher standard of perfection. All this I have experienced in sending specimens to THE INLAND PRINTER from time to time.

Hoping your journal does as much good in uplifting others as it has me, I remain, yours for further improvement,

LAFAYETTE DOERTY.

UNSALARIED ORGANIZERS.

To the Editor: BALTIMORE, MD., April 15, 1904.

Be so kind as to allow me space for a little story of the Baltimore fire. The compositors in one of the offices in this behind-the-times printing town made up their minds to join the union, but their employer objected, embellishing his objection with what one of the men termed "flapdoodle" about his employes being independent and not slaves of the union. For some inscrutable reason the union would not countenance a strike, and the proposed movement was shelved. Then came the fire. It was no respecter of union or non-union offices, and it is said that on Monday, February 9, there were 350 union printers out of work. Among the non-union men similarly situated were those just referred to. By Wednesday, all but a few of the unionists had been provided for, temporary employment having been secured for one hundred in other cities. Not only that; before a bank vault had been opened, and while some of the most reliable business firms were yet short of currency, the typographical union was disbursing money to members who were without funds owing to employers being compelled to "skip" a pay-day, or for other reasons arising out of the fire, the principal restriction being that a beneficiary must have been a member before the fire started.

This was very creditable to the enterprise, financial standing and fraternal spirit of the union. But what of the non-unionists? A gentleman acquainted with these facts and a friend of one of the employes referred to above, who happened to be in need of assistance, visited the non-union employer. He suggested that the employer should make an effort to treat his men liberally, as his opposition to the union was responsible for their being jobless and moneyless. The reply was, in effect, that Mr. Employer did not feel under any obligation to his employes — they had made their choice and would have to take the consequences. If flapdoodle be food for fools, these employes doubtless think they have had their share. No wonder the president of the union declares it will profit by the fire; he means it will have an increased membership.

I suppose this tale has more than one moral, but it suggests a query, too: Why do unions have paid organizers when employers will insist on doing such good missionary work as this one did? URIM.

SETTING MUSIC TYPE.

To the Editor: SAN FRANCISCO, March 20, 1904.

Would you kindly answer through your columns the following questions: (1) Is it possible for the ordinary job-hand to set up music type if given his own time, and granting also that he have some knowledge of music? (2) About how large a font would be required to put together three pages of music? (3) Is there any process other than by type to produce music? H. J. MYERS.

(1) A knowledge of music, while perhaps not essential, is desirable in one who would be a compositor of music type. The requirements are such as to make experience in the work of the highest importance. Without question, under the conditions named, the work could be done. (2) Music runs so irregularly, it is difficult to calculate how much type is needed to set three pages. A 100-pound font, divided among so many different characters, would hardly set three pages of music. You would perhaps have to get 50 or 100 pounds extra sorts. Some pieces of music will all run on certain sorts — more than you would get in a 500-pound font; then the next work will run on a different set of characters. Straight fonts are of little account the way they are put up. The only way is to get the extras according to the class of work for which they are intended. You can do nothing without the extras, no matter what size font is ordered. A music font contains several hundred characters, and the few ounces of each character in a 100-pound font do not go far in doing any amount of work. You must have the characters to use at different times, so the extras will amount to more than the original font in a short time. (3) Much work was formerly done with music type, but this kind of composition has dwindled away, not one man being employed where four were formerly. The cause is the greater cheapness of lithography, by which, besides, ornamental lines of a beauty and grace which can not be imitated by angular type can be introduced in title-pages. There are several methods of producing printed music besides through type and lithography. Engraving on copper is a slow and tedious process, and takes much time. Steel engraving is the same method on another material. Engraving on pewter is largely used in London. This material has been changed to one chiefly of tin. The lines are drawn, after which the notes are driven in by a punch. When the

plate is complete the hollows are filled with wax. The roller is passed over the plate with printing-ink, and then the whole is wiped clean. Part, however, adheres to the wax. The sheet is laid on and an impression is taken, resulting in the printed page. The text is executed by letters stamped into the plate, one at a time. They are consequently very uneven.— Ed.

AMERICAN SUPERIORITY.

To the Editor: WASHINGTON, D. C., April 4, 1904.

In your March issue, that instructive and entertaining editorial contributor, "R. C. M.," states that the superiority of American over British printing is due as much to the American workman as to cisatlantic management. In this he appears to be right, so far as the abilities of the workers of the two countries are concerned. But that view is not the only one, as there has just fallen under my eye a British comment on the subject. At the opening of the printing department of a technical college in Bradford, England, there was "a speaking," among the talkers being an alderman (whether boodle or reformer is not stated) and an employer named Byles. These gentlemen maintained that the British workman was the equal of his American fellow craftsman. "But," said Mr. Byles, "the American just now has the advantage in organization (meaning shop management and business method), and it is organization that tells in the printing trade." As the speaker evidently knew what he was talking about, front-office arrangements must be below par in Britain.

The Englishman is showing his proverbial pluck in endeavoring to improve all around, for he must know he can never hope to compete with the United States — he is overwhelmed by sheer force of numbers. There are probably double the number of printers here there are in Britain, and catering to a public with an infinitely greater diversity of tastes. So, all things being equal, there are more than twice as many new wrinkles thought out in a day here than there. Individually, the Briton may do as well as the American, but when the trade returns are printed his nation will find itself surpassed in volume. Quantity is not everything, but where the greater volume of work is done will be found the greater variety and the higher excellence. S. H. B.

STANDARD LINE IN GERMANY.

To the Editor: BERLIN, GERMANY, March 8, 1904.

German printers have noted with envy the progress made by American and British typefounders in the standardization of type. It is true we have the Didot point standard and shall have to stick to it, although in my opinion it is inferior to the American point system, owing to the immensurability of the Didot point unit, which is — as will be remembered — the 2,660th part of a meter and consequently inexpressible by any definite decimal figure, the closest expression being .376 millimeter. It is hard to understand why, if the former so-called Leipsic unit of .36 — which would come close up to the American and British unit — could not be accepted in spite of its undoubted advantages, then the point unit was not fixed at least at .375, so that all even point bodies would come to commensurable results, e. g., nonpareil 2.25, brevier 3, long primer 3.75, pica 4.5 millimeters, instead of being actually 2.26, 3.01, 3.76, 4.51, respectively. However, the Didot standard having once been settled and accepted, we have to make the best of it, and it is only fair to state that our foundries on the whole cast their type with greatest accuracy both as to body and height; the latter fact deserves special mention, because there are in Germany, Austria-Hungary and the neighboring countries dependent upon Germany in typographical matters a variety of heights, from British height up to the Russian (which is just one inch), which require our foundries to keep double stock of all type, one cast exactly to the Didot standard or French height, which is naturally preponderant and growing in use, and the other cast on "high stock height," to be trimmed down to suit the requirements of every customer who has not yet adopted the Didot height.

So far we have been satisfied with testing the correctness of body and height, and only theoretically mention was made of the desirability of a standard line, that is, a standard of alignment which allows the mixing of different faces, not only of the same body, but also of different bodies, without resorting to underlaying with paper and cardboard. When for about twenty years past all leading foundries, in issuing new series of jobbing type — especially roman faces — pointed out that the line of all bodies, usually from pica upward to four picas — had been so arranged that the different bodies would align with each other if underlaid with multiples of point spaces, this method was readily appreciated and commended. But it hardly ever occurred to a writer that the alignment of roman jobbing faces was not all that could be desired; in fact, mixing of roman faces is for German printers, who have to use their "fraktur" faces more frequently than roman, except in mercantile jobs, less important than uniform alignment of fracture and roman faces, and especially ordinary and titling fracture, which is as commonly mixed in German as is roman and italics in English. It is quite a common occurrence that a bold-face fracture has its line half a point lower than the lean face of the same body, although both may have emanated from the same foundry; or that the fracture stands lower than the roman. This is very awkward and may be one of the causes why the majority of scientific books with numerous citations from English, French, Latin, etc., are printed in roman now, rather than in German fracture.

It would be doing injustice to our leading foundries if those incongruities were charged to something like carelessness or negligence on their part, but it must not be overlooked that the art of punch-cutting up to a very recent period was entirely performed by hand, and it may be assumed that just the best punch engravers were unable to pay special attention to the exact position of the standard line, which as a matter of course can be settled ultimately only by the justifier of the matrix. Since the introduction of American punch-cutting machines, some six years ago, the whole work of type-drawing, punch-cutting and matrix-making was put on a scientific basis, and it is evident that the firms adopting these machines first must have at the same time settled upon certain standards, both for size of face and for the standard line of each body. This task involved undoubtedly great expense and much thought, and it is therefore readily conceivable that each firm who had succeeded in establishing a complete system of standardization was eager to keep this result of their labor as a secret in order to recoup in time the expenses undergone, not only with the consolidation of the standard itself, but with the recutting of a number of faces not ranging with the new standard, and with the recasting of faces which otherwise might have been carried in stock for years to come.

The secrecy, therefore, was warrantable, but it is plain that if two or more typefounding firms, in their search for a settlement of line standardization, came, in consequence of their acting independently of each other, to different results, the whole effect could not be advantageous to the printing trade generally. For it is obvious that, for instance, a pica cast on the "standard line" of the firm A does not align with the pica cast on the "standard line" of the foundry B. Then the printer is worse off than without a "standard line" at all, unless he breaks his possibly amicable relations to the firm A in order to unexceptionally get all his type, etc., forever from the firm B. What is he to do if the firm A issues a new series of type which he likes and desires to have but is unable to use on account of the deviating "standard line."

Now, it is distressing to note that just this experience is at hand in Germany. The noted firm of Genzsch & Heyse, in Hamburg, announced several weeks ago that after several years' hard work they had now completed the task of establishing a standard line for all their type, both roman and

"fracture" faces kept in stock, sincerely confessing that they were indebted to the Inland Type Foundry, in St. Louis, for the principles of the system. They expressed their hope that this newly established standard line would be welcomed and appreciated, and looked forward to the time when standard line would be popular in Germany as standard-point unit and standard height to paper. At first sight, printers were inclined to grant Genzsch & Heyse's arguments; but a few days later attention was called to the fact that the firm Schelter & Giesecke, in Leipsic, have been using a standard line for all type faces originated for some five years past. A comparison of G. & H.'s and S. & G.'s standard line proved a congruity in some, a slight difference in others and a large difference in the rest of bodies — and thus, instead of satisfaction, there is a general dissatisfaction all round and everybody feels that something has to be done before mischief arises.

It appears that the principal idea of Genzsch & Heyse's standard line was that body type should be made to line up with two-point brass rule, fine or dotted, so as to meet the emergency common in German jobbing composition, where in blank formulas for authorities' and magistrates' use dotted lines intended for writing follow close to printed matter. The brass rule should — this is the idea — align with any body type by underlaying with point unit leads or spaces. This has been attained by fixing the standard line of minion and brevier at a distance of one point plus the beard of a two-point rule from the lower limit of the body, while the standard line of bourgeois, long primer and pica is just one point higher than that of minion and brevier. It has been pointed out by a well-known expert, Mr. C. Kulbe, in the Berlin *Buchdrucker-Woche*, that this method necessitates an unnatural shape of all descending letters, which are more frequent in German "fracture" than in roman, a protracting in some and a curtailing in others, which can not be without influence upon the wonted regularity. Besides, the standard line of Genzsch & Heyse's nonpareil is considered a failure, as it requires the use of half-point or one-and-a-half point spaces in all cases where nonpareil is to be aligned with larger bodies — an annoyance skilfully obviated by Schelter & Giesecke's system.

It is deplored that in such an important matter the leading foundries should not have acted in unison with each other or, what would have been preferable, in concert with all German foundries, who are united in a society. The next meeting of this society, which will be held shortly, will consider the matter of standard line thoroughly, and it is hoped that some practical decision acceptable to all printers will be arrived at.

Otto Wollermann.

WORKMEN'S RESPONSIBILITY.

To the Editor: Fremont, Neb., March 21, 1904.

I have read the article in The Inland Printer by R. C. M., on "Responsibility for Spoilage," and must say that I can not agree with the writer.

He says "there have been printing-house proprietors who sought to recoup themselves for the loss caused by inevitable spoilage by charging the value of the spoiled job to the workman who caused it, and withholding it from his pay envelope. This is a short-sighted policy." The writer of the foregoing need not locate houses in the past that charged employes for spoiled work, as there are many at the present time who are doing this. In an experience of twenty-five years in the management of a printing-office, of more or less magnitude, more than twenty years of that period it was our rule for the office to stand all mistakes of the mechanical employes, as well as the office errors. We then changed our plan to charging the employes for their mistakes, and I give it as my judgment, based on an experience with both methods, that our old policy was the short-sighted one. All shops of any size are compelled to use job tickets with full instructions to the workmen. This is because the superintendent or foreman can not be at the elbow of every workman to give him instructions; and even if they could, it would not be as desirable, as oral instructions are not as good as written. When they are committed to writing they are not so liable to be forgotten or misunderstood, and it is not necessary to depend on memory.

Under these conditions I would like to know why no responsibility should attach to the workman? With full instructions in hand, why should the owner be the loser on an error instead of the one making it?

Suppose the instructions on a ticket are to set a form thirty-six ems wide, and the compositor sets it forty-five, and it would not go on the stock, but must be reset; then whose fault is this? Will R. C. M. tell us why the compositor should not reset this job at his own expense?

Suppose a pressman is running a small form of a two-color job on a large press and is negligent about locking the form tight on the bed. After a while the form slips so that it will not register with the next form, and a lot of stock is spoiled and time lost. This happens while the pressman is continually watching the sheets as they come from the press. What is the pressman there for? Is it merely to put in time and draw his pay? Has he no responsibility?

Suppose, again, that the instructions on the ticket say to the man at the cutter that the job is to be trimmed with a margin of one-half inch on all sides except on the left end, which is to be one and one-half inches for punching holes for a loose-leaf binder, and he negligently, carelessly, wilfully, or for any other reason, cuts the margins even on all sides — who is at fault here? Is he to work blindly and without responsibility?

It will not do to say that men who make such mistakes are necessarily incompetent and should be discharged. It would be fairer and more charitable to the man to allow him to pay for his mistake and continue work than to be summarily dismissed.

R. C. M. says "no intelligent workman but realizes intensely the extent of the loss he has caused and is distressed thereby." This is undoubtedly true, but how does this distressed feeling fix up the loss? How does it satisfy the customer who is annoyed at the delay? How does it keep up the reputation of the shop? I know from personal experience that it requires something occasionally to go deeper than my feelings; in fact, so deep that it reaches my pocketbook before I am thoroughly awakened to an alert watchfulness. "A word of warning," as suggested by R. C. M., is very good as far as it goes, but it is a poor memory jogger as compared to touching the interest of the delinquent in dollars and cents.

I believe, however, that very few shops enforce this rule so much for recouping their losses as to lay the strongest possible responsibility upon the workman. This responsibility makes men of them instead of machines. They are obliged to think about what they are doing and not go ahead indifferent to their instructions. Men in our employ have said to me that they like this plan, because there is less complaint to them and they feel more independent — feel manlier because they have paid for what they destroyed.

At the top of our job tickets we print this notice: "*Caution:* Spoiled jobs will be charged to workman who neglects to carry out instructions on ticket. If you do not understand, *ask.*" A man who takes hold of a job with such a ticket attached to it virtually accepts the conditions in the notice, and it is constructively a contract. It is incumbent upon the workman to protest against the notice or abide by the conditions contained therein.

I have read of a case at New Orleans where a printer got the wrong figure in a bank advertisement and the bank refused to pay for the same on account of the error. The matter was tried and the court rendered judgment against the printer for the price of the advertisement. This judge evidently thought some obligation rested upon the workman to do his work right or stand the consequences. Frank Hammond.

THE MAN AT THE WINDOW

BY THOMAS WOOD STEVENS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale and prices should be enclosed in all publications sent for review. Address, The Inland Printer Company, Chicago.



INITIAL FROM "ROBERT CAVALIER."

WHEN the series known as The Unit Books, published by Howard Wilford Bell, of New York, was first launched, we expressed a qualified approval of the plan and a hope that the results might be brought up to the standard promised. Since that time several books have been issued, and each one has been distinctly better than the last. Evidently the advantages of the system are not to be lost because of its difficulties.

The first books showed defects in paper and presswork. These defects have been lessened materially, and the resulting volumes are virtually all the publisher promised. Also, it seems, the new plan of selling does not prove too complicated to meet with success.

All commendation of Mr. Bell's enterprise must be understood to refer to his success in attaining his aim. We do not expect a remarkably fine edition of "Prue and I," the fifth title in the Unit series, for 8 cents; nor the same, bound in leather, for 58 cents. But the quality of the text, and our desire to own the book, would cause us to demand that it be respectable, no matter what the price. Mr. Bell has done more; he has, by the utter simplicity of the design and the fine, reserved handling of the materials, made it pleasing. His edition is absolutely unpretentious, but compared with the average cheap reprint (if there are any others as cheap), it is to be welcomed with enthusiasm.

And this point must be kept in mind when you examine his books: they are not to stand as samples of the bookmaking craft in its utmost refinement; they are to take the place of the cheapest trappings that ever enmeshed immortal thought.



END-PAPER DESIGN BY ALICE B. WOODWARD.

An experiment in connection with the issue of these books may be cited, in that it shows the merit of the work more clearly than any mere statement. Mr. Bell took the pages of his edition of "Poe's Tales," and printed a number of copies on large paper, the same stock being used. In these volumes he inserted a series of illustrations from pen-drawings by Alice B. Woodward; added a decorative end-paper; bound in black antique boards with a rather elaborate cover-stamp; and sells the resulting de luxe edition for $2 per copy. This book is not, perhaps, worthy of notice as a real de luxe edition; it is not



FROM "TALES OF MYSTERY AND IMAGINATION."

materially better than the regular Unit volume — only larger and more ornate; but many worse books have been issued under as pretentious a name, and at as high a price.

In one other respect these books deserve praise above their class: their text is as nearly accurate as one may expect of any book, and they are edited in a sincere, interesting and unacademic way. Notes, biographies and all such addenda are new and to the purpose; in fact, they are intelligent enough to convert one from the fixed opinion that all such excrescences are dry-rot by nature and intent.

Yet in this estimable undertaking there is still room for improvement. The machine composition is rather trying in places; and particularly the lower-case *f* of the font employed needs revision. The cloth bindings are good, but the leather ones will bear watching. And we hope that the series will soon find such prosperity that the publisher will be able to cut

down what must now represent his most valuable advertising — the statement of his case that is printed and bound in every Unit book.

* *

In "Robert Cavalier," by William Orcutt Dana, A. C. McClurg & Co. bring out a novel which may well serve as an example to printers of fiction. Leaving the story out of account, the setting given it by the publishers is a good study in the style of bookmaking that serves the purpose, and in so doing deserves unusual praise.

It is not to be expected that the printer of a novel will adhere to any of the classic styles; it is his business to put up the copy in a form that has some tinge of novelty, and is at the same time pleasing to the reader. He need not sacrifice typographical dignity altogether, even though he is permitted to indulge in more elaboration than the severest standard permits. On these counts, "Robert Cavalier" is worthy of attention.

Mechanically, the work is finely executed. The presswork is clean and even, the illustrations admirably handled (they are black-and-tint insets from charcoal drawings by Charlotte Weber), and the type — a Scotch old style — is perfectly in keeping with the general motive. The chapter headings by Frederick Garrison Hall are specially pleasing: bits of design in the Louis XIV. period, varied with more symbolic decorations, delicately rendered and lettered in harmony with the body type. These headings show a finer artistic quality than the illustrations themselves; in fact, so fully in keeping are they that the larger pictures become almost an intrusion.

As for the novel itself, it has no such claims to our consideration. It is a careful but pale biography of the Sieur de la Salle, cast by sheer force into the mold of fiction. Where it deals with history, it is written with strength and reserve. Where it departs into the fields of the imagination, it dabbles in commonplaces. There is no touch of humor, save that when one character speaks anything less highflown than usual, he is immediately warned against jesting by his interlocutor. Most of the people converse in devious relative clauses, except the Indians, who alternately grunt and harangue, after the manner of their kind, in fiction. The situations which seem woven for dramatic purposes have a trick of turning out without being dramatic at all, the only one which approaches success being concluded in a very usual manner, and by physical violence.

There are numerous elements which seem necessary to the historical novel of the day: The wicked and treacherous brother; the Jesuit's curse; the mutiny of the wicked followers; the Indian, grateful-and-faithful-unto-death; the heroine's rescue in the Indian attack; in fact, all the regular wares of the romance author — with a little less than his customary skill. It is all an example of the topsy-turvy condition whereby every one who touches the book overshadows the author; for none of the conspicuous merits of the production are of his making.



ILLUSTRATION FROM "ROBERT CAVALIER."

* *

From the literary department of D. Appleton & Co. we receive a thin volume entitled "Of the Making of a Book; a few technical suggestions intended to serve as aids to authors." It is pleasantly printed, bound in gray boards and embellished with Shakespearean quotations.

The text is one which should have a wide circulation, among rural authors especially, and should earn the gratitude of editors and publisher's readers. It tells in detail how to prepare a manuscript for the publisher; how to mark proofs and why they should be returned immediately; and what happens to the book after it leaves the writer's hand. If you are an author, it will also give you a hint about why your royalties are exceeded by your revision charges, and such other matters as you may deem important.

While such a book may seem specially suited to the district just east of Illinois, there can be no doubt that it has a mission in other quarters. We recommend it to publishers as well, since it serves as a model for books of like character, being so arranged and indexed that the reader can locate any given subject at a moment's need.

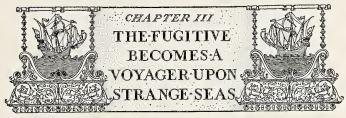
* *

THE INLAND PRINTER is in receipt of a volume entitled "The Historie Book; A Tale of Two Worlds and Five Centuries," published by the Ancient and Honorable Artillery Company, of Boston, under the direction of Captain J. Stearns Davis.

The work was privately printed at the Norwood Press as a souvenir of the meeting of the Honourable Artillery Company of London with the Ancient and Honorable Company

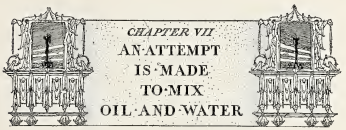
of Boston, in 1903. The text includes the rolls of the companies, their officers, etc., and a historical sketch of both organizations. As a piece of bookmaking it is very elaborate, printed in red, black and a warm gray tint. The text is set in a large old style face, and the margins are decorated with sketches of arms, costumes and general material relating to the history and times of the two companies. A photogravure frontispiece, showing portraits of Henry VIII., Governor Winthrop, Edward VII. and President Roosevelt, is included. The binding is in blue cloth, stamped in gold. The edition is limited to twenty-five hundred copies.

While the volume is in many respects a sumptuous piece of work, it might be better adapted to its purpose as a souvenir



HEADING FROM "ROBERT CAVALIER."

if a more stable sort of paper had been used; stock of the nature of that chosen, being heavily loaded with earths and not particularly strong in fiber, is not well adapted to withstand the ravages of time. Also the matter used in the margins might have been brought within the plan of the book in



HEADING FROM "ROBERT CAVALIER."

some other manner, preserving the integrity of the luxurious margins, and at the same time omitting nothing of vital interest now shown in the sketches.

* *

The McClurg Company brings out a novel of the Fort Dearborn massacre, written by Randall Parrish, entitled, "When Wilderness Was King." It is published in a format similar to the romances by Miss Liljencrantz brought out by the same house, and is evidently marked, at least so far as the publishers are concerned, for popularity.

The type is an Old Style Antique, large illustrative initials being used at the chapter heads; these initials tell the story clearly enough, but are for the most part without decorative value. The illustrations are in full color, from paintings by the Kinneys; their introduction striking a note distinctly foreign to the suggestion of the type. They are artificial in color and rather less interesting than the pictures the same illustrators made for the Norse romances above mentioned. But it is probable that they make for salability, even as a title of this sort is superstitiously supposed to do.

The story of "When Wilderness Was King" is about what one would expect to find it; which is, in books of this general nature, a virtue. It narrates in the first person the mission of one John Wayland to Fort Dearborn, where he arrives a few days before the evacuation and massacre. On the way he rescues a beautiful maiden and meets an eccentric French gallant who afterward becomes his rival for the favor of the maiden. They are saved from the massacre, the lady being captured. The imperturbable hero rescues her a few times more. There are miraculous rescues by the other members of the cast; the Frenchman's deserted wife turns up among the Indians and rescues him, removing him, at the same time, from the race for the hand of the heroine. At the end, John Wayland takes the heroine home to his folks, and everybody is happy except the few who are unfortunately dead. The heroine of course turns out to be — enough! You know the story. And throughout its course the Indian fights are scattered thick and strong. All men are brave; all women beautiful; all scouts crafty and everybody preternaturally wise in woodcraft, in assertion at least.

The Indians furnish nearly all the thrills, and, as usual when they appear in fiction, a good share of the amusement. They grunt, are passive like bronze statues, compress their thin lips with cunning, and address assemblies in Biblical eloquence, omitting the particles. But if one can not accept the storied Indian as one finds him, there is nothing for it but skepticism. A real Indian would never do. We recommend this story to all who care for this kind of a book; it is a distant cousin to Deerslayer, and a direct descendant of the Jibbenainosay.

* *

Mr. John T. McCutcheon's thriving village of Bird Center has at last found a place between covers. The book, under the title of "Bird Center Cartoons," has just been published by A. C. McClurg & Co., and is attaining popularity according to its deserts, in spite of the competition of thousands of scrapbooks up and down the land.

The volume contains thirty-three of the full-size cartoons, representing an equal number of Bird Center's most distin-



BIRD CENTER CARTOON.
By John T. McCutcheon.

guished social events; there is also a wealth of the smaller drawings, not less amusing, and portraits of every member of the multitudinous cast of characters. The text is set in two columns, bordered by torn strips of the adjoining copy. The difference in color between the type and the zinc etchings with

which the border clippings are reproduced gives to the page the characteristic appearance of the country journal.

After a reading and examination of Bird Center, one can not fail to be more or less discontented with the ordinary run of fiction. Mr. McCutcheon's dual medium permits some really remarkable achievements. In the thirty-three episodes given he has introduced about forty characters, counting the sweethearts of Riley Peters. At least twenty-five of these characters are as clearly presented and visualized as the three



BIRD CENTER CARTOON.
By John T. McCutcheon.

or four leading characters in the average novel; it is a game of wholesale individualization. And the incidents themselves, if narrated in plain prose, would fill volumes, even if stripped of much significant detail.

It is true that the plot does not cohere as a novel should; but certainly many novels have attained success with even more rambling aims. And the economy of time and space is in itself an unusual virtue, not often to be met in fiction. If fiction is to be regarded — as some high authorities would have us think — simply as a record of manners, Bird Center is a notable piece of fiction. But to consider it so is to divert it from its mission. The work was done as journalism; and must be looked upon, finally, as caricature of the most healthful and humorous kind.

The influence of Mr. McCutcheon's cartoons has been so pronounced and he has already so many followers in his profession that any comment on his technical performance must be superfluous. He has brought into fashion the Cartoon Innocuous; and in the hands of his imitators it usually becomes the Cartoon Inane. It is true that the daily paper will not find the opinions of men molded to any perceptible degree by work of the Bird Center sort. It is, by the standard of the older and more violent school of cartoonists, simply a scheme for a series of fillers, not superior, in motive at least, to the everlasting game of hide-and-seek which the comedians of the press play with the weather. Its quality justifies it, even when its satirical phase is left out of account.



BY F. HORACE TEALL.

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PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

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BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

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VEST-POCKET MANUAL OF PRINTING.— A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.— A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

PROOFREADING AND PUNCTUATION.—By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typefounding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, $1.

GRAMMAR WITHOUT A MASTER.— By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6½, $1.07, postpaid.

THE ART OF WRITING ENGLISH.— By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, $1.50.

A MATTER OF PERSONAL CHOICE.— A. M. S., Vineland, New Jersey, writes: "Would like you to settle the question as to which of these two sentences is correct: 'Wanser preëminence in clothing.' 'Wanser's preëminence in clothing.' I passed a job as per copy without the apostrophe, which I hold is perfectly proper." *Answer.*— I can not settle this question. Either form is correct, according to personal preference. In printing a job it certainly is perfectly proper to follow copy.

SUNDAY SCHOLARS.— L. R. W., Youris, Manitoba, Canada, writes: "Is it wrong to use the term 'Sunday scholars'? I was correcting a proof to-day in which it occurred, and the word 'Sunday' was marked to be changed to 'S. S.' It seems

awkward to talk of Sunday-school scholars." *Answer.*— It is to be supposed that the one who ordered the change preferred the fuller expression, and if it was done by an editor or by a person in authority, of course no objection should be made. "Sunday scholar," however, is not wrong, though it would not be easy to find authority for it, as it is not a common term. It is a good and convenient form for avoidance of the tautophonic and cacophonic quality of the full expression.

Questions.— R. S. B., Boston, Massachusetts, writes: "I wish to ask your opinion on a point that apparently has some authority on both sides. In an inquiry that is virtually an imperative should the period or interrogation-point be used? For example, 'Will you please send these goods at once' (. or ?)." *Answer.*— Such sentences are almost always written with the period, thus giving this form the apparent authority of custom; but this seems to be the only authority on that side. All authorities on punctuation say that a question must end with an interrogation-point. Now, many sentences like the one instanced are so worded as a matter of politeness as to remove the imperative phase from the expression, even if not from the intent. The wording used makes them questions, and the point appropriate to the construction is the right one to use. May the suggestion also be made that "authority on each side" is what should be said instead of "on both sides"?

A Disputed Possessive.— J. W. McL., Newark, New Jersey, opens the way to a long and unprofitable discussion, as follows: "Can you put us straight on the following use of the possessive? 'It will result in the application's being held in abeyance.' Are the apostrophe and *s* correctly used in the case cited above, or should they be used before the participle only when ambiguity would result without their use?" *Answer.*— Any one who will read the observations on pages 504 to 509 of Goold Brown's "Grammar of English Grammars" will easily perceive a reason for absention from dogmatic decision in this case, and that full discussion of it is hardly feasible here. The sentence as quoted is defensible according to the decision of many grammarians, and indefensible according to many others. It is very fortunate that we are not obliged to frame our sentences in consonance with the ruling of grammarians, at least in such matters. The personal preference of the one who is asked to answer this question favors the use of some other construction of the sentence, but he finds nothing very objectionable in the form used.

Anglomania.— The April *Bookman* has a letter as follows: "'Fools rush in where angels fear to tread,' likewise ignorant readers crave information that more fortunate ones do not need. Therefore, I am asking, solely for enlightenment, if it is no longer correct to spell such words as 'analyze' and 'realize' with a '*z*'? In the current issues of *The Bookman* I observe that the letter '*s*' is used entirely in those words and their derivatives. Now please do not open, for my benefit, the vials of your sarcasm, however good-natured it may be, for I am entirely sincere in my display of ignorance." Its answer is: "The answer is that, in general, we prefer the mode of spelling which prevails in England. Sometimes the compositors run a little ahead of us and insert an '*s*' where even the English use a '*z*'; but we don't mind that. It is an error on the right side, and offsets the excesses of Fonetik Refawrmers." Professor Peck, who wrote the answer, is not alone in this matter among American writers and publishers. Anglomaniac spelling is very common now. A remarkable antithesis is found in the style-book of the University Press, Oxford, England. That style-book prescribes the contrary orthography — realize, brutalize, centralize, etc.— even to the inclusion of criticize, which is almost always spelled criticise, even in America. These spellings are the ones adopted by Dr. J. A. H. Murray for the New English Dictionary, and are very often used now in British print. So this particular Anglomania seems to be in process of becoming more distinctively an Americanism.

Our Bad College Spelling.— Much is said in the papers about college English. The people within and without college walls declare that students write badly. But there is a thing more fundamental than their poor English style; it is the matter of their spelling. Many college men, as proved by their essays, can not spell. They frequently make the mistake of transforming writing into writting, and of dining into dinning — an echo probably of the noise of a college dining-room. But poor spelling is not confined to college students. College professors are not free from the blame. A letter lies before the writer in which the distinguished head of a most important department in an American college declared that a certain candidate, whom he has recommended, is competant. A New England college professor has recently said that in making applications for a place in English several candidates wrote of the salery. Of course, also, a man may lack culture and spell correctly. Spelling is more or less a matter of an arbitrary bit of knowledge. But whatever may be the psychological relations of the art, the *schools* should teach boys and girls to spell. By incorrect spelling the higher ranges of learning are rendered less impressive.— *Leslie's Weekly.*

If the professors and scientists would confine their bad spelling to the few kinds of errors shown above, the case would not be half as bad as it is. Some of them write technical and scientific words with abominable errors in spelling, and cause a great deal of trouble thereby.

The Split Infinitive Justified.— In his article on "'To' and the Infinitive," in *Harper's Magazine* for April, Professor Lounsbury sums up his argument decidedly in favor of this much discussed "corruption": "If men come seriously to believe that ambiguity can be lessened or emphasis increased by changing the order of words in any given phrase," he says, "we may be sure that in time the habit of so doing will be adopted whenever it is deemed desirable. It is clear that most of those who now refrain from the practice under discussion no longer do so instinctively, as was once the case, but rather under compulsion. They refrain, not because they feel that it is unnatural or unidiomatic, but because they have been told that it is improper. Artificial bulwarks of this sort will never hold back long a general movement of speech. If the present attitude of men towards this particular usage continues — and of this there seems every likelihood — they can be relied upon to brush aside the objections of purists as summarily and as effectively as they have done in the case of the passive form *is being*. If they proceed so to do, no one need feel the slightest anxiety as to the injurious consequences which will befall the English tongue. It is not by agencies of this nature that the real corruption of speech is brought about. Were such the case, our language would have been already ruined any number of times and at any number of periods."

It is worth while to note, though, that Professor Lounsbury, in his article, did not once use a split infinitive. Did he refrain because he had been told that it was improper? It is still a fact that "men come seriously to believe" is better English than "come to seriously believe."

A DELICATE SUBJECT.

Madge.— Miss Autumn's name was printed in the paper, but her age wasn't mentioned.

Marjorie.— Of course not. That girl's age is unfit for publication.— *Life.*

A WELCOME VISITOR.

I am the only printer in the camp, forty miles from the railroad, and a copy of The Inland Printer will seem like a visit from one of the gang.— *N. Warrington, Miner office, Pierce City, Idaho.*

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

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FACSIMILE SIMPLEX KEYBOARDS.— Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype Machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

CORRECT KEYBOARD FINGERING.— By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBB'S MANUAL.— By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, $1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

THE MECHANISM OF THE LINOTYPE.— By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a revision of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated. Cloth, 128 pages, $1.50, postpaid.

DO NOT FORGET

That line delivery carriage is returned by cam action.

That the cam roller has an eccentric pin which adjusts the return stroke on the old machines.

That a split hub performs this office on the new style.

That moving the roller nearer to the cam surface will return carriage further.

That vise must not be opened when mold is forward on its locking pins.

That mold disk is disconnected by lever in pump bracket.

That the mold guard attached to face plate is to prevent springing of back jaw of first elevator when slug is being withdrawn from matrices.

That the guard should be kept in place while machine is in use.

To remove the guard before disconnecting mold disk and pulling it forward.

That mold slide and disk can be removed bodily after disconnection by lowering vise to second position.

That vise must not be lowered to second position except when first elevator is at its full down stroke.

That mold wiper should be set so as to rest against mold when in normal position.

That if a paste of graphite and oil is rubbed into felt of mold wiper, it will polish mold and prevent adhesion of metal.

That this paste must be applied sparingly to prevent transference to matrices.

"NUMBER 4," called the Operator. "What's the trouble?" asked the Machinist, waking from his dreamless sleep. "The little red wheel won't go around," replied the new operator, pointing to the assembler star-wheel. And the machinist fainted.

AN Eastern concern proposes to rebuild the broken walls of Linotype matrices by electro-deposition of copper. Damaged ears of matrices are also renewed.

THE Unitype Company has just shipped a Simplex machine to Juneau, Alaska, for the *Evening Dispatch*. An operator has gone with it to install the machine and operate it.

ONE hundred and thirty-seven Linotypes were installed in printing-offices during the month of March. The largest shipments were to the new Hearst paper, the Boston *American*, which received twenty, while the Baltimore *Sun* added seventeen to its plant to replace those destroyed by fire.

JOSEPH F. RYAN, late with the Harris Press Company, has associated himself with the Lanston Monotype Company, with headquarters at Chicago, and will travel through the territory west of the Mississippi in the interest of the Monotype. Mr. Ryan has a large acquaintance in the trade, having been salesman for the Mergenthaler Linotype Company for several years.

A FLUX for cleaning metal is offered users of the Linotype in England. It is put up in the form of tablets which are circular in shape, fit under the plunger head and weigh about an ounce, and the method of employing them is to put one under the plunger head in the well of the pot when the metal is unsatisfactory. Twenty blank lines are recommended to be cast immediately after, when all the impurities contained in the metal itself and all foreign matter and incrustations will be swept out of the pot into the blanks cast. Thereafter good, solid slugs will be the result.

HOLLOW SLUGS.— F. K., New York city, writes: "I would like to ask the cause of hollow slugs. Inclosed you will find a sample. This seems to occur regularly. The only remedy I find is to change the plunger from one machine to another." *Answer*.— The featherweight slugs sent were undoubtedly caused by an ill-fitting plunger in the pot-well. A loose plunger will allow the metal to escape around its sides when it descends to make the cast. Hollow slugs are also caused by the plunger being dirty or the hole near the bottom of the well which admits the metal beneath the plunger being stopped up. There should be sufficient ventage of the mouthpiece to allow the air in the mold cell to escape when metal enters, and throat of pot should be kept free from dross.

THE "STRINGER" COMPOSING MACHINE.—A new typesetting machine has been placed on exhibition in London. It is the invention of H. J. S. Gilbert-Stringer, an Australian journalist, but for several years located in London and associated with Frederick Wicks, another newspaper man, and inventor of the Wicks Rotary typecaster and Wicks composing machine. The "Stringer" machine assembles independent matrices, and is in reality an adaptation of either the Linotype or Monotype to its purpose. The line of matrices is assembled and thereafter presented successively to the mold, where a single letter is cast from each matrix. Justification is accomplished by introducing em quads between the words, the line being transported to a milling cutter, which reduces each quad to the size necessary to justify the line, a calculating device controlling this feature. The machine is a small affair and by reason of the fact that it produces single types, which can be manipulated, instead of inflexible slugs, is creating great interest among English printers.

IMAGINARY TROUBLES.— A. C. L., Lorain, Ohio, has figured that he is in trouble, and writes: "Will you kindly give me the desired information in regard to the shearing off of the side of lower back ears of matrices being caused by the front lower distributor screw at the time when matrix leaves distributor-box lift. It is on a new machine, and, therefore, I

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MISS MARTHA DAYTON

FRATERNAL HALL, APRIL 4, 1904

GIVEN BEFORE THE
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OLIVER THEATER
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Admit One

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Nineteen
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Example of Title-page Composition. Inland Printer Technical School.

do not think distributor box can be set wrong, and everything else seems to be in best condition. It does not affect the thin matrices as much as the heavier ones. Enclosed you will find a sample matrix." *Answer.*— The matrix sent was one of the new style, the lower inside ear having been milled away on left-hand side of thick matrices, the object being to preserve dies from the blow otherwise received from incoming matrices while line is being assembled. Formerly the same ear was cut away on the bottom with the same object in view. The full-eared matrices, by striking against the thin walls of the dies while assembling lines caused the walls to be battered in and "hair-lines" was the result, this being partially overcome by the new method of making.

Assembler and Line-delivery Carriage.— Another operator has trouble with the assembling and delivering devices and writes: "Just a query or two: (1) When the matrices reach the assembler, instead of standing erect they lean toward the star wheel, and those that follow either pile up on top or slide outside the one that dropped, thus making a transposition. What remedy would you suggest? Have put in new star cylinder strike the slugs lengthwise, the slugs get off their feet, one-half the form of matter pitched one way and the other half in the opposite direction. I would like to know where the trouble is, and if there is any remedy for this. I do not think it is the fault of the slugs, but can not convince the stone hands or pressmen that it is not. They, of course, condemn 'the machines.' When they print forms with rollers and cylinder striking endwise, they have no trouble, the slugs standing on their feet and showing a clear impression on back of sheet, but with the form the other way, it shows the slugs 'off their feet' with a few impressions." *Answer.*— If slugs are perfectly true, they should not work "off their feet," no matter which way they lay on the press. Quite likely there is a variation of perhaps only a thousandth of an inch or so, but enough to cause them to give trouble when run parallel with the cylinder on the press. It is usually the left-hand knife which is not set close enough to the slug to trim off any overhang of the face.

Squirts, Etc.— H. A. W., St. Joseph, Michigan, has a variety of troubles, and writes: "(1) I am having some



W. R. LUCAS,
Monterey, Mexico.



C. A. BERG,
Clinton, Iowa.



A. W. WILLIAMS,
Missoula, Montana.



C. P. SMITH,
Toronto, Canada.



H. A. SPRAGUE,
Minneapolis, Minn.

GRADUATES MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL, HOLDING SITUATIONS ON LINOTYPES IN CITIES NAMED.

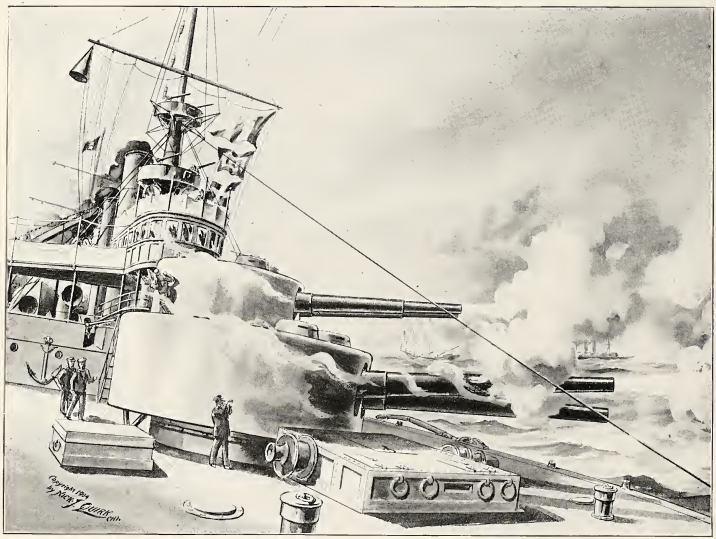
wheel without effect. (2) When the line-delivery carriage returns after delivering a line to the elevator, it does not go back far enough for the second catch to hold it, but slides back into the safety catch. Have put new packing in pump and tried other remedies." *Answer.*— (1) Examine the hooks on the assembler box entrance and see that they are not rounded off. Then adjust the assembler slide brake so that it holds firmly as the incoming matrices crowd it to the left. The corners of the brake must be sharp and the slide free from oil, while the adjusting screw should not touch the releasing lever, but stand clear of it normally. (2) When the line-delivery carriage or any other part of the machine does not perform its functions properly, do not experiment, but sit down and study. If it does not come back and there is no obstruction in its path, follow up the connecting levers to the cam that actuates it. If in the old-style machine, the spring plate which connects the carriage to the lever behind the face-plate may be bent and not hold the parts together tightly. Then the cam which moves the carriage should be examined to see if it has slipped on the cam shaft — it sometimes does, but can be easily pulled back as far as it will come and the set-screw tightened again. If this is not the case, set the eccentric-pin in the roller which rests on the cam so the carriage will be brought further back on its return, or if the latest model machine, loosen the split hub and adjust the lever bodily, moving it a trifle closer to the cam to bring carriage farther back.

Slugs Give Trouble in Pressroom.— D. J. S., Connecticut, writes: "I have measured the slugs from my machine and they are perfectly true on all four corners, top and bottom, but when they lock a form on the press so that the rollers and trouble with mouthpiece on my machine. Every time a line is cast there is a squirt of metal from behind the mouthpiece at right-hand end. It was put in last summer and worked all right until about ten days ago, when it commenced to squirt. The only way I can work the machine is to put a tin shield back of mold wheel to catch the drip and prevent it from squirting back of ejector slide and rim of wheel. (2) Am troubled some by last letters on line not falling down to proper place when assembler elevator is raised to deliver line. Last letter will stick up and catch when it leaves assembler, and has to be pushed down by hand or else will go through and make a black letter. Matrices are clean and otherwise work all O. K. Took matrix buffer out, which helped it some. (3) Quite often, in casting a black-face line, the tail of descending letters will be cut off, and sometimes the lower part of some of the other letters will be jammed." *Answer.*— (1) If the leakage of metal comes from behind the mouthpiece, it must be that in replacing the mouthpiece there has been failure to make a tight joint with the lips of the crucible. The parts should be thoroughly cleaned before mouthpiece is replaced and the edges coated with Dixon's Pipe Joint Compound or red lead or graphite mixed with glycerin. If the squirt is between mouthpiece and mold, the former must be trued up to fit the latter. (2) If matrices do not enter assembler, it is because assembler star is worn out and needs replacing. (3) Tails of letters will be damaged if first elevator rises more than a thirty-second of an inch when making alignment of matrices.

Practical Suggestions.— The following suggestions are submitted by an Eastern operator-machinist: "I have found that the very best thing to clean spacebands, mold and pot mouthpiece with is the mold polish sold by the Mergenthaler

Company. The dry graphite I use to polish matrices with, according to your directions. I wonder if all the boys know that the best way to light the gas under the metal pot is to hold the lighted match over the chimney of the pot? One of the machinists from the factory showed me a good idea: When you disconnect the reeds without previously locking the verges, you can instantly replace them (the verges) by inserting the lower locking rod (the one that looks like a bayonet, which Mergenthaler put in to enable the operator to kill himself with in case he couldn't make the thing go) underneath, and giving it a half-turn. There was an article in a printers' magazine a short time ago, advising that Linotypes should be completely taken apart (a bit at a time) and cleaned at least once a year. What do you think of the plan? I, for one, wouldn't have the nerve to tackle a job like that while the machine was turning out a regular supply of work." *Answer.* — The scheme spoken of for restoring verges is carried into practical effect in the Model 3 Linotype (pica machine), in which a rod is mounted eccentrically and used in a similar manner to lock the verges instead of running a wire lock above the rear pawl. There is no more occasion to take a Linotype all apart at regular intervals to clean it than any other machine, and to do so is evidence of incompetency. Some parts should be cleaned daily, others monthly, some semi-annually, and some "semi-occasionally." Experience justifies the statement that the fewer adjustments the average Linotypist "monkeys" with the less cause he has for regret. When parts become dirty, clean them. Do not get a morbid longing to dissect the machine and polish its vitals. It will probably need something more than cleaning before the job is completed.

A "Human" Machine.— Out in Oregon they do strange things and have curious experiences, as the following narration by a correspondent will verify: "We appear to have a few Linotype maladies here which have not been heretofore chronicled in your columns since I broke into the business. Our Lino. is new, ditto one of our men — at least so far as machine work is concerned. His troubles, in chronological order, were something after this fashion: First day — He 'started up,' cast one slug and got 'a beauty,' so he said. Then the impudent thing not only went out of business and refused to cast another line, but actually began to 'stick out its tongue' at him. Being a patient, good-tempered man, however, he curbed his rising ire and tried it again. Same result — the pesky thing 'stuck its tongue out' in his very face, and apparently grinned with glee at his discomfiture. This was worse than the limit, even of good nature, and explanations had to be sought. Second day — Same gentleman 'started up.' Everything went lovely for a bit, when lo! and behold, all at once the i's began to run to the n(o)se and all he could do to wipe out the difficulty was of no avail — the i's persisted in running into his n(o)se. An explanovitch had to be consulted. Third day — On beginning operations this day, not content with sticking out its tongue at him, the measly thing actually had the impudence to spit in his face! Did anybody in all the history of printerdom ever have such a trying experience before? I have often heard the remark that the Linotype was 'almost human,' but never knew of a case, except in this latest model of ours, when it was actually claimed that it expectorated, stuck out its tongue and ran at the n(o)se. If there is anything of the like on record, please inform me, also the remedy."



FORWARD SUPERPOSED TURRETS OF THE KENTUCKY IN ACTION.

Answer.— The Linotype is "human" in many respects and must be treated accordingly. If it spits, the mouth is not true and needs a dressing. If the mouth leaks, the lips of the crucible must be closed. Wipe the mouth frequently and keep the throat clear of dross. Open the jaws wide when sending in pi and do not neglect to feed the pigs to the pot. The matrices, being of the female gender, need close watching to prevent them going where they should not. Their teeth must be in good order and their ears kept clean, while their faces should be scrutinized frequently for traces of "hair-lines," or "whiskers."

HIGH SLUGS.— An operator-machinist in an Illinois town writes: "What causes slugs, when set to twenty ems or wider, to be .003 of an inch higher on right end than on left. When I make test as to lock-up it seems that the mold binds one end of paper tightly, while the other end is loose. Have been getting first-rate slugs so far as looks of top and bottom is concerned, but when a forty-em job compounded of twenty-em slugs end to end is put on press, it requires a thickness of print paper to overcome white streak down the middle." *Answer.*— High slugs are ordinarily caused by accumulation of metal on back or face of mold. Metal will sometimes adhere to the right-hand locking pin in vise, or on mold-disk bushings, and so prevent disk locking tightly against matrices and making slug just so much higher. It may be that one of the vise locks is loose, and so allows vise to spring away from mold when disk comes forward. These locks have a collar threaded on their rear ends which can be tightened.

POINTERS BY A GRADUATE.— Not the least gratifying of the results obtained by the managers of the Inland Printer Technical School are the letters written by its graduates who have been started on a career through its agency. One of those who has a bright future has written the following: "I am up here for a couple of weeks on a morning paper. I have averaged $100 monthly since graduating from the school, mostly subbing in San Francisco. The 'boys' all know me as one of your graduates and many of them have worked alongside of me. Several admit that I have got it down fine because my type comes up easily and naturally. I relax my muscles when I operate, letting the chair hold me, and with my mind clear, just keep my eyes on the copy and 'print' along, holding my eyes a word or two ahead of my fingers. Proofs are mostly O. K. and an out is unknown when machine is working right and copy is legible and easily followed. Hanging the elevator is a matter of discipline, combined with presence of mind, but it is unwise to pound away under a severe strain and hang it; easily or not at all. Dirty proofs are born of nervous hammering and anxious pounding — everything else being all right. The natural student of the Linotype who applies himself conscientiously and honestly at the school, obeying instructions implicitly without straining every nerve, will soon be heard from. I have a reserve force of speed that is a source of pleasure to me and later may prove profitable. The Linotypist who 'sweats' over his work is using up daily all his reserve and is a candidate for a warmer climate. Artificial speed is not lasting, but genuine, natural speed will increase itself daily, and is dependent on familiarity with the keyboard and practice. The 'blank' keyboards at the Technical School are invaluable. Mr. Le Roy, a printer of this city, is an expert typewriter. His work is marvelously rapid and accurate. All the keys on his typewriter are blank — made to order. The boxes of the printers' case are not labeled, neither are the keys and sounders of musical instruments. The operator who leans on the stamp upon the keys for their location would be all at sea on a Linotype keyboard the keys of which were not stamped. The secret of speed and accuracy lies at this point; and a thorough, intimate, familiar knowledge of the location of the keys so they may be automatically manipulated is essential to the Linotypist. It would be very wise to have one machine at your school with keyboard blank. Your pupils would be so rapid at the end of their term that you would soon have many more scholars than you could handle. In this way the memory is trained to hold up its end and the operator needs only to pay attention consciously to his copy. His training at your school has given him the faculty of coöperating naturally with the machine, so that he knows at all times just what to do."

INSTRUCTIONS FOR PRINTER-MACHINISTS.— The increasing use of machinery in the composing-room makes necessary the acquisition by the printer of a mechanical knowledge unnecessary some few years ago. With the introduction of typesetting machines came the practical machinist, with his kit of drills, files, gauges and other tools, the use of which was a profound mystery to the printer. With his ready wit, however, the printer man was not slow to adapt himself to his new situation, and many soon acquired a smattering of the proper handling of the machinist's tools. That additional instructions would be appreciated is evidenced by numerous letters received at this office, of which the following is a sample. Agreeably to the demand for simple rules for the guidance of printers in the handling of problems of this kind, there will be published in this department, from time to time in the future, hints and suggestions of this nature. The assistance of practical machinists and others is invited. "Having looked in vain through all the machinists' books in the public library for a description of the mode of soldering brass, I write to ask you if you will kindly explain how it is done in the Machine Department of THE INLAND PRINTER. I am entirely ignorant on the subject — do not know the first thing about it — and would be very grateful for a simple and complete explanation, if it would not encroach too much on the rights of others, including your own time. I think that many Linotype men need a great deal of instruction on the machinist's end of their work, and, as it is almost impossible for some of them to get it at the bench, THE INLAND PRINTER is a veritable boon to those who do not know it all." *Answer.*— Soldering, whether of brass or other metal, is accomplished by the following method: The parts to be united are thoroughly scraped, filed or otherwise cleaned, to remove scale or foreign substances. Muriatic acid, diluted by dissolving in it as much zinc as it will absorb, is then swabbed over the parts and the solder applied with a heated copper, called an "iron," to each of the pieces before joining, in order to "tin" them. If the parts are small, they can then be placed together and a hot "iron" placed upon them, when they will unite by the cohesion of the "tinned" surfaces. This is called "sweating" the parts. If the parts to be united be large, additional solder must be applied, both before and after the parts are joined. Care must be taken to thoroughly heat the joint in either case, so as to cause the solder to adhere firmly all over the surface. The "iron" itself requires attention. Its surface must also be "tinned" with solder. If overheated, this will be burned off. The heat is tested by holding the "iron" near the cheek. A mild heat only is required; it should not become red-hot. To retin the soldering iron, some workmen use a common clay brick to polish the copper and then heat it and rub it in powdered rosin scattered over the brick, at the same time holding the solder against the hot "iron" so as to tin all sides of it. Others use the "cut" muriatic acid and rub the "iron" into the stick of solder, after thoroughly cleaning or filing the surface.

PUMP AND METAL TROUBLE.— One feature which appeals to graduates of the Inland Printer Technical School is the fact that, by keeping in touch with their instructors at all times, they have the advantage of expert advice in overcoming troubles they may meet in erecting and caring for plants of Linotypes. Graduates are coached and instructed in their daily work, and letters to the school asking for information in order to overcome difficulties are promptly answered. For the information of others this correspondence is later published in THE INLAND PRINTER. A query recently received is

as follows: "I have another problem, which I beg of you to solve. This time it is the pump. It seems to get twisted and its free action and sometimes its full stroke is therefore prevented. At times it does not throw out sufficient metal to cast a whole line. Again, as the machine is a new one, the pin which connects the pump to pump lever will slip out and a cast is prevented in that way. The pump, at its connection to the pump lever, seems to be rubbing, and a queer noise keeps me uneasy all day. Another trouble: In order to secure good slugs, I must at least once a day clean out the vents. Our metal is melted and cleaned with flux, the same as we used at the school, and I am sure it is done right. What can this be? Is it from bad metal? Your last information regarding spacebands twisting in line-transfer channel was followed, which is O. K. now and for which I am very thankful." *Answer.*— The trouble with the plunger is that dirt and oxid have gathered in the pivot connection between the plunger in the metal pot and the rod, and when the pot swings forward the rod remains rigid and pulls itself out of connection with the lever, the spring wire being placed there for such emergencies. With this yielding connection, whenever the plunger or pivot becomes dirty and the rod remains rigid, when the pot moves forward, the spring yields and disconnects the plunger rod. Otherwise, the plunger might bind in the well and, as the pot rises, cause the pot-lever roller to leave the cam, and, as happens in many instances, allow it to fall to the cam again before the pot is tightly locked against the mold, causing a small amount of metal to be ejected, which prevents a lock-up and a much larger "squirt" follows. The plunger should be removed and cleaned daily and a drop of oil put on the pivotal connection, to lubricate it. Attention to this will probably remove the second cause of trouble — bad casts. In fluxing the metal, however, too much flux should not be used and care should be taken to see that the temperature is above the normal — between 550 and 600 degrees. It should only be used in the smelting furnace and not in the machine metal pots.

Experience Versus Instruction.— That a printer without previous experience in Linotype work can in six weeks be instructed in the mechanism of that machine and made more competent to take charge of it than many of long experience with nothing but hard knocks to guide them, is daily proven by graduates of the Inland Printer Technical School. A recent graduate took a position in an office employing one of the other kind of operator-machinists, and writes of his experience: "The first thing I discovered when I saw this machine was that the pump-stop was off entirely. Told the 'machinist-op.' I thought that was very bad business, and he promised to put it back on, but has not done so as yet. I fancy it was out of adjustment and was giving trouble, and that was the reason he took it off. This, by the way, seems to be his mode of procedure throughout, as every few days I find something that belongs to the machine lying promiscuously around the house. Yesterday one of the printers picked up something off the floor and said, 'What is it?' 'Oh, that belongs in the first elevator,' I replied. The guard-block just above the mold disk is off, as also is the guide-block on head of first elevator. I think there must be a lot of 'lost oil holes' here, for I can not back the machine by pulling on cam No. 1, and whenever that operation is necessary I have to go to the clutch. The surfaces of the cams are dry as bones, also the slides on first elevator; it takes a Samson to pull out the mold disk — in fact, the only thing I have found with oil on it is the distributor clutch. The vent in air chamber is closed entirely, and a stick of cord-wood is placed between the cap and frame of machine, presumably to keep it from being blown off. Of course, you will readily understand that the line delivery goes to left with a movement resembling a snail's gallop. Yesterday the line-delivery carriage failed to return to lock. The operator knew what was wrong, but just to try me out, asked me what was the matter, and I told him I thought the split hub had slipped. Very well — but when he went to adjust it, he began screwing on the transfer carriage hub. Then I got back at him and told him he was playing with the wrong one. My instructions are not to make any adjustments, and I certainly will not unless I get tied up so I have to. One day, in changing from brevier thirteen ems to pica, my friend seemed to know that the font distinguisher had to be moved, so he proceeded — turning first one way and then the other, and finally had to take the box down to get it set right. He cast a slug, and wondered why the face overhung. He hadn't changed the liners. Well, I might continue my story for some time, but have said enough to give an idea of the experiences I have had up to date. The machine here is one of the new style, two-letter, has the new pump spring and has an arrangement which raises the justification bar when closing the vise, which has to be done by hand on most machines. Machine has been used eighteen months, but you would think it had been eighteen years by looking at it." A letter from another graduate is in a similar vein: "They have three machines in this office, and they run fairly well now, but when I started they were something fierce. They had a new machinist every month, and each left them a little worse than he found them. The machinist who was there when I started was a 'peach.' He would not let me open the vise to clean off the back of the mold disk, yet he did not know how to oil the machine. The first night I called on him to fix the line-delivery carriage, which did not come back properly to lock — only coming to the first notch. He adjusted that by bending the pin on assembler elevator so that it would strike the pawl. He looked at that pin for a long time trying to find the screw, and after a while started to loosen the retaining plate screw. I showed him the proper screw and he said he knew that well enough. He then began to get nasty and make sarcastic remarks about schools in general. He said he'd been at the machine for eleven years; if I do not know more than he does in half that time, I think I'll give it up. Two weeks and he quit. The foreman told me to look after them till another machinist arrived, for my speed was not good enough for a day job, the which I did, making the changes, etc."

New Simplex Record.— A new world's record has been established for composition on the Simplex Typesetting Machine, by Messrs. M. C. McCabe, operator, and Lee Bridges, justifier, in the office of the Paducah *Sun*, of Paducah, Kentucky, they having set during the week ending Saturday, April 2, the large amount of 315,700 ems of matter, making a daily average of 52,617 ems. The greatest amount in one day set was 60,200 in 6¾ hours, and the greatest amount by the hour 9,800 ems. The type used was 8-point, and the average day's work eight hours.

RECENT PATENTS ON TYPESETTING MACHINERY.

Low Metal Alarm.— G. L. Venable, New Brunswick, New Jersey. No. 754,030.

Linotype Spaceband.— W. R. Speechley, Broadheath, England, assignor to Mergenthaler Linotype Company, New York city. No. 754,619.

Slug-cutting Attachment for Linotypes.— E. B. Clark, Pittsburg, Pennsylvania, assignor to Imperial Machine Company and S. B. Whinery, Pittsburg, Pennsylvania. No. 754,970.

CERTAINLY IS WORTH IT.

I am a great admirer of your most helpful and artistic journal, and never fail to buy a copy from your gentlemanly little agent every month. I consider The Inland the best and most helpful printers' journal published, and would gladly pay twice the price asked for it if necessary, for it is certainly worth it.— *Clarence Ward, Superintendent Recorder Publishing Company, Chicago.*

JOB COMPOSITION

BY JOHN M. LARKING.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.— A collection of designs for job composition from the *British Printer*. 60 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT. Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

TITLE PAGES.— By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints — Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, $2.

TWENTIETH CENTURY COVER-DESIGNS.— Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. $5, prepaid.

PLAIN PRINTING TYPES.— By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

THE PRINCIPLES OF DESIGN.— By Ernest Allan Batchelder, instructor Throop Polytechnic Institute, Pasadena, California. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, $3.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. $1.

THERE is no reason why the different parts of a title-page should be so widely separated as shown in Fig. 1. There is no objection to placing the main lines somewhat above the center, and a line or two near the bottom for the sake of balance, but the top and bottom lines should not crowd the margins so that the integrity of the page is impaired. The value of the panel rule border is lessened by placing the lines so close to it, losing the effect of contrast that a broad space of white will give when placed between border and type. The fittingness of certain type-faces for certain forms is recognized and appreciated now more than formerly, and to use the type with discrimination and understanding of the needs of the job, if the material at hand will permit, is a very necessary qualification of the competent job compositor. The association of text-faces with church printing goes back to the time when the church service books were copied in styles of lettering that were the progenitors of our modern text type-faces. In resetting this page (Fig. 2), the type has been clustered and set in a text-face, except the Greek letters, which more properly could be set in roman capitals. The panel ornamentation has been used to define the shape of the type page and make it agree in shape with the rule border. At the same time it is not absolutely necessary, and the type would look just as well unadorned, because it possesses decorative features that the more precise roman faces do not have.

THE one fault to be avoided above all others on a title-page is heavy, indiscriminate display. In no class of display is a finer appreciation of proper arrangement necessary. It must be seen to that the title be given prominence and that nothing else be placed in type nearly so large, or else all the distinction of contrast is lost. If two statements clamor for distinction, one must yield, or the value of display is lost for both. If, on a title or cover page a line that indicates a general head is shown, and also the special subject of the book, the general head should be made subordinate to the special head, which is, in fact, the real title. Hence in Fig. 3 the display is awkward on account of the conflicting general title of the series and the special subject of the pamphlet in hand.

A DESIGN that is not in accord with the best styles of commercial printing is shown in Fig. 5. It suggests by its appearance a label of some kind rather than a letter-head. The border is one entirely suitable for advertisements or labels, but not at all appropriate for the finer grades of work. Particularly in one color, as shown, does the border conflict with the type. Although borders can not be absolutely condemned by good taste when used as adjuncts to stationery forms, yet they should be used with much discretion. Only the simpler designs should be used, and lighter in tone than the type for printing in one color. Greater freedom in selection can be allowed when printing is in two colors, but the heavy fanciful borders designed for ad. work should be avoided. The words

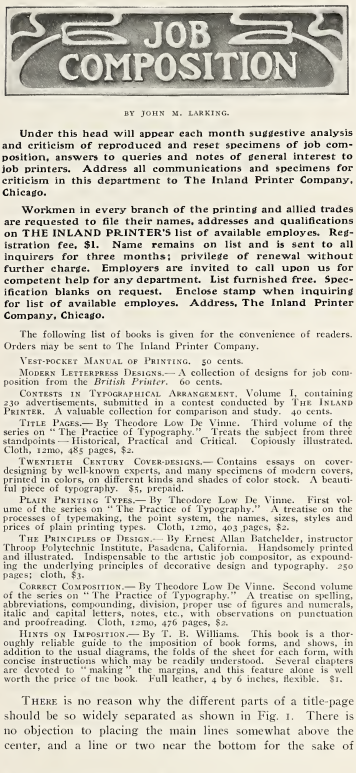


FIG. 1.

FIG. 2.

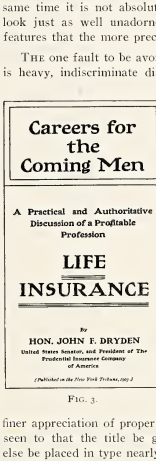


FIG. 3.

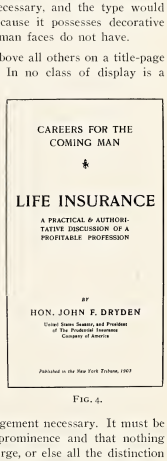


FIG. 4.

in the small panel are rather overpowered by the rules and ornaments, above and below. The stricture in regard to rules applies with equal force to ornaments. Their use is expedient sometimes, but they should be unobtrusive, preferably lighter in appearance, so they do not conflict with the type. In the



Fig. 5.

resetting (Fig. 6) the ornament used to fill in space in the small panel does not interfere with the type. The rule-panel is used because it is the most desirable in one-color printing, and because it emphasizes the improvement in appearance its use gives over the type border shown in Fig. 5. Another



Fig. 6.

error in the latter is the use of a final letter in the middle of the word "Reporter." The type-faces used in the resetting are more suitable for this class of work, although, of course, not possessed by every office, and type selection can not be criticized because conditions, of course, are unknown.

In Fig. 7 is shown a title-page that errs in two particulars. One is a matter of display, the other of panel arrangement.

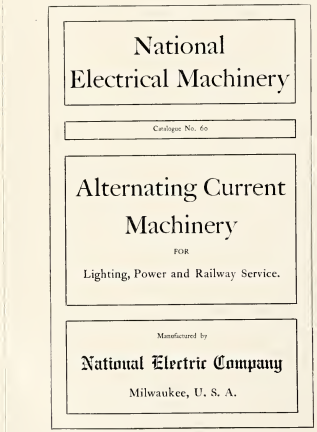


Fig. 7.

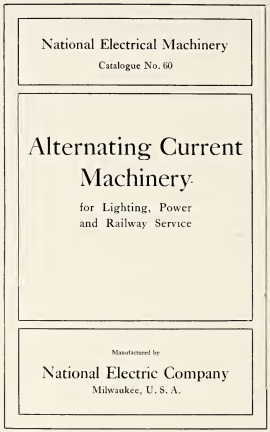


Fig. 8.

The first fault is conflicting display. Rules of procedure allow only one person to speak at a time, and very justly, and this rule might be applied as an axiom of type display, that two lines can not be displayed on the same page without destroying the effectiveness of each. Another fault, referred to elsewhere, is the spreading of the lines in an apparent effort to cover all the space. In regard to the panel arrangement, the division into four sections is unnecessary, and produces in one place a confusion of cross rules that interferes with effective appearance by destroying the coherency of the design. When a panel form is divided into two or more sections, as shown, it is best to make the divisions between the sections less than the space between the inside panels and the outside rules. In any event, the space should never be more, which would destroy the oneness of the design. In Fig. 7 the second small panel from the top confers a chopped-up appearance on the page by being no larger inside than the space separating it from the panels on either side, thus confusing the eye. Cutting the space between the panels in half and adding it to the small panel would improve the design very much. As reset (Fig. 8), the error in display has been corrected by reducing the top lines many sizes, thus permitting the real title to be displayed. By clustering the three type divisions, giving plenty of space between, we help the panel arrangement in that case. In Fig. 7 this desired effect of the panel arrangement was nullified by the spreading of the type matter, which prevented in a degree the distinction that the panel scheme would have given. By reducing the space between the panel divisions (Fig. 8) the integrity of the design is preserved. The job compositor should always regard white space as a valuable means of enhancing the appearance of the type display, and should also remember that to display does not mean to cover up a certain space with large and small type lines, indiscriminately arranged, but to cluster the different parts of the matter and

allow the white space between to do its perfect work in giving distinction to his effort.

Type, like speech, is a medium for the expression of thought, and as the meaning of the latter may be rendered obscure by the addition of unnecessary words, the former is sometimes prevented from fulfilling its function in the best possible manner, by the accessories in the way of rules and ornaments that interfere with the mission of the type. Legibility is the first requisite of all printing, and especially when used as the vehicle of advertising must ornament yield precedence to the greater consideration of legible type display. In Fig. 9 is shown a placard that does not entirely meet the



Fig. 9.

requirements of a good advertising sign. Sufficient contrast in display is wanting and the type is obscured by meaningless and unnecessary adornments. The most important line on the card is embarrassed and its power minimized by the panel, rules and ornaments that hamper its best expression. The arrangement places the white space where it is not very effective as a foil to the type, and, with the sizes of type used, the most simple and orderly arrangement should have been



Fig. 10.

followed. The resetting (Fig. 10) has followed the general design of the original, with the important difference that the minor detail has been placed in the small panel and the more important lines where they can be appropriately displayed.

The simplest style in type composition is generally the most attractive, and certainly the most expedient on account of time-saving. In Fig. 11 the compositor went to some trouble in arranging a title in a mixture of sizes and styles that most properly should have been set in one style and size throughout. There is nothing to display, and if there was, it is not effective as shown. The repetition of the catch-lines is awkward, and the word-ornaments following the last line

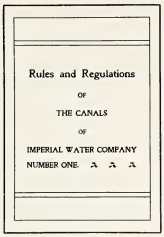


Fig. 11.

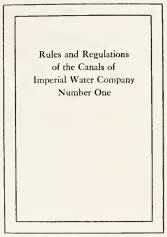


Fig. 12.

are out of place. The arrangement in Fig. 12 eliminates the catch-lines and makes a compact and pleasing title that is helped very much by the surrounding white space. The desire to fill out a given space by spreading the type and filling up with rules and ornaments is wrong. It makes the display weak and ineffective and takes no account of the value of white space in giving distinction to the type. If the matter is insufficient to fill the required space, there is no reason why it should be forced to do so by wide spacing between the lines, and the addition of unnecessary ornament that only detracts from display already weakened by sprawling arrangement. In writing a letter, it is not customary to fill the page by extravagant space between the lines. If a short one, you stop, perhaps in the center of the page, and do not proceed to fill what is left with some examples of your skill in ornamental caligraphy. There is no excuse for filling up the required space with widely spaced and too large type lines and other things, when a much better effect is attained by compact and smaller type surrounded, and its value as display helped, by white space.

As an example of perverted composition, Fig. 13 is interesting. Why the second line was carefully letter-spaced out to the length of the top line when the natural and easier way would agree with good appearance in having it shorter, thus

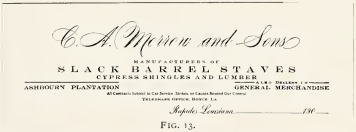


Fig. 13.

avoiding the extra work of letter-spacing, we do not understand. In other ways it but faintly suggests rudimentary knowledge of job composition. It is hard to suggest changes



Fig. 14.

that will improve it, and the resetting (Fig. 14) shows a correct style that avoids the awkwardness and crudity of the copy. A line of text in contrast with small, plain faces of lighter tone will always give feature and distinction to a heading.

In many of the examples shown this month bad spacing of the lines has been one of the faults noted, evidenced chiefly by a desire to spread the matter evenly over the page, without any appreciation of the value of clustering, and of the white space that such clustering will place between the different parts of the type-page. In addition to this error another one is apparent in Fig. 15. The line that should have been rightly

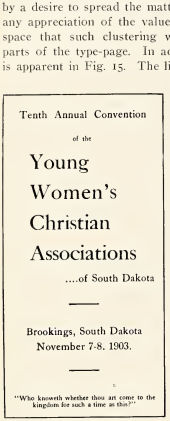


Fig. 15.

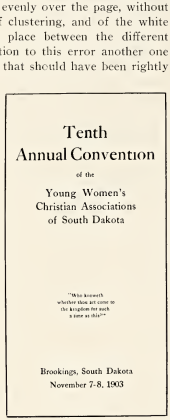


Fig. 16.

displayed is "Tenth Annual Convention," not the lines shown, which are merely qualifying. Fig. 16 shows a better arrangement, in which the proper title is given its right proportion. It also shows the value of clustering, illustrating the benefit of contrast between the type clusters and the white space that separates them.

In using a series throughout on a letter-head which contains more than the usual amount of matter, strict attention should be paid to the arrangement, and the different parts should be so clustered and separated that confusion will not

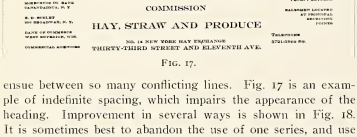


Fig. 17.

ensue between so many conflicting lines. Fig. 17 is an example of indefinite spacing, which impairs the appearance of the heading. Improvement in several ways is shown in Fig. 18. It is sometimes best to abandon the use of one series, and use



Fig. 18.

neater and lighter faces for the portions to be set in small type. A word or line in a contrasting letter will also help. The small panel is a useful device for taking care of extra matter in a manner that prevents it from detracting from the main display. More emphatic contrast in type sizes is

another way of giving a more pleasing effect. All of these methods have been used in resetting Fig. 17 in order to rid it of the haphazard appearance that the faults indicated have produced.

The rule of correct printing, forbidding the mixture of capitals and lower-case on a displayed page, is a good one when applied to cover and title pages and the more formal styles, but in commercial forms an occasional violation of this very proper and consistent rule will sometimes improve the appearance of a job, particularly when capitals are used. They possess a certain stiffness of appearance that can only be relieved by the introduction of a contrasting lower-case or



Fig. 19.

cap.-and-small-cap. line. The capitals of some job-faces are ungainly, and those of an extended line nearly always so. Fig. 19 is an example of consistent composition, but it does not have the freedom and graceful appearance that the use of a



Fig. 20.

lower-case line would give it. The panel is a little bit crowded by the type, which also militates against the best appearance. In resetting this heading (Fig. 20) the stiffness has been relieved by using some lower-case lines, more contrast in type sizes and more space between type and border.

A LINOTYPER'S PLAINT.

I catch a "take" of pretty good stuff
That looks as clear as day;
My fingers nimbly strike the keys,
The work is just like play.
It's punctuated exactly right,
It's legible and plain —
What's this? Gee whizz! A Russian name!
Such stuff gives me a pain.

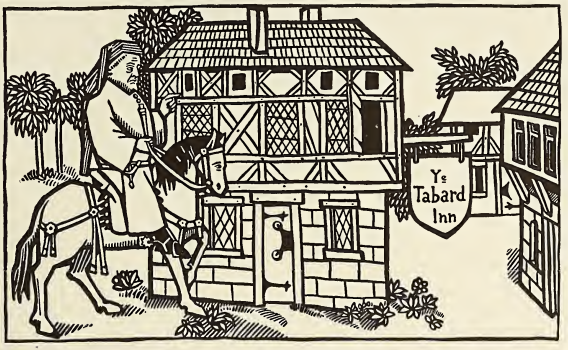
There's General Abellofafeller,
And Admiral Iwonderwhat,
And a place called Nobodycanspeller,
Where a dozen or so were shot.
And a place where the Japs have landed troops
Is called Port Whereisthat —
I've spelled those names till my brain is wrong
And I'm crazy as a bat.

The editors and proofreaders
These languages must speak,
Or, at least, it seems that way to me
For my proofs with errors reek;
And every error that is marked
(My ire such marks arouse)
Is in an Eastern paper name —
Goodby I've gone bughouse!

— *By Earle E. Griggs.*

TRIED TO GET ALONG WITHOUT IT.

Send me The Inland Printer one year, commencing with the December number. I have tried to get along without it but find that one gets clear out of style without knowing it.— *H. V. Foster, Tecumseh, Oklahoma Territory.*



THE PROLOGUE

"When that Aprille with his shoures soote the droghte of March hath perced to the roote," so begins Chaucer his prologue to the Canterbury tales, singing of the merry springtime when all men long to be up and doing: "Befil that in that sefon on a day, in Southwerk at the Tabard as I lay, redy to wenden on my pilgrimage to Caunterbury," he tells us in those incomparable verses how he was at the Tabard Inn, where were many other pilgrims, a Knight, with whom was a young Squire, and a Merchant, a Lawyer and many another, a goodly company and one right fanciful, wherein we have found the suggestion for this new and beautiful type. The sign of the old Tabard Inn with its weather-beaten letters has been our motif.

Of the Squire, Chaucer tells that embroidered was his garment as it were a mead all full of fresh flowers, white and red. So have we embroidered this type with borders, some light and some heavy, a fantasy of form and color. And of the tales they told, we give, with other things, those of the Merchant, the Man at Law, and the Manciple, whom we have likened to the Printer, all newly told in Tabard types.

American Type Founders Co. Maker

This page set in 18, 24 and 36 Point Tabard Type, with 36 Point Tabard Border, Section 2. Cuts priced on application

72 Point Tabard 3 A $6.00 4 a $4.00 $10.00

TABARD SERIES

American Line Types & Borders

36 Point Tabard 4 A $2.40 6 a $1.85 $4.25

UNIQUE LINES For Delightful and Quaint Production

48 Point Tabard 3 A $3.65 5 a $2.60 $6.25

AMERICAN TYPE Founders Comp'y



The Tale of the MERCHANT

Wherein is set forth how persons of sagacious mind who desire to make known the high quality and estab lish the renown of sundry goods and wares, seek to employ for that cause type of marked distinction and excellent appearance, this same being worthily pre sented in Tabard fashion

18 Point Tabard 9 A $1.45 18 a $1.80 $3.25



THE PRINTER'S TALE
beginneth with Praise for these Goodly Letters and Embellishments

And sayeth how the Tabard series maketh altogether such an assemblage of movable types as will give great pleasure in the use of them. And as for the shapes and sizes of them, they are of such variety as will afford much satisfaction to him who delighteth in performing his work for the achievement of distinctive results. And further how therein hath been cunningly woven matters of great interest concerning the time long past, with allusions to celebrated personages, as also to customs and feelings, and some high nobility of endeavor. For herein hath these things been wrought in rare metal with wonderful adequacy, shewing how by the great skill and craftsmanship of a company of letter founders which hath made more excellent printing types than any other in the whole world, certain good and beautful things of olden time are presently brought to serve as right new novelties and devices agreeable to look upon. So shall be chosen the Tabard.

12 Point Tabard 16 a $1.25 32 a $1.50 $2.75

60 Point Tabard 3 A $4.75 5 a $4.00 $8.75

ORIGINATOR
Popular Design

See next page for a complete Price List of the Tabard Types and Borders

24 Point Tabard 6 A $1.60 12 a $1.90 $3.50

The TABARD TYPES Originated by American Type Founders Comp'y In stock and for sale at Houses of the Company and by Special Dealers throughout the World Order from the nearest



The TALE OF THE MAN AT LAW, wherein he setteth forth the PUBLIC VOICE

Which is to depose and say that whereas there be many and divers cases in the wide world, both among men and pertaining to their concerns, howbeit the case wherein is much delight and also profit is that which hath been well filled with Tabard types. In testimony whereof, the Man at Law confirmeth the wisdom of all folk who employ Tabard types without stint.

10 Point Tabard

The TABARD TYPES

8 Point Tabard — 20 A $1.00 — 40 a $1.25 — $2.25

TABARD TYPES SHOW TYPOGRAPHICAL EXCELLENCE FOR THE

Production of Quaintly Suggestive Brochures in either Text or Display Form

10 Point Tabard — 18 A $1.20 — 36 a $1.30 — $2.50

EMBROIDERED WITH BORDERS SOME LIGHT AND

Some Heavy this Creation is a Fantasy of Form and Color

12 Point Tabard — 16 A $1.25 — 32 a $1.50 — $2.75

PECULIARLY ATTRACTIVE IN APPEARANCE

18 Point Tabard — 9 A $1.45 — 18 a $1.80 — $3.20

For Delightfully Quaint Productions

24 Point Tabard — 6 A $1.60 — 12 a $1.90 — $3.50

DISTINCTIVE IN FORM

36 Point Tabard — 4 A $2.40 — 6 a $1.85 — $4.25

Holds the Attention

48 Point Tabard — 3 A $3.65 — 5 a $2.60 — $6.25

PLAIN FACE

60 Point Tabard — 3 A $4.75 — 5 a $4.00 — $8.75

Bombarded

72 Point Tabard — 3 A $6.00 — 4 a $4.00 — $10.00

HOPING

Tabard Types and Borders are Patent applied for in the United States and Registered in England

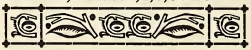
The Tabard Border is made up of the eight characters here shown, each one numbered similarly in all five sizes, and are as follows:

1 2 3 4 5 6 7 8



These characters are fonted in sections usable in an almost unlimited number of combinations, each section consisting of characters indicated below:

SECTION 1, characters 1, 2, 5, 7 and 8



SECTION 2, characters 1, 2 and 3



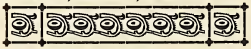
SECTION 3, characters 1, 2 and 6



SECTION 4, characters 1, 2, 3 and 4



SECTION 5, characters 1, 2 and 5



Prices, by Sections

12 Point, 36 inches	$1.50
18 Point, 30 inches	1.50
24 Point, 30 inches	2.00
30 Point, 30 inches	2.25
36 Point, 30 inches	2.50

Cast by American Type Founders Company

PRESSROOM

BY WM. J. KELLY.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

THE COLOR PRINTER.—By John F. Earhart. Price, $15—now reduced to $10.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSING.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK. By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

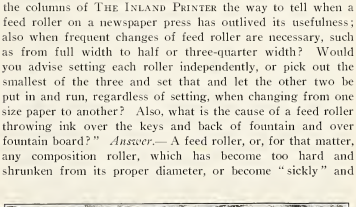
COLOR SCHEME.—C. P. C., of Madison, Indiana, has sent a specimen of printing on rough antique cover stock, and writes about it as follows: "Would like to have your opinion of the color on this cover. The writer is the pressman at this office and reads your items in THE INLAND PRINTER every month." *Answer.*—The presswork is quite good, but a lighter green would have been more effective on the background.

PRINTING BANK CHECKS.—E. A. W., of Berlin, Wisconsin, sends a sheet of bank-check work, three deep, with stubs, and says: "Enclosed you will find sample of a check printed in our office, and would like to have your opinion on the presswork. The bank has had its checks lithographed heretofore, but think they are now very satisfactory. I am a thorough reader of THE INLAND PRINTER, and have received much help from it." *Answer.*—A very critical examination of the make-ready and presswork on this sheet of checks, the lettering and other detail of which appears in difficult shadings, in imitation of fine steel plate, emphatically merits for it the highest commendation as a letterpress production.

HALF-TONE CUTS ON NEWSPAPER STOCK.—An apprentice of Brooklyn, New York, sends a print cut from a newspaper which shows interstices in the paper and necessarily lack of solidity on the very solid portions of the cut. He asks: "Will you kindly explain how to judge impression for newspaper printing? Also, what is the cause of the little white specks on the black parts of inclosed cut?" *Answer.*—Newspaper presses are very different from book presses in their make-up for printing, and are usually equipped with a felt or yielding tympan, which after a time becomes flattened down below its original periphery. After this occurs, the cylinder, which has been slightly raised for the new blanket, is lowered to a condition to print the reading matter distinctly. That condition is set down as the standard of impression required on all plates made for the press, regardless of illustration. Such a condition is manifested on the printed half-tone sent by you. The white spots you allude to as occurring on black parts of the picture are simply the result of a little less ink than necessary and the rough, unfinished surface of the paper stock employed.

REDUCING VARNISH.—F. C. D., of Valatic, New York, says: "As a constant reader of THE INLAND PRINTER, I would like you to inform me of the ingredients and their amount used in making what is sold to the trade as reducing varnish. Also please inform me what kind of varnish is best to add to all inks when you require a gloss." *Answer.*—Reducing varnish is made up in various ways and also specially adapted for the inks compounded in such varnish. Perhaps the best reducing varnish made is the product of skilfully boiled linseed oil; cheaper grades consist of boiled linseed oil, petroleum oil, etc., which are mixed and boiled with a proper proportion of pine rosin—the proportions are not known. Gloss varnish, as well as copal varnish, is usually mixed with inks to give the color a gloss when dry.

FEED ROLLERS ON WEB PRESSES.—"Press Hand," of Brooklyn, New York, writes: "Will you kindly state through the columns of THE INLAND PRINTER the way to tell when a feed roller on a newspaper press has outlived its usefulness; also when frequent changes of feed roller are necessary, such as from full width to half or three-quarter width? Would you advise setting each roller independently, or pick out the smallest of the three and set that and let the other two be put in and run, regardless of setting, when changing from one size paper to another? Also, what is the cause of a feed roller throwing ink over the keys and back of fountain and over fountain board?" *Answer.*—A feed roller, or, for that matter, any composition roller, which has become too hard and shrunken from its proper diameter, or become "sickly" and



JAPANESE GOVERNMENT PRINTING-OFFICE IN TOKIO.

non-responsive to its duty through excessive wear, or become "mushy," "watery" and dead to the touch, has served its usefulness. We believe in setting every roller used on a printing press, be it book, job or newspaper. There are a few reasons for feed as well as form rollers throwing (spraying) ink over the press and paper, two of which may be set down to composition rollers being set too tight, at one or both ends, and also to the varnish or oil with which the color has been made.

HALF-TONE PRINTING BY AN APPRENTICE.—J. B. S., of Pontiac, Illinois, writes: "I enclose herewith a few samples of half-tone work done in this office, which I would like you to criticize. This work was done by an apprentice of the shop, who has served a little over three years, but has been a thorough reader of your journal since the beginning of his apprenticeship. The impressions on the heavier stock were

taken after a run of two thousand on the higher finished stock, without any additional treatment or overlaying of cuts. The work was done on a Gordon press, but the rollers were a little hard." *Answer.*—The make-ready and printing of the horse cuts on the supersized thin book paper is not good. The same cuts and treatment on the proofs printed on the fine coated stock appears to better advantage, but mainly by reason of better and thicker paper; while that printed on the duller and heavier stock is the best of the lot. There is much loss of fine detail in the make-ready of all the cuts. On page 8, all the detail of the back and foreground is missing and, as a consequence, the horse stands in a maze of dulness without a trace of high-class qualities he is supposed to possess as a stock breeder. Page 9 shows "Highland Forrest" to much better advantage, and had the surroundings of this animal been overlaid properly the picture would have been more complete.

Make-ready.—"Regular Reader," of Philadelphia, Pennsylvania, sends a copy of a really beautiful monthly of about eighty pages and cover, which contains numerous half-tones illustrative of decorative gardening, houses, etc.; also a large sheet showing machinery. He writes: "I am sending you a book and a sheet for your opinion regarding the presswork done by me on a Miehle. I have been running cylinder presses over two years, before which time I was engaged on job presses. As no other pressman is employed in this shop, I have had to learn myself, although I must admit I have gotten a good many pointers from The Inland Printer. The book is run in eight-page forms and is not slip-sheeted, but racked; it is published monthly. What would you think good time to make a form of this kind ready and run about two thousand five hundred copies? The sheet with four cuts of machinery was made ready at night. The edges of the cuts were quite bad." *Answer.*—The presswork on the magazine is first-class and is creditable to the pressman. It is clean, sharp and uniform in make-ready and color, which is of a good black. As to the time of make-ready on each form and printing of edition stated, a form a day would be a fair average for the work shown in the book; some forms could be done in less time. Regarding the sheet of four large cuts of detailed machinery, you should have carried another sheet of overlay on the darker portions of the cuts. The make-ready on the vignetted edges is splendid.

Embossing in Colors.—F. J. C., of St. Catherines, Canada, has sent a specimen sheet showing four small labels printed on coated plate stock, in gold bronze and colors, regarding which he says: "You will greatly oblige by giving information that will lead to practical results in varnishing and embossing the enclosed sample. My intention is to emboss and varnish at the same impression, by distributing varnish on disk of press with the rollers and rolling over the die as in ordinary printing. Should the sheet be sized before varnishing to prevent the varnish from absorbing the colors and blending them into one another? What method do you deem practical for me to pursue? Some two weeks ago I worked a coat of arms in blue ink; the color appearing rather dead, it was decided to varnish before embossing the same. The job was allowed to stand a day after varnishing, but did not seem to dry thoroughly; so, when embossing the same, it would peel off the printing in patches. My way out of the difficulty was to saturate a piece of muslin with machine oil, wind the same around a roller and stitch the end to keep it snug to the roller. This, rolling over the die at every impression, kept it sufficiently greasy to prevent any further annoyance." *Answer.*—There is but one way to successfully emboss over printed or varnished matter, and that is to thoroughly dry everything with which the embossing die has to come in contact. It is not necessary to size over such printing as your sample in order to varnish it. The colors are sufficient to give the varnish the necessary body backing. Use a good clear label varnish, properly put on stock, after the colors have become dry; then let the varnished sheets remain until the surface of the varnish becomes hard and glossy, after which you may proceed with embossing.

Mottled Cuts and Setting Cylinder.—M. P. M., of Paterson, New Jersey, has sent a very clean print from a half-tone portrait, 3¾ by 5½ inches, which he writes about as follows: "Enclosed find a print of a half-tone cut; please tell me the cause of the mottled spots in the dark shadows. Used Dill & Collins superfine coated book and a $3-a-pound half-tone black. Tried ordinary coated paper and a $1-a-pound



From "Illustrated London News."

CROWDS OUTSIDE JAPANESE NEWSPAPER OFFICE WAITING ISSUANCE OF "WAR SPECIALS."

special half-tone black, with the same results. Printing done on a Colt's Armory press with three form rollers and the usual distributors. Also tell me how hard a cylinder should ride on the bearers of a Miehle press, as I find with a heavy form I can see daylight between cylinder and bearers. If I pull cylinder down slightly more than I have it, the press runs hard when there is no form on." *Answer.*—Try a little stronger bodied ink, and run the color as close to fullness as possible. Sometimes the working quality of a good ink is enhanced by the addition of a few drops of clear dammar varnish. There have been occasions when, by simply changing the position of the side grippers where they take hold, or by the addition of a small piece of cork fastened to these at some special place of taking off the sheet from the form, a remedy has been found. First try changing the location of the grippers. The mottling or building up of the color appearing only on the heaviest portions of the cut indicates that the remedy must be sought for in either the ink or the method adopted for taking away the sheet from the form. Regarding how hard cylinder should ride on the bearers of a Miehle press, start with the bearers on the bed, which must be just type high. Test these

with a type-high gauge or a broad-faced metal type, face down on the bed and close to the bearers on each side. If the bearers are lower than the type, raise them to the right height. The cylinder should be lowered to the adjusted bearers, and tested in its pressure on these by long strips of tissue paper laid lengthwise on each bearer. When thus evened in pressure on the bearers, the press is then in proper condition. If the cylinder rises from its position after this test, the set-screws controlling the adjustment of the cylinder boxes are too loose above and should be altered before making ready a second form, because if there is not accurate rigidity at these places the tendency is to overpack the cylinder, especially in the case of heavy forms, under the belief that more impression is needed.

Printing Labels.—J. B. W., of Cameron, Missouri, has sent a copy of a large label, printed in black on highly enameled yellow paper, and writes about his trouble in this way: "I am very desirous of getting some information regarding the printing of labels, of which I am printing a great many. My trouble is label paper curls up, making it difficult to feed. I have been unable to get an ink soft enough to print right without pulling the gloss from the paper. When I use a good ink and reduce it sufficiently to avoid this, it makes the ink too soft and does not cover good. I print the labels straight black on yellow label paper on a platen press." *Answer.*—To keep the curl out of the paper is next to impossible when laid on the feedboard flat with the enameled surface up. In cutting enameled label paper, which is usually quite thin, a sharp knife is essential on the paper-cutter, and as the cuts are taken from the machine they should be laid face down and kept from a warm atmosphere until about to be fed to the printing-press. If a slightly moistened piece of cloth can be conveniently attached to the feed-board, but not close enough to the paper to wet it, some relief may be had. The usual way to feed such stock to platen presses is to keep the face down and turn the sheet as it is carried to the press gauges. If you will send a sample of your label paper to any inkmaker, such as those advertising in this journal, he will be able to send you the proper grade for such stock. A little vaselin, well mixed with good ink, renders the same short without destroying the color.

Impression Screws on Platen Presses.—H. S. T., of Ayer, Massachusetts, writes as follows: "If you will kindly answer the following for an old subscriber, you will settle a difference of opinion that is constantly arising among some of my pressmen in regard to 'monkeying' with the impression screws on presses. I contend that the beds of my Colt's Armory presses should be leveled up on four even pages of type, and then the impression screws not touched unless in extreme cases. If in four type pages two were solid and two open, overlaying should then be resorted to, but not 'jack up' the screws to level it. That is, over and under laying should be resorted to, but not reset the screws every time. Does not the changing the screws on every job or two hurt the press?" *Answer.*—The impression screws should not be changed to suit different forms or make-readys, particularly on presses of the kind named, or on Universals, Gordons, etc. On presses of the Peerless and Liberty type, the impression is often adjusted by raising or lowering the impression screws; but these presses are provided with special check-nuts and screws in the under part of the platens by which they are drawn tight to the points of the impression screws. The Colt's Armory press, like all others, is properly adjusted at the factory by competent inspectors who are provided with standard height gauges for that purpose. The following, taken from a late edition of the John Thompson Press Company (Colt's Armory make) catalogue, may not be amiss to publish. It says: "Our presses are adjusted, purposely, for hard, thin tympans. There is rarely a case where the archaic practice of printing on a pad is justifiable, especially so in our presses, where the platen impinges, after a long-drawn slide, dead square upon the form. If the slur appears only along the upper portion of a sheet, this is usually caused by the frisket fingers biting the sheet too hard at the bottom and not at the top. This condition is nearly always produced by tympans of greater thickness than that for which the frisket frame is adapted. In such cases the handiest remedy is to insert cardboard washers between the fingers and the face of the frisket frame, thereby throwing out the 'heels' of the fingers and thus equalizing their contact upon the sheet. If a slur appears entirely across the face of the platen, showing downwardly, it may be caused by wear of the bridge gibs; this, however, can be corrected readily by inserting packing between the gibs and their bearings." In making ready special forms, such as electrotypes, half-tones and the like, instead of "monkeying" with the impression screws to equalize all in the form, a type-high gauge should be used on these to ascertain their relative condition to type height, which is standard height. The error arising from different heights to paper in such blocks is frequently considerable, sufficient at all events to produce too much or too little contact of the form rollers, with the result that there arises "tipping" from one height to another, which is too often mistaken for irregular adjustment of the platen. By all means have the impression screws stationary, or until, by long usage, they require resetting. Indeed, the shrinkage of composition form rollers has much to do in misleading the pressman to assigning the cause of irregular and imperfect inking to other causes. In such cases, provide yourself with at least two full sets of roller wheels of different circumferences. Changing the set of impression screws to every job is very detrimental to the screws and their threaded sockets, which, after a time, become so worn as to require new screws and rebushed sockets.



From "London Graphic."

TOKIO NEWSBOYS SELLING "EXTRAS."

Japanese newsboys carry bells in their hands or fastened around their waists.



Cedar waxwing's nest. Twenty-four feet from the ground in oak tree. This bird usually nests in the cedars of the northern pineries.



Brown thrasher's nest on the ground; four eggs; nest among wild geraniums, daisies and dandelions in bloom.



Goldfinch nest with five of her eggs and one cowbird egg.



Robin's nest in willow tree. Nest six feet from the ground.

BIRD'S-NESTING WITH A CAMERA.

From collection of H. W. Fay, De Kalb, Ill.

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

GAGING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, $1, postpaid.

ESTABLISHING A NEWSPAPER.— By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper properly. Cloth, 114 pages, $1.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. 12mo, cloth, $1.37, postpaid.

ENERGETIC PUBLISHERS.— George Edward Lewis, editor and one of the firm of Lewis & Turner, publishers of the Bryantville (Mass.) *News*, has written a very interesting letter, which is printed in full, as showing what energy and perseverance will do in the newspaper business:

BRYANTVILLE, MASS., February 27, 1904.

O. F. Byxbee, Scranton, Pennsylvania:

DEAR SIR,— Being a constant reader of THE INLAND PRINTER, it has occurred to me to send you a copy of the Bryantville *News* for your criticism. I began the printing business about three years ago, with a small outfit and THE INLAND PRINTER. I had no previous knowledge of the art since my boyhood days with a card-printing outfit, but with your valuable paper as a guide I ran my only competitor out of business, and established quite a good trade. A little over a year ago I took a partner and began the publication of the *News*. Soon after this the grocery business beneath the printing office was for sale, and rather than see that go into strange hands, and be obliged to seek new quarters for the paper, we purchased the stock, etc., and now run the store and paper. My partner is tax collector and I am town clerk, and with the combination we are having about all we can take care of properly. The paper is issued every Wednesday and printed, one sheet at a time, on a 10 by 15 Golding jobber. The first three months of the paper's life we "kicked" out, but after that we were able to secure electric power and now use a one horse-power motor. A part of our matter is set by a near-by (Plymouth) printing-office by Linotype, and the rest of the items are set in the office by my partner and my wife, who helps us Tuesday and Wednesday of each week. We commence on Tuesday morning, and on Wednesday evening at 5 o'clock the paper is out. I do all the changing of ads. and make-up myself, and my partner looks after the calls of the grocery business, beside being at the case — my wife is at the case all of the two days. We do not have at our disposal all of the material that is desirable to do a quick job, but manage to get the paper out in fairly good time. We are doing about $2,000 per month business in the grocery, employing two clerks in that department, and have about one thousand readers of the *News* and a good number of advertisers, especially in the summer season. We are running the paper on a paying basis and should like your criticism, and if our efforts are anything out of the ordinary should like corresponding notice. Quite a number of newspaper men have visited us and seem to think we are doing quite a business. I might add that your book on "Establishing a Newspaper" was first bought and consulted, and has been a great help to us. We are situated in a very small village and depend entirely on near-by towns for advertising, etc. Neither my wife or partner have had any previous knowledge of the printing art, but I have taught them what I have picked up and learned from your valuable magazine, and, considering everything, I think we are doing quite a good work. The paper is free from debt and clean from every-



GEORGE EDW. LEWIS, Editor.



MRS. GEO. E. LEWIS, Assistant and Adviser.



GEORGE A. TURNER, Business Manager.

thing objectionable, and may be read by every member of the family (who can read) without any demoralizing effects. Hoping to receive your criticism through the columns of THE INLAND PRINTER, I remain,

Yours truly,

GEORGE EDWARD LEWIS, *Editor.*

The *News*, the first page of which is shown herewith, is a four-column quarto, and is a newsy little weekly. The ads., although plain, are neat and attractive, and the paper is well printed.



Bryantville News

Vol. II - No. 1 — Bryantville, Mass., February 17, 1904 — Price Two cents

Bryantville

Our Anniversary Number.

Mrs. Abigail Chapin Passes Away at Her Home in Roxbury.

Gone To Her Reward.

Hanson

THE Hamilton (Ohio) *Sun* commemorated St. Patrick's Day by printing a portion of its paper in two colors, green and black. The work was nicely done.

THE annual "Convention Number" of the *Canner and Dried Fruit Packer,* of Chicago, has been received. It even excels previous annual numbers, which have been favorably commented on in this department in the past. This year about three-quarters of an inch of the margin of each page is printed

THE BEST METHOD

NEAT, securely labeled packages; every canner wants them. The cheapest and quickest way to get them is with the

Burt Labeling Machine

Is meets the most exacting requirements, has an unlimited capacity, easily operated by unskilled help, very durable and simple in construction. Hundreds of prominent canners use the BURT LABELER, because it does most perfect work and always gives satisfaction. Why not investigate the merits of this machine before getting busy? You will surely want to install one. Write now for new Illustrated CATALOG, which also describes the famous BURT WRAPPING, LACQUERING AND BOXING MACHINES

BURT MACHINE COMPANY
BALTIMORE, MD.

No. 1.

with a light brown tint, giving the whole work a very neat appearance. The ad. composition, the work of John L. Danielson, is above criticism, as every ad. in its many pages is a model of proper display and excellent balance. Three full-page ads. are reproduced herewith (Nos. 1, 2, 3), which are interesting specimens of Mr. Danielson's work.

POSEY LITTLEPAGE, *Glenn's Graphic,* Madisonville, Kentucky.— Your double-page ad. is neatly constructed and well displayed.

M. H. HACK, Muskegon, Michigan.— The ad. of J. D. Vanderwert is your best. Both of those of the Leahy Company are crowded with too much display, which is about the only fault you have to guard against.

GEORGE BARNFIELD, Lawrence (Mass.) *Telegram.*— Your page ad. has too much small display. The top and bottom are crowded too much, while the body has the opposite fault. The display in the center panel is not sufficiently distinctive, as it is nearly all the same size.

C. W. YOUNG, publisher of the Cornwall (Ont.) *Freeholder,* has a paper that is unique in one respect, particularly for Canada. In a single issue recently it had long letters, mostly short items, from thirty-six correspondents, filling all of the available space on four of its seven-column pages. The paper does not make much of a pretense for good presswork or clean Linotype work, but from the standpoint of news it is certainly a leader.

AD.-SETTING CONTEST No 15.— The large ad. used for Contest No. 15 proved a puzzler for most of the compositors, although there will probably be a goodly number of specimens. On April 1 there had been twenty entries, and as at that time the closing day was more than two weeks off, the indications were that there would be a sufficient number of ads. to make a good variety and a profitable contest. Complete sets of the ads. submitted will be sent to contestants about May 1 and the result announced in THE INLAND PRINTER on as early a date as possible.

CRITICISMS.— The following papers, marked "For Criticism," have been received:

O. H. Walters, Petersburg (Neb.) *Index.*— It certainly spoils the looks of a paper to run advertising, particularly large ads., in all four corners and in the center of each page, sandwiching reading matter in and out, wherever it will fit. The presswork should be more even in color and impression.

Oneida County Gazette, Whitesboro, New York.— You have a generous amount of correspondence, which would look better graded. Register is very poor.

Wilmerding (Pa.) *News.*— A neat and newsy paper. A parallel rule beneath the date line would be an improvement.

George J. Johnson, St. Louis (Mich.) *Independent.*— The principal weakness in the appearance of the *Independent* is in its headlines. The first page should have two display heads, and a black letter should be used for towns from which correspondence is received.

Ukiah City (Cal.) *Dispatch-Democrat.*— A little more ink is the principal need.

E. A. Emmert, Dallas Center (Iowa) *New Times.*— Parallel rules on either side of the date line and a double column box head on local items would greatly improve the first page of your paper. Ad. display is good throughout, except that of the Cash Racket Store, which has too much sameness.

Hills (Minn.) *Crescent.*— Improvements suggested in March have been made and the *Crescent* is now a very neat little paper.

Niagara Automatic Machine

FOR LOCK SEAMED CAN BODIES
with Soldering Attachment

Was Exhibited at Columbus Convention.



The Niagara Lock Seamer is substantially, and as well made as any high-grade machine tool. It produces bodies that are nicely rounded, with even ends, of uniform diameter the entire length, and with a tight seam well soaked and soldered, without wasting solder or fuel.

Capacity, per day of 10 hours	30,000
Smallest diameter of can body	2¼ in.
Largest diameter of can body	6⅝ in.
Greatest length of can body	7½ in.

Automatic Header *Automatic Crimper* *Presses - Shears*

Automatic Floater *Automatic Tester* *Slitters - Dies*

NIAGARA MACHINE & TOOL WORKS
Manufacturers of
TOOLS FOR WORKING SHEET METAL
BUFFALO, N. Y.

No. 2.

We use all Standard Codes Cable Address "REBEW."

Deming & Gould Co.

Brokerage and Commission

Chicago Anacortes Wash. St. Louis

SELLERS OF

Canned Salmon Canned Vegetables
Canned Fruits Oregon Prunes

PACKING HOUSE
Roseburg, Oregon

SALMON CANNERIES
Anacortes, Wash.
Fairhaven, Wash.

FRUIT CANNERIES
San Francisco, Cal.
Healdsburg, Cal.
Sebastopol, Cal.
Sacramento, Cal.

No. 3.

A Basis for Advertising Rates.— A letter from E. C. Bailey, one of the proprietors of the Decorah (Iowa) *Republican*, furnishes food for considerable thought on what should be the proper basis for advertising rates. The letter reads as follows:

Decorah, Iowa, March 14, 1904.

O. F. Byxbee, Scranton, Pennsylvania:

Dear Sir.— I note your rate card for daily papers in the current number of The Inland Printer, and it brings to mind one you gave several months ago for a weekly. Perhaps I am calling your attention to something which has already been noted — that is, the "hole" in it. The daily card will serve as well as the weekly to illustrate:

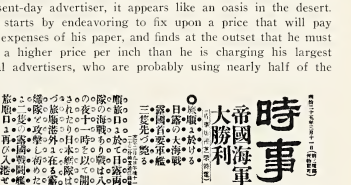
49 inches at 25 cents would yield $12.25, while
50 inches at 20 cents would yield only $10.
149 inches at 20 cents would yield $29.80, while
150 inches at 15 cents would yield only $22.50.

And so on down the line, the greater amount yielding less than the lesser. How long could a newspaper hope to maintain its patronage on such a basis?

Perhaps I am looking at this through green goggles, but it seems to me there must be a better basis than this to work from. Isn't the rate per inch too widely varied according to amount of space used?

Yours truly,
E. C. Bailey.

There are many men, most of them connected with the advertising agencies rather than the newspapers, who contend that the only basis upon which advertising rates can be fixed is the basis of circulation. The paper with 1,000 should charge so much, and a paper of 10,000 so much, regardless of the character of circulation or the location of the newspaper. These men will also advocate very strongly the flat rate per inch, regardless of the size of the contract or the position demanded, but when they have something a little larger than ordinary to place, they will refuse to place the business unless a lower rate is secured. These men, some of the shrewdest, most capable and intelligent men in the country, have by much talking and writing, with excellent arguments, brought some of the newspaper men of the country to their way of thinking, but they are not arguing from the standpoint of the publisher, but from the standpoint of the advertiser. It certainly would be an ideal condition if every newspaper in the country had the same price per inch for the same circulation, but advertising can not be sold that way with a profit to the publisher and satisfaction to the advertiser. Advertising rates in the past have been greatly complicated, and should be and are becoming much more simple. Not so many years ago nearly every paper in the country had a card of rates that was simply arbitrary, without any basis except the publisher's say so, and very few, indeed, there were that were adhered to when it was a question of cut or lose the business. The advertising rate cards of to-day may be divided into three distinct classes: the graduated card with its price fixed (usually arbitrarily and without basis) for various spaces and various periods of time; the flat rate, with the same price per inch for one inch or ten thousand inches; and what is known as the inch rate, with its price per inch, graded according to the number of inches to be used in each contract. The first of these, the graduated card, would be all right, so far as it goes, if there was some basis for the charges made beyond the mere fact that the publisher says four inches one month will cost so much, and for two months will cost so much more. But the advertiser of the present day does not want to use a fixed space daily, neither does he care about being restricted to every other day or once a week, and he still further objects to paying an additional percentage for running his advertising in either of these ways. He prefers to buy a certain amount of space and use it at such times and in such quantities as his judgment dictates, for the best interests of his business. This condition of affairs, which has increased rapidly the past few years, has led to the adoption of the flat rate and the inch rate. The greatest argument in favor of the flat rate is its simplicity, and to the publisher who has struggled for years with the eccentricities of a graduated card, and has worn himself out trying to adjust it to the demands of the present-day advertiser, it appears like an oasis in the desert. He starts by endeavoring to fix upon a price that will pay the expenses of his paper, and finds at the outset that he must get a higher price per inch than he is charging his largest local advertisers, who are probably using nearly half of the



War "Extra" of the Japanese Newspaper "Jiju Shimpo."

total advertising space in his paper, or he will not be in a position to pay salaries. The publisher of a daily will find that he has quite a number of advertisers who are using about one thousand inches a year, and who are paying about the price per inch that he finds he will have to charge everybody if he wants to make a profit, but he will also find several of his best advertisers, who are using from 3,000 to 6,000 inches a year, and paying him the most money, who are below this price. The advertising agent, who places contracts of 100 to 500 inches, is not interested in this side of the question, but if he *should* have some business that calls for 1,000 or 2,000 inches, he will be the first to demand an

inside price. And he would be entirely right, for certainly a publisher can afford to run a contract of 2,000 inches at a lower price per inch than one of fifty inches. It usually costs about the same to secure a contract for one as it does for the other, and when you have secured the larger contract you have just forty times as much business as you would have in the smaller one, without any more expense in securing. In the local field you can not convince the man who uses two columns a day that he should pay the same price per inch as the one who uses two inches a day. The instances cited for comparison are the extremes, but the same difficulty will be encountered all through the list. The difficulties I have



A TOKIO NEWSBOY.
Selling "extras" containing war news.

referred to in regard to the flat rate are overcome when the inch rate is used, although this rate has difficulties of its own, and one of these is pointed out in Mr. Bailey's letter. About the only other, however, is the failure of advertisers to use the number of inches contracted for, sometimes deliberately contracting for a greater number of inches than they intend to use in order to get a lower rate. But this is not serious, as it only means a little additional work on the part of the advertising manager, in watching contracts which are running short, and, when he discovers an unscrupulous advertiser, taking care that he is not caught by the same one a second time. As a basis, then, as an absolute foundation, I am convinced that the only one that is at all equitable is the number of inches used. As a basis for the price per inch, it is impossible to give one that will fit every case, except that it should be influenced primarily by the circulation, but governed by the character of circulation and the location of the newspaper, or, in other words, the varying cost of production in various communities. As an instance, it costs considerably more to produce a paper of a certain circulation in some cities on the Pacific coast than it does in some Eastern cities, and a higher price per inch must be charged in order to pay expenses. The question of character or quality of circulation also affects the price per inch, notwithstanding repeated assertions to the contrary by men who say that circulation is circulation, no matter what it is or where it goes. A paper that caters to the masses (the common classification of the day) can usually swear to the printing of a larger number of papers than one which caters to the classes, more particularly the middle classes. This will not be admitted by the publisher of the former, nor by a few advertisers, but it is conceded by most local advertisers that fifty per cent can be safely added to the value of the circulation of the latter, as it goes into the homes of the people who spend the most money, not only for the luxuries, semi-luxuries or semi-necessities of life, but also for the necessities themselves. Having fixed the minimum rate, the difficulty of equitably grading a card, the one cited by Mr. Bailey, must be overcome. In order to simplify the card as much as possible, the number of divisions should be reduced to a minimum. These divisions should be in round numbers, and the best for a daily paper seem to be 50, 100, 250, 500 and 1,000 inches, with possibly one or two larger quantities, say 3,000 and 6,000 inches. These quantities cover contracts for fixed space, as the advertiser wishing to use one inch daily for a year would be entitled to the 250-inch rate, the amount of space used being 312 inches; the man using two inches daily would be entitled to the 500-inch rate, the man using four inches daily to the 1,000-inch rate, the one using half a column to the 3,000-inch rate, and so on. Mr. Bailey refers to possible contracts for 49 and 149 inches. It is so very, very seldom that a question of this kind would arise, that it would seem a publisher would have little difficulty in adjusting each individual case as it arises. A good arrangement would be to allow the lower rate for any contract that would cost more at the card rate than would a slightly increased number of inches. A 49-inch contract, at the rate in Mr. Bailey's letter, would be accepted at 20 cents an inch, while a 149-inch contract would be accepted at 15 cents. A less variation in price would not overcome this difficulty, as it would appear even if there was only 1 cent difference in the prices.

NOTES FROM JAPAN IN JAP ENGLISH.

PUBLICATION.— Many kinds of the map of the East included Manchuria, Corea, Japan and the western side of the Yellow sea, have been published suddenly, and people buy any one of them viewing with other, and consequently the printers are working all the day and night to supply them to them. And many magazines, novels and essays on the war have been published, and they are read by the nation which like to battle. *How is it in Russia?*

THE CRUELTIES OF WAR.— Each Arch-Bishops of the Hongwanji (Buddhist) is mostly animate soldiers to battle bravely that is, to kill their bretheren barbarously in spite of they should pray Buddha to have peace policy. They are unrefined ones. What shall we do to refine them?

Ikumura divorced his one liged poor wife to responed to a call for Military labor in the battlefield. When he saw her after some days, he cut her bright black long hair, saying that do not marry another.

The Minister for Education has instructed to all the teachers of various schools to teach them in calm until the war shall be pacified.— *From the English columns of a Tokio paper.*

A VALUABLE COMMA.

The absence of a comma in one of the statutes of the State may have saved the retail grocers of Des Moines $10,000 when a damage suit brought against their association by W. T. Wood, a retailer whom the association prosecuted two or three times for keeping his store open on Sunday, was dismissed. Judge McVey held that if a qualifying clause in the law had been set off by a comma, the case would have gone to the jury, properly. As it was, he dismissed it.



REPRODUCED DIRECT
FROM THE LEAVES
BY OUR
THREE-COLOR PROCESS
ELECTRO-TINT ENGRAVING CO
INCORPORATED
1227-29 RACE ST. PHILA. U.S.A.

PROCESS ENGRAVING

BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstaedter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S.M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates, relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of the three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

AUTOGRAPH-INK FOR ZINC ETCHING.— B. Beattie, Peterborough, Ontario, Canada, inquires: "What should be mixed with etching-ink in order to obtain a solution fine enough for zinc etching? I am experimenting on some zinc etchings. When I make the drawings on the zinc direct and then place in the acid solution, the ink I have is too thick. What should I use to thin it?" *Answer.*— Rub up with the etching-ink spirits of turpentine to thin it and oil of lavender to give it consistency. Either one of these solvents of the ink should be added drop by drop.

THE LAST WORD ON THREE-COLOR WORK.— Rudolf Mayer, New York, writes: "Where will I find the very latest account of the last development in three-color photography? I watch THE INLAND PRINTER every month, and in my estimation the three-color printing of a few years ago was better than what you have in later numbers." *Answer.*— As you probably read German, I would recommend to you the paper read by Dr. Joseph Maria Eder, before the Imperial Academy of Sciences of Vienna, in 1902. It has been published as a special reprint under the title of "Spectralanalytische Studien über Photographischen Dreifarbendruck." It contains a very good color chart and some excellent photogravure spectrograms illustrating the researches of Doctor Eder and his assistants.

IMPROVED SENSITIZER FOR RED RAYS.— The latest color to be recommended for staining dry plates and rendering them specially sensitive to the red rays is called "Pinachrom" by the makers, who are Messrs. Meister, Lucius & Bruning, of Hochst on the Main. Messrs. Fuerst Bros., of London and New York, are the agents. "Orthochrom T" is another sensitizer that has been recently introduced as being an improvement over all preceding ones, but "Pinachrom" is said by those who have experimented with both to be superior to it.

A VALUABLE CATALOGUE.— From the F. Wesel Manufacturing Company, New York and Chicago, comes a catalogue of machinery for the photoengraver, electrotyper and stereotyper. It contains, on 224 pages, over five hundred illustrations, two hundred of the latter and fifty-nine pages of the book being devoted to photoengraving machinery and apparatus. Specifications are given for photoengraving plants, one for newspaper work, using zinc only, and one for both zinc and copper engraving, as is required where commercial work is done. These last lists will answer queries which have come many times to this department and for which there has never been space to reply. This catalogue has been carefully prepared, is beautifully printed and will make a valuable addition to any library.

ETCHINGS IN COLOR.— Mr. Vaughan Trowbridge, of New York, sends a proof from one of his etchings printed in colored inks by a method which he has invented, and by which the most wonderful effects can be produced. As the procedure will interest etchers the world over, it is told here for the first time. Mr. Trowbridge, to begin with, is a talented etcher. Any of his plates printed in a single-toned ink indicate this. But, being a painter as well, he has striven to combine the artistic draftsmanship of the etcher and the art of the colorist, and this he accomplishes by giving the etching two printings. Etchings, as is well known, are printed by filling the incised or etched lines on the plate with ink, wiping off the surface of the plate clean, or nearly so, and then pulling the impression. Mr. Trowbridge inks the surface of his etched plate in various tints of ink, and takes an impression from it as in relief plate printing. He then fills the incised lines of the plate with vari-colored inks and wipes the surface clean, or nearly so, as in ordinary printing of etchings, registers the first impression carefully on the plate and pulls the second impression on it, the resulting print being startlingly beautiful. Mr. Trowbridge studied out his process in Paris, but returned to this country in order to exhibit his etchings at the St. Louis exhibition.

STRIPPING AND TURNING NEGATIVE FILMS.— Herman J. Schmidt tells in the *Process Review* his method of stripping negative films in order to reverse them. It is summarized as follows: If rubber cement can not be purchased, it can be readily made by cutting into small pieces one ounce of pure Para or virgin rubber and putting it into a bottle containing a gallon of gasoline or naphtha. In two or three days the rubber will be dissolved into a solution of the proper consistency to flow negatives with. The rubber film on the glass can be dried spontaneously, or the drying can be hastened with a fan. When the solvent of the rubber has entirely evaporated, the following stripping collodion is poured over it:

Alcohol, ninety-five per cent	32 ounces
Ether	32 ounces
Soluble cotton	1½ ounces
Castor oil	1 ounce

This solution makes a film heavy enough with a single coating of the negative. He prefers, however, to use one-half ounce less cotton, thus getting a thinner solution with which he coats the negative twice. The solvents in the collodion may be evaporated by setting fire to the wet film and burning them off.

After this the negative is placed in strong acetic acid, where the film shortly becomes loosened from its glass support and is ready to be turned over, or reversed, on to its plate-glass support.

Re-engraving Half-tones.—This is the way Mr. William Gamble, in *Process Work*, hits the old-fogy methods of the *London Graphic*: "In a description of the new *Graphic* premises, it is stated that a staff of engravers is continually employed 'in restoring to the printed blocks the tones and artistic feeling of the original drawings. Each engraver is provided with the photo-mechanical block and a specially inked print which has been pulled from it. The special print shows him the best effect that can be produced from the block; better, that is, than the best that can be produced by the hasty printing of numerous copies. Thus he has the very delicate task in the calculation of the exact amount of additional engraving the block requires, bearing in mind the result of the rapid printing by machinery from electrotypes of the altered block. Effects in the artist's drawing which are lost in the block must be given just the right amount of emphasis, the whites and blacks must be restored, attention has to be paid to the hundred details of the artistic technic which the block itself is apt to miss, for engraving is in itself a fine art, since the engraver has often to restore not only the technic, but the artistic feeling of a drawing.' One would think," writes Mr. Gamble, "that Grandma *Graphic* gets some uncommonly poor blocks, or else, out of pure sentiment, she is running a nice, comfortable hospital for derelict engravers." Our opinion is that such tinkering with process blocks is quite unnecessary.

Half-tones in Daily Newspapers.—*Process Work*, of London, says: "*The Daily Illustrated Mirror*, on starting its half-penny career, announced that it was the first paper to produce photographic half-tone pictures on a rotary printing machine, and success in this direction had only come after long and expensive experiments. Mr. S. H. Horgan, of the *New York Tribune*, could probably tell as much as any one about the use of half-tones on web presses, and he will smile at the statement of the *Daily Illustrated Mirror* when he sees it. *The Tribune* uses an eighty-five-line screen, and produces splendidly detailed and vigorous half-tones, not only in its Sunday edition, which is printed with more care and on better paper, but also in its daily issue. We fancy that half-tones have been used in New York daily papers for at least fifteen years past." As this is in the nature of a query, I would answer that the first pure half-tone printed in a daily newspaper was made by the writer on the *New York Daily Graphic*, on March 3, 1880, and published the next morning. The pictorial side of this *Graphic* was printed on a lithographic press, so the process used was that of photo-lithography. The first half-tone printed on the fast web presses of the *New York Tribune* was on the first page of the issue of January 21, 1897. The method employed on *The Tribune* is to lay original zinc half-



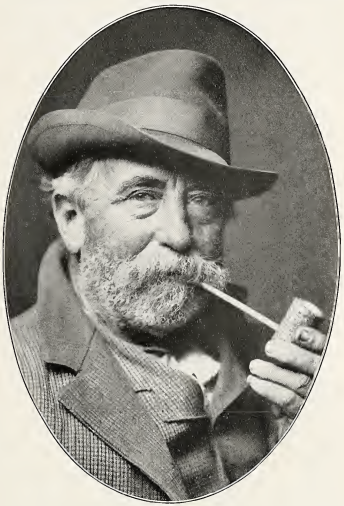
FIGHTING SHIPS OF LONG AGO.

Destruction of the Spanish Armada, under the Duke de Medina, by Sir Francis Drake's British fleet in the English Channel, August 8, 1588. Reproduction of old print engraved on wood in 1835 from historical tapestry of "Good Queen Bess" for the *Penny Magazine*, of London, the official organ of the Society for the Diffusion of Useful Knowledge (original volume owned by N. J. Quirk). A remarkable example of wood engraving as practiced in Europe in the early part of the last century, and shows evidence of draftsmanship in modeling and form. The entire absence of cross or "white-line" in the lighter portions, and "crosshatching" or stippling in the darker parts is very apparent, these mediums of "color" having been developed in the progress of the art to the high estate it holds among those who appreciate the tonality and feeling possible on wood.

tones on the matrix when the latter is in the curved casting-box, close up the box and pour in the stereotype metal as usual. When the cast is removed from the box the half-tone is so imbedded in the stereotype metal that it is impossible to loosen it even with the pounding of the large edition required on a daily newspaper. To remove the half-tone, the stereotype cast is shoved into the metal-pot, when the metal fuses and the half-tone floats on top. It is skimmed off and is ready for insertion in another stereotype if necessary. The method is simple, requires no extra machinery, even for bending the half-tones, though it may add a few seconds to the time required in trimming the stereotype cast.

Duplicating Cuts.—Arthur P. Eymann, Atchison, Kansas, writes: "Having at various times profited largely from suggestions found in your Process Notes, I beg to contribute a simple method, which may not have occurred to many, for turning out quantity orders from a single copy. For instance: We recently had nine two-column etchings to make from one drawing of a trade-mark. By placing a sheet of red, glazed paper, sufficiently large, on the copy board and the copy off to one side over it, it was an easy matter to make three exposures on the one negative by just moving the copy forward its own length for each successive exposure. This proves a quicker method than exposing part of the negative at a time by manipulating the dark slide and negative, or using masks, as it is easier of access and gives equally good results. A red, glazed sheet is recommended, though black glazed will answer nearly as well. Mat or flat papers of either color, however, absorb too much light to give the best results, especially on slight reductions where long exposures are necessary. After drying, the negative was stripped to the center of the printing-glass and the glass covered with a sheet of tin-foil except where the negative had been stripped. A piece of zinc three times the size of the negative was then sensitized and marked off into three equal portions on the back, and the central portion exposed first, then each end in succession, which gave us the nine prints on one piece of metal, permitting all to be etched at one operation, a matter of economy both in negative-making and etching. This duplicate printing method will be found equally serviceable in making color plates where the drawing permits more than one to be made from the same negative. In fact, I have one of my printing-glasses painted black over one-half its surface on which to strip negatives for two-color jobs. The advantage lies, of course, in the fact that color plates from one negative can not fail to register and, size permitting, as many prints as the negative will produce without injury to itself can be made and etched at one time.

Turning Black into White.—Otto Wollermann, of Berlin, Germany, explains the simplest method of producing black ads. with white lettering, which are found in many periodicals, as follows: "The usual way is by etching into zinc plates. The matter to be reproduced—which should preferably be set in Gothics of a black character—is set up in type as usual and made ready for the press. A sharp impression is then made on writing paper with copying-ink, and this impression, while fresh, transferred upon a suitable polished zinc plate, and the latter then covered with ordinary printing-ink by a hand roller. The copying-ink rejects the oily printing-ink, and consequently the lettering remains untouched by the ink rollers. Then the plate is immersed in a water basin for a couple of minutes, whereby the water will dissolve the copying-ink. The plate is then ready for the etching process in the ordinary way." A far simpler process has lately been described by *The Printers' Week*, Berlin: "A sharp impression is made with ordinary letterpress-ink on good cardboard of regular post-card quality and at once covered with powdered asphaltum, which mixes with the ink. The card is then reversed and the superfluous asphaltum knocked off, so that it will stick only to the lettering to be reversed. Now pour alcohol over the back of the card, impregnating it thoroughly. The card is then moved—at respectful distance, so as to avoid the danger of burning—over a lamp or gas jet, printed side upward, and the result is that the alcohol combines with the asphaltum powder and printing-ink into a glossy relief of black color. That is all. The card thus attained serves as a stereotype matrix and may be cast at once; in fact, the quicker the process is performed the more satisfactory will be the results. Each card allows of one cast only, though; but where many



CONTENT.
From collection of H. W. Fay, De Kalb, Ill.

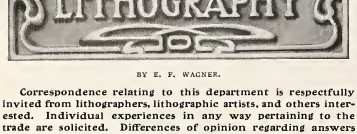
plates of the same pattern are used, this first cast may be electrotyped or stereotyped. It is claimed that 'negative plates' made after this process have been used with advantage even for embossing, when the lettering has been deepened by a graver to suit the requirements."

TO ASCERTAIN PERCENTAGE OF COST.

The following simple and valuable rule for equalizing percentages "on" and "off" is from the New Zealand Manual of Accountancy. It was formulated by Mr. Charles Eyre, Dunedin, and as it is not found in the standard text-books, is believed to be new: Find what fraction of 100 the percentage put on represents; add the numerator to the denominator; make the result of such addition your new denominator, using the same numerator, and you have the percentage to take off. Thus: Cost = \$100 + $\frac{1}{10}$ = \$110 − $\frac{1}{11}$ = \$100. By the same rule, $\frac{1}{4} + = \frac{1}{5} -$; $\frac{2}{3} + = \frac{2}{5} -$; $\frac{3}{4} + = \frac{3}{7} -$; and similarly in all other cases.

A GREAT AID TO PRINTERS.

Your magazine has helped me a great deal in my work, giving me ideas and suggestions that are a great aid toward a higher grade of workmanship. I would not be without it.—*Ralph W. Jackson, Red Oak, Iowa.*



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Photolithography.— George Fritz. $1.75.

Grammar of Lithography.—W. D. Richmond. $2.

Lithographic Specimens.— Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, $1.50. American Commercial Specimens, second and third series, $3.50 each. Modern Alphabets, $3.50.

The past is the fountain for art studies. "No student is fitted to enter this field who is not prepared at the outset to esteem the past as greater than the present, and who does not yield to the historic monuments the deference which they deserve," says Professor Goodyear, in his talks on architecture.

From Coshocton we have received a lengthy letter setting forth good reasons "why foremen should not be members of labor unions," but neither should they stand alone in these days of organized effort; we recommend the organization of all foremen into a body *with the contractors,* for the principal business of a foreman is the estimating upon work and the best way *for the firm* to get it out.

Fiberloid a Substitute for Celluloid.— To Phillips Manufacturing Company, Rochester, New York, and others inquiring about similar matters, will say that the Fiberloid Company, of Newport, Massachusetts, say that the article in question is in every respect similar to celluloid and is extensively used for lithographing and the manufacture of novelties of all kinds for which celluloid is applied.

New Four-color Multiprint Press.— An expert lithographer and color-printer is now constructing and has partly completed a novel four-color simultaneous printing-press, with especial regard for the demand of the three-color print with a modifying brown, deep gray or black key-plate for a fourth color. This will obviate the disagreeable blue or purple sheen which is most always observed on the three-color work of to-day, caused by taking the blue strong enough to provide force, which is, however, paid for in turn by the excessive and killing blue predominating all over the picture.

Preparing Lithographic Stone for Transferring.— "Junius," Cleveland, Ohio, writes: "I have recently been on a tour of investigation through one of the large lithographic plants in this town, and in passing through the stone preparers' section I observed one of the men putting a whitish solution upon a freshly polished stone of large dimensions. I inquired from him what it was that he put on the stone and he said that it was something to make the transfer come off better when the transferrer puts the impression through the press. I am very anxious, as an experimenter, to find out what this substance is, and if you know, would ask to kindly inform me." *Answer.*— The mixture poured over the freshly polished stone was evidently a solution of sulphate of alumina, say two ounces in a quart of pure water. This solution puts a sensitive surface upon the lithographic stone and causes the transfer to hold and come down better than on the plain stone.

Polishing Old Lithographic Pens.— The practice of economy in the use of material is certainly advisable, but there is one thing at least where too much economy proves injurious to the firm, and that is the saving of stipple pens by allowing a man to polish or grind down a new point on an old, worn-out pen. The cost of such a pen is about 2 cents, but the time which a man may spend upon grinding on a new point amounts often to 25 or 50 cents, and besides the instrument will be an inferior one. If a man uses up one or two pens per day it is not to be considered extravagance.

Photography and Lithography.— "Lithographic Photoprocess Worker" writes: "Do you advise a lithographer who is about to take up process lithography to at the same time become a thorough photographer, so as to be able to control his own negatives?" *Answer.*—We would say no, decidedly; get your negatives prepared at your special direction, after you fully understand what you want. You will have all you wish to attend to in order to get these objects down on stone and developed. Many lithographers even do not worry over the development, but let the photo establishment take care of that.

Touching Up Broken Lines on Aluminum Plates.— Every lithographic printer (at least he from the old school) knows that a brass pin can be used for touching up broken lines on stone so that by rolling up the ink will adhere there; but on aluminum plate a hard "Kohinoor" lead-pencil is very serviceable for that purpose. After rolling up, the dusting process and the other manipulations are gone through with, to put the plate in shape for the press. On zinc, fine hair-lines may be made to print by gently scratching off the surface of the plate (upon the gummed surface), then tapping on some stiff ink with the finger.

Alterations on Aluminum Plates.— The *Litho Circular* says: "When alterations (or additions) are to be made on aluminum plates, the work is washed out by the asphaltum method and rolled up with a very spare roller, then dusted with French chalk (talc). The work that is to be taken out should be carefully removed with a drop or two of turps on a rag, and the parts gone over with a glass-hair brush dipped in sulphuric acid. After allowing this to remain for a minute or two, it is rinsed off quickly with a jet of water, dried and sensitized with a solution of nitric acid and alum. The new work is then added and treated as a fresh transfer."

The Steam Lithographic Jobbing Press.— "Lithographer," Buffalo, New York, writes: "Somewhere in these columns I saw mention made of a small-sized lithographic steam printing-press suitable for jobbing. What I would like to know is what size sheet can be run on this machine and how many impressions can be struck off, with slip-sheeting, by one man, in an hour." *Answer.*— It depends much upon the class of work to be printed. On ordinary work, a fair average is about one thousand per hour on the maximum size sheet of 20 by 25. One man can feed and at the same time run the press. We would mention, in addition, that this kind of press is arranged for type printing, if so ordered.

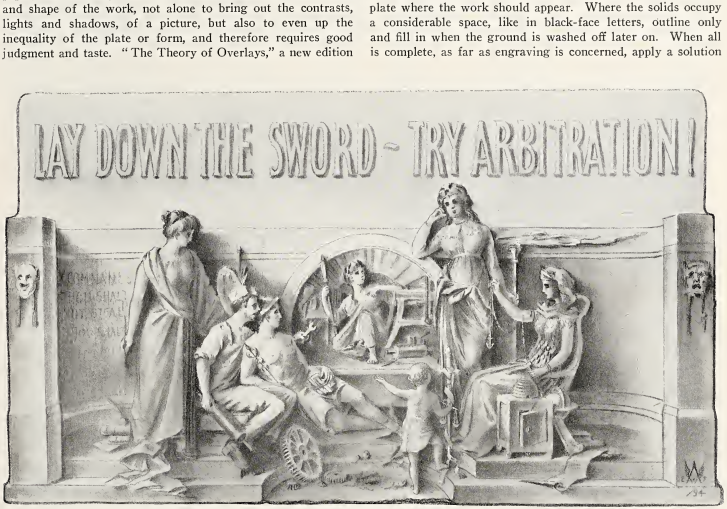
A Pantograph.— P. F. Company, San Antonio, Texas, writes: "In one of the past issues of The Inland Printer I once saw an article describing a machine by which the engraving of a round label could be turned into an oval shape of any size, either enlarged or reduced in size, and then transferred to stone. At the same time a line of lettering could be made longer without making it taller or, vice versa, a long line could be made shorter without making the letter itself less in height." *Answer.*— This machine is the "rubber reducing pantograph." It has successfully been used to reduce or en-

large vignette work or the different colors of a chromo, and it was found that, if careful handling was employed, the colors would fit to a nicety. Of course, better results are obtained by reducing than by enlarging.

THE OVERLAY IN TYPOGRAPHY.—"Litho. Printer," Boston, Massachusetts, writes: "Can you name a short treatise on type printing or tell me what "make-ready" is?" *Answer.*—A good book is sold by The Inland Printer Company entitled "Vest-pocket Manual of Printing," price 50 cents. "Make-ready" is a process of overlaying with thin pieces of tissue-paper, cut out very carefully in conformity with the nature and shape of the work, not alone to bring out the contrasts, lights and shadows, of a picture, but also to even up the inequality of the plate or form, and therefore requires good judgment and taste. "The Theory of Overlays," a new edition of which has just been printed, is on sale by The Inland Printer Company at 25 cents per copy. This is a complete exposition of what "make-ready" is.

THE PROPER WAY TO MIX THE LITHOGRAPHIC TOUSCHE.—"Photographer," Binghamton, New York, writes: "How can the lithographic writing-ink be made thinner so as to flow more freely and even? I was told by a lithographer to mix oil of lavender with it, but when I mix it this way the stuff spreads on the zinc plate on which I am making some experiments. But if I mix water with it, it will spread and get stringy and lumpy. Can you give me the formula for mixing the ink to be used on zinc plates?" *Answer.*—The only way to mix the tousche for use on stone or metal plate is with soft water. The stick of tousche is freed from its adhering tin foil and then rubbed upon a saucer. This saucer must be perfectly dry and in winter may be warmed a little so as to make the ink adhere better to the dish. When enough has been deposited in this way to do for the day's needs, a few drops of water are sprinkled upon the dish, and gentle, slow rubbing must follow with the point of the finger. If this rubbing is done quickly the result will be little soap bubbles in the ink. More water is gradually added until just right. Then the same can be placed in a well to keep it free from dust. Fresh ink must be rubbed up the next day, for the old ink is no good for real fine work, but can be used for filling in solids.

AN EASY WAY OF ENGRAVING ON ALUMINUM.—Engraving on aluminum is attended with many difficulties, but in order to overcome these, Herr Ernest Rebatter writes that the difficulties can be circumvented by laying on a ground composed of gum, zinc white and calcined lampblack, to which must be added a little glycerin to make it pliable. Spread this ground as you would a black engraving ground; put on the tracing and scratch through the ground very lightly to lay bare the plate where the work should appear. Where the solids occupy a considerable space, like in black-face letters, outline only and fill in when the ground is washed off later on. When all is complete, as far as engraving is concerned, apply a solution



ALLEGORY BY E. F. WAGNER.

of asphaltum and allow same to dry. Then lay the plate in water and allow the black gum ground to soak off; dry quickly and fill in the solids with the lithographic ink containing shellac. The plate is then an original engraving which can be printed with the roller.

REVERSE TRANSFER BY THE AID OF SILICATE OF SODA.—The following method is not quite new, still it is not so well known as it ought to be: The *Lithographic Circular* says: "If any subject or type matter has to be transposed from black to white, first pull a transfer from design to be transposed with transfer-ink mixed with the following: To one-half ounce retransfer ink add three drops of syrupy silicate of soda; as you add the silicate to the ink it will at once become very tough; but never mind—mix thoroughly. Then you can add as much thin or mild varnish as will make it workable. Second: Have the transfer roller scraped clean and apply the new ink in the usual way. Now pull transfer from matter to be transposed and transfer to the clean stone; roll up carefully with the black roller and fresh ink; then dust with fine resin and French chalk. Now wash the stone perfectly clean, as if preparing it to receive new work, dry carefully and paint over all transposed work with liquid transfer-ink. Third: When

dry, wash out with pure turpentine and a little gum. The transfer will now appear reversed and the parts covered with the liquid transfer-ink will be solid."

MUSIC PRINTING ON STONE.—W. H., Paterson, New Jersey, writes: "Have you a text-book on lithographic transferring? Kindly let me know, and price of same. Also have you matter on music printing (lithographic). I would like very much to know the process used." *Answer.*—Richmond's "Grammar of Lithography" contains considerable matter on the subject of transferring. This book can be obtained from The Inland Printer Company for $2. A special book on transferring was written in the German language by Oscar Meta, which can be imported for $1.25. You will find many



Photo by F. C. White. SUMMER DAYS.

articles written in the past upon the subject of music printing in these columns. In a general way, the process of music printing can be stated in the following: The characters and signs are punched or engraved upon the zinc plate and filled in with wax, then rolled up with lithographic transfer ink and impressions pulled and put to stone and rolled up; or these transfers are put on large zinc plates and printed on the rotary press. These are the elements which make it possible to produce it very cheaply.

NEEDLE FOR VIGNETTE ENGRAVING.—J. C. S., Birmingham, Alabama, writes: "Will you kindly inform me through the Lithographic Notes and Queries what kind of a needle was used in scraping out the foreground and shading on enclosed building? Was it sharpened three-cornered, or was it sharpened oval, or how?" *Answer.*—The vignette sent is one of the Milwaukee specimens of finest vignette work. How the engraver sharpened the needle for this particular piece of work it would be next to impossible for any one to tell unless he was present when it was engraved, but our correspondent can be enlightened upon the method employed in vignette engraving. All lines, whether fine or broad, are first outlined with the fine needle. This may be a round point sharpened upon a very close-textured Arkansas stone, or may be a three-cornered point, or the aforesaid round needle may have had just a touch taken off one side of the point. The thick lines are made by passing a dull scraper through the fine line first made, and continuing the operation, repeatedly passing through the line until the same becomes of the desired thickness. The form of scraper may have various shapes. The most frequent forms are shown in the May issue of THE INLAND PRINTER of 1900, page 255.

THE TIN-PLATE PRINTING-PRESS.—About twenty-five years ago, before the Messrs. Ginna & Co. introduced the tin-printing press from England, built upon an entirely new principle, this branch of lithography was in an entirely undeveloped state. Girls were then employed to put on the paint with an ordinary brush, and at a moment when the paint was becoming tacky the painted plate was laid upon the stone in order to obtain the impression. Of course the work had to be etched up to a considerable extent and could not be of a very fine or close nature; besides ugly spots would appear every little while upon the work, caused by blisters in the paint. The "stoving," or more properly, "baking," was carried on under a greater degree of heat, and the fine bronze or lacquer effects were not possible. In fact, the only people who could carry on this line of lithography were Englishmen. An ingenious idea, conceived by Messrs. Mann & Co., consists of a rubber-covered cylinder taking the impressions from the stone, which can then have upon its surface the very finest transfer of ruled, etched or vignette work. This rubber cylinder will receive the work and deposit it on the sheet of tin and leave it there in a clear, solid and sharp impression. The stone is placed in the press without any difficulty and no make-ready is required. The rubber used is a three-ply rubber blanket. There is no loss of time, because at the moment when the impression is made upon the plate from the rubber, the stone is receiving the inking from the rollers. The larger or rubber cylinder is nearest to the stone and the impression cylinder is directly above it, which is the actual means of transferring the work from the rubber to the tin. The most important point to be observed about the adjustment of the cylinders is to get even distribution of pressure between the stone and the two cylinders, and of course this implies that the surface of the stone be perfectly even or level. Regarding the use of zinc or aluminum plates for tin-printing purposes, we find that but little use has been made so far of them in this direction. This may be owing to the fact that flat-bed presses only have been used, and on these presses the plate is not easily made to lie flat and even. In this line of work it happens very often that white ink is used, because it forms the ground for so many color schemes, and must therefore appear perfectly clean and pure. After the printing is finished the varnishing is taken up. It adds considerable charm to the work and also protects it. The varnish must be an elastic, well-matured copal, thoroughly strained, and the best way to apply it is by the varnishing machine, by which means the paint coating is also put on. The paint, as well as the varnish, must be of such peculiar consistency that the stretching and contorting later on received in the stamping machines will not break or scratch it off. This is accomplished largely by the stoving process, the heat of which may be produced either with gas, steam or coal, and, according to circumstances, can vary from 125° to 150°. Regarding the gold effect, it is produced with a lacquer, either put on by hand or printed upon certain places of the work. This lacquer is a transparent liquid, a product of coal-tar distillation, and can be had in various colors, and whenever it is used the white ground of the work must be left open for the bright tin to shine through, and these parts when covered with the lacquer will then appear a bright gold, green, red or other color.

ONE CONTINUOUS ROUND OF PLEASURE.

I enclose you a receipt for subscription which I found among some papers recently, and which is dated February, 1889, and is signed by your agent. I have never missed a number since, and I don't know how long previously I might have been reading it, but this is proof that for a period of fifteen years or more I have had the continuous pleasure of perusing the interesting and instructive pages of your admirable journal.—*Samuel Oppenheimer, The Oppenheimer Printing Company, Cincinnati, Ohio.*

NO RECOMMENDATION.

"If," said the druggist, "you will give this new tonic a trial I'm sure you will never use any other."

"Excuse me," rejoined the customer, "but I prefer something less fatal."—*St. Louis Merchant.*

LECTURES FOR APPRENTICES.

THE third of the series of lectures given by members of Chicago Typographical Union, No. 16, under the auspices of the local union, was delivered by Mr. Charles M. Butler, his subject being stonework. The lecture was illustrated by numerous stereopticon slides showing examples of lock-up and was listened to attentively by a large audience of apprentices and journeymen members of the union.



CHARLES M. BUTLER.

Mr. Butler, who is an all-round printer, as well as a stoneman, was born in Glenbeulah, Wisconsin, in 1867. He came to Chicago ten years later and served his apprenticeship in various city printing-offices. He is at present employed in the office of the Western Newspaper Union. Mr. Butler is well known as a writer of short stories for secular and religious publications, and in the past has contributed at various times to the pages of THE INLAND PRINTER. His address follows:

"One can not rightly begin a lecture of this kind by throwing upon a screen a picture of a form and explaining it. There are many things to be taken into consideration before one comes to the actual work of stonework. First of all, as to the apprentice:

"The apprentice to the printing trade of to-day is fortunate. Never before has opportunity been given to get a practical insight into the trade as is here offered. Love nor money previously could not buy this information hereby offered altruistically for your benefit. It all depends upon yourself, now as in the past, whether you succeed or not. A boy must

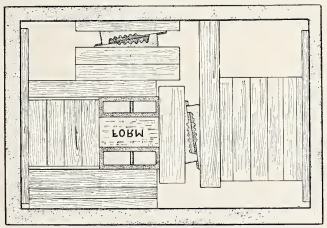


FIG. 1.

love his work, or he will never succeed in becoming a thoroughly competent workman. Go in with the determination of winning, or do not begin at all. The 'easy' part of printing (or easily learned part) does not exist to-day. The mechanical part of hand composition, as applied to straight matter, is a thing of the past. To be a printer to-day means to be a thinker as well — a designer, an artist, as well as a hard worker.

"I wish to make a statement here that I hope will be taken as meant. I do not presume to 'know it all' in stonework. I maintain that a man is a fool who can not learn a new 'kink' every day. In preparing this lesson, I have drawn up the points from the especial view-point of the learner. What I consider the essential points of imposition I have spread over the whole lecture.

"The printing trade is divided into parts: (1) straight-matter men — rapidly passing away; (2) job-printers — subdivided into classes as commercial, catalogue, railroad or 'ad.' men; (3) stonemen — make-ups and lock-ups. It is well enough to know any one of these branches thoroughly, but it is best to know them all. As it was with 'piece men,' so is it with 'jobbers' — a man must know more than one branch in order to hold a steady situation. The stoneman must be a printer — an all-round printer — to be a success. The Linotype has so simplified work, or rather made it possible for the operator to do so much more, that to 'fill in time' it is essential for him very often to work at the case. Straight-matter

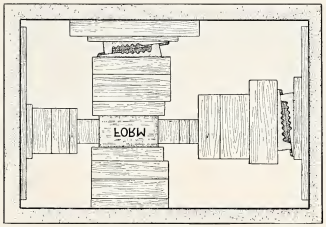


FIG. 1a.

composition not existing, neither does straight-matter distribution prevail. Aim to learn something every day — no man knows it all.

"I trust that you boys will not get impatient at my long introduction. I really believe that this lecture could be made profitable without touching on imposition at all. To know how to 'lay' a form, to my mind, is nothing in comparison with the other details.

"I think it only just to say here that THE INLAND PRINTER is reproducing these lectures in its regular issues of March, April and May. If you desire to see the points brought out in cold type, or wish to preserve the ideas, you know where you can get them.

"For my first example I shall show you how to lock up an envelope corner-card (Fig. 1). In most offices the firm figures on allowing a boy or man about five minutes to lock up a Gordon form (card or envelope), on an average. Some forms take up more time than others, so to equalize this, one must resort to many devices to save labor. The type of an envelope corner-card should be built up to some set measure like fifteen ems wide by at least ten ems deep. I claim this is a jobman's duty. We will suppose that the long line is but eight or ten ems wide, of three lines deep. It comes to the stone for lock-up in this ragged shape. Out of the furniture at hand it would be impossible to readily build this up to a solid, lockable shape. It should be set fifteen ems in width — the proper measure — the size of interchangeable furniture.

Fig. 1, is the correct manner, save that the quoin on the side is turned in the wrong direction for stable lock-up. The wrong way is exemplified in Fig. 1a, a rickety and perilous way, because there is room for spring and twist.

"I want to say here for the benefit of the journeymen, that though I have aimed to instruct the apprentice by illustrating simple forms, I will also show the more complicated forms later.

"The envelope, to be fed readily by the feeder, should be about in the center of the chase — a little above rather than below — which means to throw the type toward one side and slightly down. The furniture should be longer than ten ems on the short side, the longer the better, to give solid lock-up — say at least twenty ems of wood ten ems wide, to allow a lap for long pieces on the quoin side of the chase, the lower

half of the pair of quoins always pointing toward the solid part of the chase to give strength and stability to the form.

"The rudiments of stonework are exemplified in these forms: the position of the quoins; the position of the type in the chase; the building up of the furniture in a proper way; the use of bearers; mallet and planer; the use and abuse of material. No Gordon or any other stone should be littered with a lot of useless material. Material is valueless when not in its proper place — either in the form or in the rack. Clean up immediately; be prepared for another form

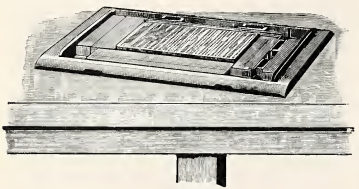


Fig. 2.

by having everything in shape and in place. When through planing a form, *lay* your planer down face up; do not throw it down carelessly. It may become nicked and full of oil and grit, and afterward spoil a good half-tone cut or delicate type. Do not bang the quoin key on the stone and chip a piece out of it. Remember, though the 'boss' pays for the material, if you abuse it, you are the one to suffer later on. The firm will expect you to do as good work with poor material as you have been doing with the new, and a single type often sinks into a hole and refuses to level up in the form. In tying up a page, tie it so that one end hangs loosely. Rather throw a knotted string away than try to save a mill by spending a cent's worth of time. Do the little things well; the larger ones will naturally follow.

"In locking up a note-head, letter-head or statement, two ways are used. For a single corner-card, feeders prefer to feed head in because the latitude of the paper does not force

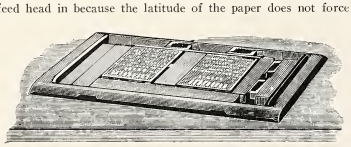


Fig. 3.

the hand to travel any further than necessary and is quicker and less dangerous. Relatively the same as Fig. 1. With reading matter, lock the short way (Fig. 2).

"In Figs. 3 and 3*a* we have two two-page forms. This is the beginning of the real work of lock-up. Up to this point we will say Gordon work is mechanical. A boy without a vast amount of ability could fill the bill. When you get here, however, something else enters into the work. A good lock-up should know something about the sizes of paper — how the stock can be cut to advantage without waste. In some places your foreman will lay out the size of stock on the ticket for you; in others you may have to do it yourself. On small forms a good deal of 'scrap' can be used. For a little circular to go into an envelope you may get a sheet 6 by 7 inches or 3½ by 12, as shown. To make your margin, either measure from side to side 3½ inches, or from bottom to top of next page 6 inches. Then fill in the space between the two pages with furniture. Do not put in three or four pieces of furniture where one will answer. Never use three leads where you can use a nonpareil. Never use leads, especially where you have short furniture; it only abuses the leads, forcing them to curl up on the ends.

"Here is a little idea that everybody does not know: Odd-sized pages can readily be placed in position by simply measuring from center to center. It is easy enough to find the margins on pages of similar proportion, but on odd-sized pages it appears quite a problem. By working from a given point, you can build up with mathematical precision any number of odd-sized pages. Lock-up is a part of the science of geometrical mathematics.

"As the two-page form is the beginning of making margins, the four-page is the foundation of imposition. The whole structure of stonework hinges on the theory of the four-page form (Fig. 4). Here is where you begin to branch out — to think of something else than your small corner in the composing-room and Gordon work. It is at least essential to know the sizes of stock. Your ticket should show you both trimmed and untrimmed size of job, therefore the paper-cutter is to be considered and the bindery has a share of your thought — not necessarily the girls themselves, but the work they are engaged in. The pressroom must also share your attention as to which edge to feed to the nippers.

"First, we will take up the square form: Start with page 1 at the lower left-hand corner, with the head away from you.



Fig. 3*a*.

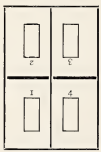


Fig. 4.

Place page 2 with its head toward page 1; at the side of 2, place 3, and head to head of 3, place 4. There are several ways of proving whether your form is laid correctly or not: If you have started right, the folios will be all on the outside — provided, of course, that the folios are placed right upon the page — odd folios on the right, even folios on the left, with heads toward you in making-up on galley. The sum of the folios will aggregate 5; thus 4 and 1, lying side by side to make the back fold, and 2 and 3 likewise. These two points cover every form from 4 to 64. Where you begin to lay the forms is a different proposition.

"Now, as to margins: Take for example, a 6 by 9 circular, trimmed; the paper will very likely cut out of a sheet of paper 25 by 38, a quarter of which is 12½ by 19. Some places may not allow for trim on a four-page form, but I will use this size for the sake of illustration. The position of the page depends upon the effect desired. It is best to narrow the back and head margins as a matter of taste. Old-style printing goes to the extreme in this respect. Then there must be taken into account the running heads. If light, they form part of the margin, the body of the page only being taken into consideration. We will say the size of the page is 24 picas wide by 42 picas deep, including a light running head with folio on side and a pica between. On the trimmed size one would naturally say 12 ems head and 12 ems back was right, but to make proper balance it would be necessary to reduce back and head at least two picas each. Even these margins would look large when taken together and another pica from the head margin to overcome the running head would improve the position. This style would be all right for the cover of an inserted

saddle-stitched book or periodical. But on a gathered or side-stitched book one would have to add to the margin the depth of the work.

"I may be pardoned if I dwell upon the four-page part of my lecture. It is the keynote of the whole system. Every other form is but a multiple in one way or another of this form. The 'long' four (4*b*) is simply a device for saving stock or getting results from presswork. This lay takes in an additional margin, the gutter. To get the back, you estimate the trimmed size; to find the cut (gutter) you estimate the full size. The paper being 9½ by 25, from edge of page 1 to edge of page 3 would measure 12½ inches, the head margin being arranged by proper position of the nippers — placing the



FIG. 4*b*.



FIG. 4*c*.

responsibility of correctness upon the pressman in this case. You can 'throw' this form around in any manner, so long as you keep 1 and 4 together, and place 2 and 3 to back them. A third way, starting from inside (3, 2, 1, 4) is handy where page 3 is blank, as it saves time estimating or building up a proper-sized page.

"Markers are often used to guide the binder. Sometimes head markers are placed in forms of odd-sized pages to guide the pressman in getting center of sheet to properly work and turn and get position on sheet when backed.

"The fourth form (4*c*) is an oblong or music form. In this case the small way of the paper is the back. This form can only be printed as a reverse-nipper or tumble form — unless one wished to feed in a sheet 9¼ by 25 inches. On reverse nipper-edge forms it is best to square the paper by trimming slightly before printing to do away with the variation as the paper comes from the mill. In this lay, start at the lower right-hand corner, form your back with page 4, the folios of 2 and 3 then show you their position. When printed, cut the long way of paper.

"Folder forms or lay-outs (Figs. 5, 5*b*) are simple devices to either save folding and binding or for the purpose of keeping the sheet intact. One side of a folder form is usually a map, or diagram, or cut covering the entire surface. Ordinarily the

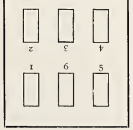


FIG. 5.



FIG. 5*b*.

margins are uniform all the way through; but in cases of uniform folding, as an eight-page, for instance, they can be treated very much like a regular form.

"Though there is binding machinery which will interchange and deliver after making one, two, three or four folds, the lesser folds (one and two) are rarely so folded. The eight-page (Fig. 6) carries you further into the work of the bindery; the main thing to take into consideration is the fact that in 'laying' the form, care should be taken not to form roll-folds (two folds the same way) or force the girl to turn the paper over or around. This can not happen with an eight-page form unless laid out of order, in one trip (as a folder), on the reverse-nipper edge, or in the way of a 'music' or oblong fold (Fig. 6*c*).

"In machine folds, one has to take into consideration the action of the press and the action of the folders. The nipper edge on the press — the unvarying gauge — is dependent upon requirements of the folders as to which edge is fed in to the folding machine in order to make the first and succeeding folds. (Fig. 6*b*.) The different action of different machines is a study in itself. The ordinary stoneman will have very little to do with any great number at any one time. The foreman usually tells the beginner where to lay the first page of any peculiar form to meet the requirements of the machine. Of course, if you are the foreman (or expect to be), study the different machines.

"To this point only will an apprentice go, I imagine. So, before throwing any more forms on the screen, I desire to digress from imposition and continue my introductory remarks. As I said before, it is the little things in life which either go to make or break. A good workman will never try to lock up a form tightened with iron quoins by using a mallet and shooting-stick instead of a quoin-key. A shooting-stick was only meant to use with wooden quoins and wooden side-sticks. The iron stick hammered against the iron quoins invariably knocks chips out of the stone. The denting of the

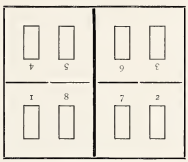


FIG. 6.

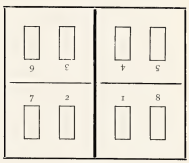


FIG. 6*b*.

cast-iron quoins usually puts a burr or extension on the quoins, which in turn tears great scratches across the face of the stone. The smoother a stone the better; rather than be abused it should be carefully oiled and rubbed with a little plumbago once in a while to keep from becoming dry and

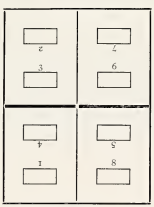


FIG. 6*c*.

brittle and liable to crack. In using a chase, always use a bar in it when possible, even in light forms of electrotypes — they keep their shape better. In taking a form off the stone, do not jam down on one corner of chase to spring it out of square. In locking up, do not tighten one section entirely, but work one section against another to keep bars from bending and throwing form out of register. Never lock up iron against iron — at least get a thin cardboard between the

quoins and the chase — they remain locked better. The jar of a press will unloosen a quoin quicker than a key will.

"To resume: The 'square' eight is a hand two-fold form. You will notice that the folds are made by drawing toward the operator each time. The 'long' eight is nothing different from the 'square' after cutting; virtually the same as the oblong reading up and down. The 'machine' eight is laid from the inside for the purpose of getting two straight edges on the guide of the folding machine instead of one, as on the square. This machine fold, after it is cut, looks the same as an ordinary 'square' form, but it is mechanically different. All oblong forms are 'rolls,' that is, two folds are made in

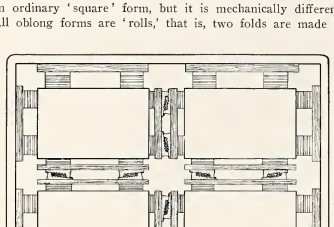


Fig. 7.

the same direction and are considered 'odd' or unhandy, and usually cost an extra sum to fold.

"In Fig. 7 we have a color-form design. You will notice the position of the quoins in head and back. My theory of a color form is this: We start out with the assumption that it is complicated, not simply a straight up-and-down register (a map form for instance, which may be required to shift up and down, sidewise and twist to make the colors jibe.) Each page, as you will notice, must stand out as an individual.

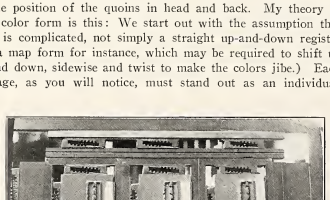


Fig. 7b.

You can twist and turn any one without interfering with the other, which could not be done by an ordinary lock-up. You should not use solid or long furniture in a form of this kind, but build up out of small pieces on each corner. The furniture should be so divided that one can readily abstract any sized piece, like a lead, nonpareil or even pica, from one corner and add to another without the bother of changing furniture. The aim is to build your form up square with material. In shifting, when taking out from one side, always add to the other to keep the solidity and squareness of the page. Too much time should not be spent in attempting to register exactly in the first place. The idea is to get pages as close as possible, and have the material in the form to shift quickly. It is as easy to shift a pica as a lead, and the eye can readily discern which is necessary when the right time comes.

"The second form shown (Fig. 7b) illustrates how one can easily lock up a color form by use of adjustable steel furniture, so that every page stands out as an individual, more so

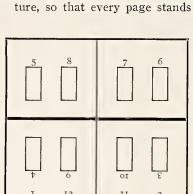


Fig. 8.

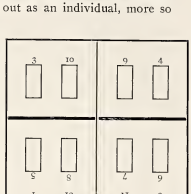


Fig. 8b.

than the common way first used. The design was furnished by Burton E. Savage, of Memphis, Tennessee.

"In large forms of sixteens or thereabout, it may be necessary to cut holes in the printed 'key' form to guide you in laying colors. The idea in colorwork is that the black form is usually the 'key' or heavy form, and is put on the press first, thrown into position, and a certain number of sheets printed to guide the printing of the colors. These are called 'trial or register sheets.' The black form is then lifted and

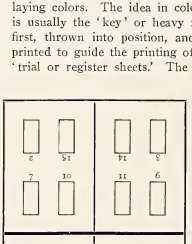


Fig. 9.

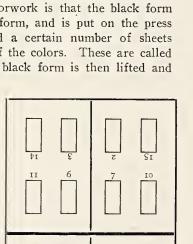


Fig. 9b.

reserved for printing last. This form, as a usual thing, being the heaviest — that is, containing more lines and more printing surface — suffices to hide or cover up any defects in the color plates, giving a finish to the job not otherwise obtainable. It is not necessary here to discourse on colors, but the stoneman should at least know something about the formation of combinations in laying out the scheme. Yellow, red and black or blue are common combinations in three-color printing. Red on top of yellow deepens the red, so if a pink cast is required in spots, the red may run without yellow under it to give it shading. Likewise red and black, or more strictly speaking, red and blue, will form a brown, while yellow and blue will create a kind of green, so by the correct printing of three colors one may get the effect of five or six shades in three

impressions. The forms should be printed in the order named to get the best effect: Yellow, red, blue or black, but by the use of 'transparent' colors, the key forms on 'cheap' jobs are often printed first.

"In laying out an eight and four to insert, the four should come on the outside of the eight, instead of on the inside. Always aim to have the light sheet on outside to facilitate jogging to head. Fig. 8*b* is the common way of laying a three-fold twelve. A reverse nipper, roll-fold, with 'marker' to guide binder. The saving in binding is very little, if any, over an inserted and gathered form as in Fig. 8.

"From the three-fold twelve to the sixteen we advance from the hand to machine folding. (Fig. 9.) To understand these forms thoroughly is to understand the whole system of

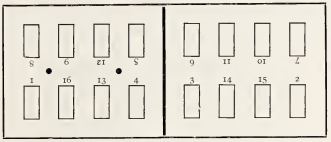


FIG. 9*c*.

imposition. Machine folding to-day, while complicated, is yet simple. Instead of being 32s and 64s, as formerly, we have interchangeable machines which fold 8s, 16s, two-16s and four-16s. See Figs. 9, 9*b*, 9*c*, 9*d*, and 10.

"The double-sixteen fold will fold as two separate 16s on the slitter machine or two 16s to insert. (Fig. 10.) The sixty-four folder will fold as four-16s separate (Fig. 11) on the Chambers' folder, while the old three-fold Dexter will only

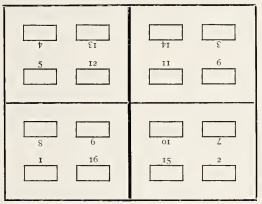


FIG. 9*d*.

fold as an eight or sixteen single. The Dexter must be pointed with 15-inch points, as shown (Figs. 9 and 9*b*), single, while the double-sixteen machine can fold without the use of slits for points, when sheets have been fed on press to guides that will correspond to guides on feedboard of folder and nipper side will be for drop roller. We still have in use the folder which folds a regular machine thirty-two. (Fig. 12.) The machine that will fold Fig. 13 will also fold a twenty-page in two sections by the means of an extra feeder.

"I shall cast out the sixteen screens one after the other. First, we have the old hand fold; next is the machine; then the 'long,' which is only used where you have two printed at once. The 'slitter,' inserted double sixteen or common thirty-two is only a variation of the double 'long' sixteen, and is here shown to demonstrate the simplicity of it. To show this among the 32s would only confuse. This form is considered 'hard,' simply because it is not understood. To show it up as a combination is to explain its simplicity. (Fig. 10.)

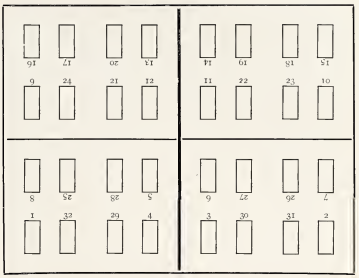


FIG. 10.

"Likewise, the Chambers 'Quad' is also shown to explain away the hard part of that form. The puzzling part of the 'Quad' is in the splitting of forms and the getting of the right nipper edge, etc.

"The last 16-screen is the oblong music fold. As far as I know, this form can only be folded by hand. I have an idea, however (you can call it inspiration if you will) which tells me that the 'slitter' should fold a double oblong just as readily as it folds and inserts a double 'long' form. I am not in a position to verify the correctness of this conjecture. I imagine it correct, because of the 'queerness' of the fold on the slitter, folding the long fold first and the two shorter last,

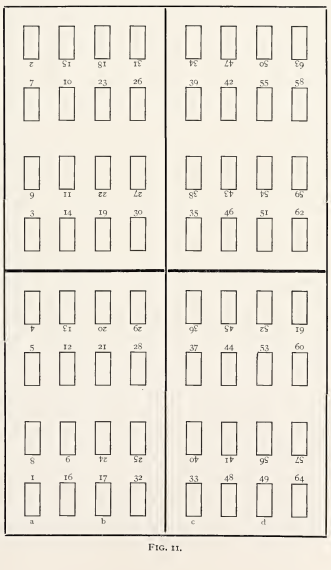


FIG. 11.

which creates a roll fold. This may be a common fold; if not, and if found correct, I desire credit for the discovery — it will reduce cost of music printing by half! (Fig. 9*d*) as two half forms. A 'triple' or '3-on' oblong form becomes in action the same as a regular sixteen-page form and can be folded on any machine. A triple form, of course, is only used

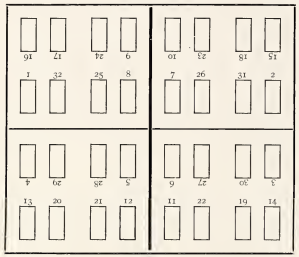


FIG. 12.

on small work, where impressions are to be saved and binding to be reduced.

"In closing, let me again remark: To know how to 'lay' a form is nothing; it is the other things that count. I have

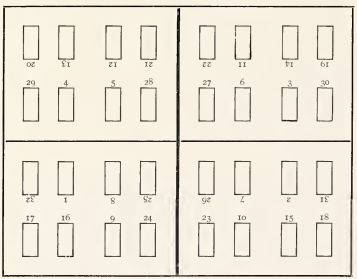


FIG. 13

attempted to instruct you to the best of my ability and I trust that my words will have a tendency to make better printers of you all."

This series of lectures has been printed in pamphlet form and placed on sale by The Inland Printer Company. Copies may be ordered from the publishers at 25 cents for the series of three lectures.

A SOURCE OF INSPIRATION.

Just got some of my back numbers of THE INLAND PRINTER from the bindery. They are nicely bound in half leather and are an inexhaustible source of inspiration. All hail THE INLAND PRINTER! I am glad the price is to advance, for we will then get a better paper, and we can not get too much of such a good thing. I think the man who is so small as to complain of the advance ought to be relegated to the "hell box," and kept there for evermore, with all the old type for miles around piled on top of him. He is a dead one.— *Matt. O'Hare, Marinette, Wisconsin.*

THE MENTAL ARITHMETIC OF STONEWORK.

RULE-OF-THUMB methods of work or calculation are a disgrace to men whose business demands more than average intelligence. Yet there is a singular lack of accepted rules and standards in the printing business. The use of the faculty we term "judgment" is all very well, providing it be good. But the word may cover exactly the same meaning as "guesswork" when it is used to denote an individual opinion concerning any unusual circumstance. We want *law*, not judgment, applied to every phase of our business; but our laws must not be cumbersome, or they may actually defeat their own end. The man who can reduce his governing principles in business to a few simple rules in mental arithmetic must possess a great advantage in fertility of resource and promptness of decision.

Every apprentice should be given to understand that mental arithmetic is of inestimable value in a printing-office. At every turn, the printer is called upon as a man of figures as



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EVANGELINE.
From a water-color design by C. Warde Traver.

well as of letters, and it means much to either workman or employer to be able to use his wits so as to save labor and avoid loss. Men often confess that they are "poor at figures," and always their words imply a keen consciousness of their disadvantage.

It is possible — and preferable by far — to reduce all the calculations necessary in stonework to the simplest rules in mental arithmetic. This is not a fine-spun theory; it is every-day practice in a large job-office where a sheet of paper is rarely seen on the stones for the purpose of measuring in the customary manner. Given the dimensions of the paper for a job, the furniture for back, gutters, etc., is decided by a few simple sums on the instant. No doubt, natural aptitude and regular practice make a vast difference in any occupation; but the most apt or inapt workman may be assisted by good and simple rules.

It is often necessary to divide the pages of a job into two sets — inside and outside — to work in separate forms. Confusion arises with many men as to which are inside and which outside pages, when the folios run well into the hundreds. For safety, a man may make a list of the folios he needs first,

and by frequent reference to his list he checks himself against error. The first and fourth pages in each successive group of four throughout a job are outside pages. To distinguish at a glance, it is necessary simply to divide the folios by four, and all such pages into which that divider will go or leave a plus of one are outside pages. The first figure may be ignored when the folio is above 100, because four "goes into" 100. Thus folio 732 — whether the sections are eights, sixteens or thirty-twos — is an outside page, and it is proved instantaneously by the sum "four into thirty-two." Folio 555 is an inside page, and it may be proved so because "four into fifty-five" leaves a plus of three. Whenever four divides into a number or leaves a plus of one, we have outside pages; when the plus is two or three, inside pages.

Our ordinary divisions of quarto, octavo and 16mo of any specified size of paper may be transformed into pica ems without much effort. The dimensions in inches should be clearly retained in the mind, and as a rule they are, by all engaged in miscellaneous jobbing work. Thus, if crown is specified, we mentally picture 20 by 15 inches. We may want the dimensions of crown quarto. To get the size in inches, simply divide each figure by two; to get its equivalent in picas, multiply the figures for crown by three. Crown being 20 by 15 inches, crown quarto is 20 by 3 (60) ems long by 15 by 3 (45) ems wide. If 16mo is being used, the size of the sheet in pica ems is disclosed by multiplying the figures by 1½. For octavo, multiply the large figures by 1½ and the small figures by 3. Although it is intended to reduce these and similar calculations to a purely mental process, the following sums may be acceptable by way of illustration:

QUARTO.

Specified size (demy) 22½ by 17½ inches.
3 3
67½ by 52½ ems.

OCTAVO.

Specified size (crown) 20 by 15 inches.
1½ 3
30 by 45 ems.

SIXTEENMO.

Specified size (royal) 25 by 20 inches.
1½ 1½
37½ by 30 ems.

The advantages of a ready acquaintance with this rule will be found in both book and job work. The question of margins will be settled almost automatically if a definite figure flashes in the mind as a substitute for a technical term. When the width of backs and gutters must be decided, all that need be borne in mind is the figure which has supplanted the phrase, and the rule to add to the gutters what is deducted from the backs. Thus we have a definite figure representing the width of the sheet — say thirty ems for crown octavo. The width of the type is also a definite figure, perhaps twenty-two ems, leaving a surplus of eight ems for margin and trimming. Trimming is not a definite quantity; but as an allowance of a pica is ample, we may consider the finished sheet as being twenty-nine ems wide. Therefore we may deduct from the surplus of eight ems one pica, leaving seven ems for the back; and add to that surplus the pica so deducted, giving nine ems for gutters. Then, instead of measuring with a folded sheet across two pages, another little sum will prove the form as being correctly made up. Going across the form from left to right we count $22+7+22+9=60$ ems. That being the exact figure for the quarto sheet, we know the make-up is correct.

Great assistance will be obtained from the use of a foot rule, and as a special steel rule is to be obtained, suitably marked for the trade, there is no reasonable excuse for not having one.

There is a considerable demand for booklets of special size, which can not be obtained from the regular subdivisions of standard sizes of paper. As an advertising medium, the booklet is at present in highest favor among manufacturers and business men generally. The problem these jobs present may be termed a double one. For short runs, we need to find out how to use stock sizes of paper to the best advantage, and our view should comprehend not merely one department, but all.

For orders of a large kind, we must decide upon the special size of paper to order. Let it be clearly understood that we are out of the beaten track of octavos and quartos and the like, and are working to any odd size which may be demanded.

When an order of this kind must be worked upon a standard size of paper, there are really three points to be borne in mind. These are, briefly: (1) to avoid loss of paper by off-cut; (2) to meet the convenience of the pressman; (3) to insure a satisfactory arrangement for folding.

(1) The smallest size of paper which can possibly be used in the book may be taken as a unit for calculation. That is represented by the depth of a page and the width across the open book, plus the necessary trim. Thus, if the pages are to measure 6½ by 4 inches, the smallest sheet which can be of any service will be 6½ by 8 inches. A safe allowance for trimming is about one-eighth of an inch for work of this class, bringing the measurement to 6¾ by 8¼ inches, after allowing for trim at the head, foot and side. Such a wide variety exists in the number of pages which may complete a job, and in the sizes of paper which may be available, that it is scarcely advisable to carry this point further. We would suggest that the simplest manner of deciding in cases of this kind is to sketch roughly the shape of the various sheets at hand, indicating their measurements on the diagram, and marking off the required size. It will quickly be seen which size can be used most economically, and providing the pressman and binder can be accommodated, the matter is settled.

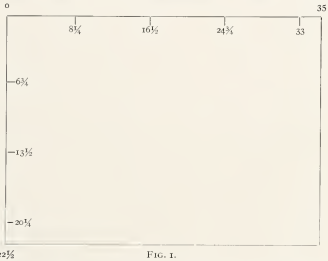


FIG. 1.

Fig. 1 represents a diagram of a double-demy sheet, which would take twenty-four pages of the size previously specified, the off-cut being comparatively small.

(2) The usual considerations for presswork must be borne in mind. For short runs the forms should not be arranged to perfect themselves, owing to the danger of setting-off. Where the actual size of the paper necessary for the job is in any way awkward for feeding, it should be an instruction to the paperman to leave the off-cut until after the job has been worked. Should the off-cut be large enough to be of service in a small job, the pressman could leave the surplus paper at one edge or end accordingly.

(3) The convenience of the binding department is a very important matter when exceptional shapes are ordered. In the case of narrow oblong pages, it may be policy to resort to printing in two positions. Or it may be advisable to arrange the different sections of the booklet to fold two-up or three-up. When heavy paper is being used — art paper in particular —

the sections must be kept small, eight pages being preferable. Should the job work out as a sheet of twelves, or two half-sheets of twelve, a useful scheme by way of substitute is to fold as sections of eight, three-up. The simplicity of the fold, and the accuracy of register so easily obtained, will more than compensate for the additional labor when insetting.

A very exceptional scheme is shown in Fig. 2. The order in this instance was for a booklet of thirty-two pages, to be 7½ inches deep, and as nearly as possible 6 inches wide when finished. The paper to be used was 36 by 23 inches. As will be seen in the diagram, thirty-six pages could be cut from the paper, and if thirty-six had been required, the policy would have been to fold across as sections of twelve pages, three-up. The principle of folding across in this manner has much to recommend it. Two simple strokes of the folder will account for twenty-four pages, or even more in some instances, and, as previously intimated, there is less liability to bad register. Another matter, which is at times important, is the entire absence of creasing in the back. In art papers of moderate weight, there is a common tendency for the pressure of the folding-knife to make an ugly crease during the third stroke when folded transversely. To obviate this, the heads may be cut open before making the last fold; but it will often be found most satisfactory and economical to fold two or three sections at one operation, as illustrated in Fig. 2.

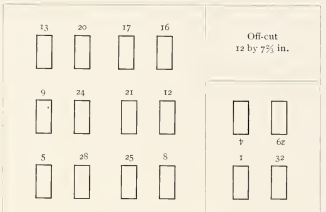


FIG. 2 (outside form).

Another instance recently encountered was a booklet of forty-eight pages, inset, which could be comfortably cut from a double-demy sheet, the finished size of the job being 7 by 4 inches. Working by customary methods, this would have been arranged in two forms of twenty-four pages, to cut up and fold in four sections of twelve pages or two of twenty-four, according to the quality of paper used. In an order for ten thousand books there would be forty thousand sheets to fold if good paper were being handled, and the folding of twelves is comparatively slow. Instead of this, however, the job was arranged so that a double-demy sheet would fold as a long sixteen, or in reality three sections of sixteen folded at one operation, so that the whole job of forty-eight pages was folded in three strokes of the folding-knife. There were three sections, instead of four, to inset, so the gain was even further increased.

It is worth remembering that odd numbers of pages may often be worked at one impression instead of two by substituting one standard size of paper for another. By adding together the width and length of a quarto sheet in crown, demy and royal, we get totals which are exactly the figures for the length or width of the full sheet of another size. Thus:

Crown quarto, $10 + 7\frac{1}{2} = 17\frac{1}{2}$ inches (width of demy).

Demy quarto, $11\frac{1}{4} + 8\frac{3}{4} = 20$ inches (length of crown and width of royal).

Royal quarto, $12\frac{1}{2} + 10 = 22\frac{1}{2}$ inches (length of demy).

To multiply instances or to crowd calculations upon the reader would be unwise. To awaken interest and furnish suggestions is much better policy; therefore, the field is merely opened, and the reader is left to exercise that mental faculty of calculation which may be developed to advantage.

The expeditious handling of work resolves itself into a few well-known rules. Having a fair knowledge of the relative ease or difficulty of various methods, we are left with problems which are mainly arithmetical, and a vast proportion of our calculations may be decided by the mental process.—*Vernon Possnett, in British Printer.*

Written for THE INLAND PRINTER.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XXXIV.—NATHAN LYMAN.

ONE of the pioneers, though not the first, to engage in typefounding west of New York, Philadelphia and other cities at or near the Atlantic seaboard was Nathan Lyman. The Albany typefoundry was in operation in 1826, but the exact time when he cast his lot with that institution does not appear to be definitely settled, but he was certainly there in 1832. This was the time when the possibilities of "the West" began to have attractions for the young and energetic who sought to better their condition. Albany was by no means the boundary of the frontier settlements, but it was nearer than New York or Boston to the western part of New York, to Ohio, and to Michigan, all of which were developing rapidly and demanded type and printing material. The Cincinnati typefoundry was already established (1817), and the region tributary to that city was supplied. There was a large area reached by the Great Lakes, and from Albany by canal to Buffalo, which was fast increasing in population, and all kinds of enterprises were launched to assist in this development and incidentally to make money for the promoters. Mr. Lyman did not remain long in Albany, for in 1835 all his belongings, consisting of his typefoundry and stock of type and materials, were loaded on a canal boat and taken to Buffalo, where he resided and carried on the business until his death, which occurred February 16, 1873.

Nathan Lyman was born in Coventry, Connecticut, June, 1790, and in 1810, when in his twenty-first year, he went to Hartford and entered the employ of Elihu White, who had been manufacturing type for about six years. White went to New York about this time, moving his typefoundry, and there Mr. Lyman continued with him at his trade, and afterward became a well-known manufacturer. His success was not immediate, but the character of the man was such as to insure ultimate success in any enterprise, and at the time of his death he had amassed a snug fortune. The business was managed after his death by a son, until the formation of the American Type Founders Company in 1892, when it became one of the branches of that company, and is now known as the Buffalo typefoundry. On the formation of the Type Founders' Association of the United States, Mr. Lyman became an active member, and attended as many of its meetings as his health would permit.

Nathan Lyman married in New York, in 1813, Miss Jane Taylor, who bore him ten children. In early life he became a member of the Presbyterian church, and throughout his long and active career continued to live according to the teachings of the Christian religion. One who knew him well and intimately has said of him that he never knew a man with a more conscientious regard for the every-day observance of the rigid rules of business probity and honesty, and that he believed him incapable of a dishonest act. With such a memory there is little wonder that the death of Nathan Lyman was a matter of sincere regret to a very large circle of acquaintances, not only in Buffalo, where he spent so much of his life, but among his country patrons scattered throughout a wide extent of territory.



BY DANIEL C. SHELLEY.

Secretaries and members of local Typothetæ and other organizations of employing printers are requested to send news of interest to employers for publication in this department. Matters concerning wage and labor disputes and settlements are especially desired. Contributions and news items may be addressed to Daniel C. Shelley, Secretary Chicago Typothetæ, 942 Monadnock building, Chicago, or to the Editor of The Inland Printer.

THE RELATION OF DAILY NEWSPAPERS TO THE COMPETITIVE BOOK AND JOB PRINTING BUSINESS.

Through their International Union, the printers have declared for the eight-hour day. The members of the typographical unions who are employed on the daily newspapers are the printers who are pushing the eight-hour day agitation. The daily newspaper printer has the eight-hour day, and he wants to force it on the book and job printer whether the latter wants it or not.

The former employ one-third of those who follow the printing trades, the book and job houses employing the other two-thirds. Daily newspapers are competitors for circulation and advertising patronage; the book and job houses compete for the sale of the product of their employes and mechanical equipments. Each employs the same printing trades, but different rules concerning the length of work-day, the rate of wage, and shop practice should apply to each. There is no denying the fact that the typographical unions of the country will make an effort to put the eight-hour day into effect in the book and job printing plants of the United States and Canada at an early day. Plans for the shorter work-day fight are being laid in more than one section of the country. The Typographical Union is the dominating printing-trades union. It arrogates to itself jurisdiction over every one of the printing trades in case an emergency arises which it considers justification for extending jurisdiction. (See Section 2, Article I, I. T. U. Constitution.) Its aim, therefore, is to force pressmen, bookbinders, feeders, electrotypers, stereotypers, photoengravers, and all of the printing trades, into the eight-hour fight if, as declared in the section of the constitution above cited, they "menace the welfare of the International Typographical Union."

It is believed that the United Typothetæ of America membership has not as clear a knowledge as it ought to have of the relation their branch of the printing business bears to the daily newspaper business, particularly regarding labor conditions in the daily newspaper office and in the book and job printing plant. The statements here made are founded on ample experience in and full knowledge of both the daily newspaper business and the book and job printing branch.

MECHANICAL LABOR IN THE BOOK AND JOB OFFICE MUST EARN A PROFIT.

The man who engages in the book and job printing business and operates the mechanical departments of his plant on the same basis as the mechanical departments of a daily newspaper are operated, can not make a profit, because profit will be an impossibility. In the book and job branch, every workman should earn more for his employer than his employer pays him. Every piece of machinery, every pound of paper, every yard of cloth, every skin of leather, every spool of wire, every sheet of copper or zinc ought to yield something over its cost, just as every one thousand ems of composition, every hour of time work and every one thousand impressions of presswork must yield a profit over cost if money is to be made in the operation of a book and job printing business. In the newspaper office none of these additions to cost is made, because the profits of newspaper publishing are in the sale of as many agate lines of advertising as the advertisers can be induced to buy. The whole aim of the daily newspaper publisher is to get as great a circulation — quality and quantity — as is possible, and on that circulation he can base his advertising rates — and the profits of advertising are the profits of daily newspaper publication.

In the composing-rooms of several great city newspapers there are fifty Linotypes. They stand idle perhaps sixteen out of each twenty-four hours. The International Typographical Union, as cited, would limit their operation to six hours of every twenty-four. Could a book and job plant make any money on Linotype composition if the machines were idle two-thirds of the time? Hardly; on the contrary there is not much money in Linotype composition in book and job plants if the machines are running every hour of the twenty-four. The same comparison can be made between the presses in the daily newspaper offices and the presses in book and job plants. In the book and job plant every press must earn much more than the cost of operation each day or there is no money in running them. In the newspaper office the question as to whether presses have earned more than the cost of operation is never considered in the same way that it must be considered in the competitive book and job plant. They are only incidents — cogs — in the great machine which is run for the purpose of securing a circulation, which in turn secures advertising patronage.

There are no job tickets in the mechanical departments of a newspaper office. No time records are kept for the purpose of determining profit or loss on labor. A surplus of help is employed to be available for emergencies day and night. If a book and job plant undertook to keep a surplus of help on hand at all times, to be prepared for the unforeseen, to what customer would it charge the cost of that help? Or which customer would stand the charge if it was made against him?

Collateral though it is, the newspaper business is far away from the book and job business when the basis on which each is conducted is considered. Each business employs the same printing trades — the printer, pressman, stereotyper, electrotyper and photoengraver. These printing trades are in unions, and these unions, unfortunately, do not take proper cognizance of the differences between the two collateral branches of printing which employ them. What is a fair rule to enforce in one branch is an unfair rule to enforce in the other.

TWO-THIRDS OF THE WORKING FORCE EMPLOYED IN BOOK AND JOB OFFICES.

The newspaper printer is the ruler in the typographical unions, not by strength of numbers, but because he interests himself in union work, while the book and job printers, though two-thirds of the membership, are apathetic and indifferent, and in error concede to the newspaper printers numerical strength that they do not possess.

Eight years ago the newspaper printer was in the majority in the typographical unions. The Linotype was introduced into daily newspaper composing-rooms in 1895-96, and with its introduction came a reduction of composing-room forces, one-half to two-thirds of the printers formerly employed going out to make way for the machine that trebled the daily string of the hand compositor. Before the introduction of the Linotype the daily newspaper compositor worked long hours. He had to come to the office in the afternoon and do his own distributing. That required two to three hours' time. The hours of composition in the hand days were eight to nine, making the daily newspaper compositor work from eleven to twelve hours each afternoon and night.

The Linotype shortened the workday of the newspaper printer because it made distribution unnecessary. It put an end to afternoon work, and reduced hours of labor to those

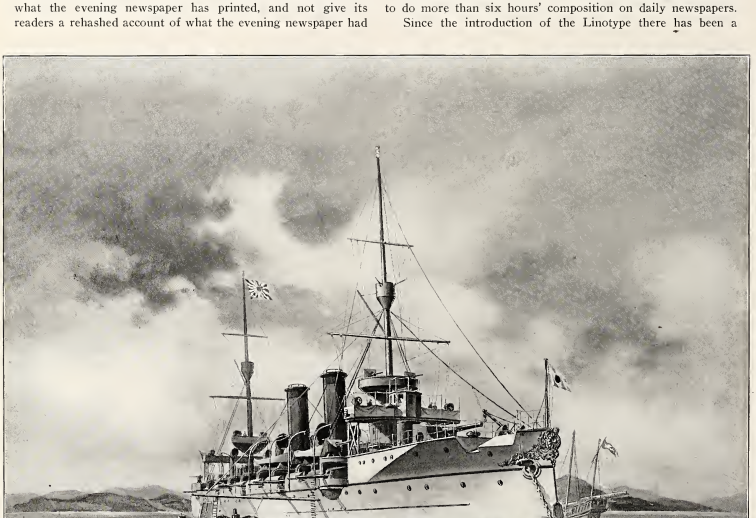
devoted to composition. With the introduction of the Linotype came an evolution in daily newspaper making. To-day the large city daily newspaper is written, edited, set and printed in eight hours. Ten years ago it took from twelve to fourteen hours to do it. Every modern invention —the telephone, the trolley car, the Linotype, the autoplate — has been a factor in this evolution. These inventions have enabled the evening paper to clean up the news of the day in its various editions up to 6 o'clock at night. If the morning newspaper presents fresh intelligence to its readers, it must take cognizance of what the evening newspaper has printed, and not give its readers a rehashed account of what the evening newspaper had already fully exploited. And the evening newspaper must also take cognizance of what the morning newspaper has told in a satisfactory way, and not rehash old news, if there are new happenings worth a story.

The managing editors of the morning dailies of the great cities can not begin to plan the news stories of the next day's paper until about 8 o'clock each evening. Therefore composition does not begin until about 7 o'clock at night, because to begin before that hour would mean not enough copy ready to keep going on. From 7 until 12:30 o'clock there is a rush and drive to get every bit of copy in type and in the forms for the early mail editions. Then there is a rest from the rush; only the latest and best news is used for the city editions, compositors are sent home, and none of them is required to work over eight hours. The daily newspaper printer's hours of labor are short because of conditions foreign to the composing-room, not because the publishers want to pay them high wages for short hours.

The International Typographical Union General Laws, Section 148, say: "The International Union recommends that a day's work on daily papers be restricted as nearly as possible to six hours' composition." The time is nearly here when it will be unnecessary, because of newspaper-making conditions, to do more than six hours' composition on daily newspapers.

Since the introduction of the Linotype there has been a great increase in the volume of book and job printing, and most of the hand compositors displaced by the Linotype have found employment in the collateral branch of printing which is known as the book and job line. Under existing conditions it is safe to say that two-thirds of the members of the typographical unions are employed in book and job offices; and it is also a safe statement to repeat that the one-third who are employed on daily newspapers are trying to force the eight-hour day on the book and job men, whether or no the book and job men want it.

Late in 1903 the publishers of the two daily newspapers of a central Illinois city called on the secretary of the Chicago Typothetæ for assistance in defeating a demand for the eight-



Copyright, 1904, by N. J. Quirk.

IMPERIAL JAPANESE CRUISER TAKASAGO.

4,227 tons (English built). Engaged in attacks on Port Arthur and Vladivostok.

hour day made on them by the local typographical union. Each paper employed two Linotype operators; one employed four make-up and ad. men, the other three — thirteen in all, and that was the maximum. Typographical union records showed that the union in that city had thirty-three members, and every journeyman printer in the city, the publishers said, was a member of the union. Of thirty-three journeymen printers in the city, thirteen were employed on daily newspapers and twenty in book and job offices. The publishers were given enough information to enable them to secure a fifty-four hour week agreement with the union, and they were also convinced that the daily newspaper composing-room was not the "whole thing" in furnishing employment to the printing trades.

The effect on the great army of people employed in the printing trades of the short hours and shop practices that obtain in the daily newspaper offices are manifold. Notwithstanding these conditions are due to the evolution in newspaper making, and are enjoyed by a minority of the membership of the printing trades unions, the majority becomes dissatisfied because their fellows are granted conditions that they do not enjoy. That business enterprises which give employment to the majority can not be operated at a profit if run on the same basis as the daily newspaper, has little effect on them. On the part of the majority there is a natural desire to have the privileges of the minority; and on the part of the minority a desire to secure for the majority the same privileges, and thus make more secure the conditions established for the minority. But collateral as they are, and employing the same printing trades, it is a business impossibility to operate book and job plants at a profit and concede to the book and job employes the same hours, wages and shop practices that obtain in the daily newspaper office.

PUBLICATIONS OTHER THAN DAILY NEWSPAPERS.

The daily newspaper is not the only class of publication that has an influence on the competitive printing business in its relations to the printing trades labor demands. There are the trade, class, religious and literary publications that are issued weekly and monthly, and they are produced in what are classed as the book and job printing plants. Like the dailies, the publishers of these periodicals consider "coming out on time" the most important feature of their business. To fail to place their publications in the hands of the subscribers on a certain day of every week or month is to them the equivalent of suspending business and the loss of good will, advertising patronage and circulation, which are the assets of these publications.

This class of publications is found in numbers in the large cities. New York and Chicago are the homes of more than one thousand two hundred of them, Boston and Philadelphia produce about six hundred different ones, and Cleveland, Pittsburg, Cincinnati and St. Louis, and cities of similar size have their quota. Few of the publishers have their own plants, depending on book and job establishments for their mechanical work, and in the larger cities there have grown up book and job establishments which are devoted almost exclusively to the production of trade and class papers.

Recent printing trades strikes in New York and Chicago have shown that it is next to impossible to induce these publication printing plants to resist the demands of labor unions. It matters not how willing the owners of the plants may be to resist the unions, they can not do it. Behind them is the influence of the men who own the publications they produce. In the recent feeders' strike in Chicago none of these publication plants resisted, because the owners of the publications agreed in most instances, it is claimed, to stand an increase in their bills equal to the increase demanded by the feeders' union. Under those circumstances the publication houses had no excuse to offer their customers for failure to print the publications on the publication day. In the Chicago strike it was found that one hundred cylinder presses were in Typothetæ offices devoted to publication work. In each of these offices day and night shifts were employed, thus furnishing employment to twice as many feeders as there were presses. Hence it was difficult to wholly defeat a union which was reasonably certain of gaining its demand for at least two hundred of its members.

Like the daily newspaper, the weekly and monthly has changed greatly in character and value in the past ten years. There has been no great increase in the number of publications in the last decade, but they have increased in circulation and advertising patronage, and hence in value, to their owners. They come and go, and the best that one can do in estimating their number is to approximate. In New York, Boston, Philadelphia and Chicago, the great publication centers, there are not less than two thousand weeklies and monthlies. Their assets are intangible, invisible, uncertain, but they are of enormous worth nevertheless. Some of the most valuable of them had no existence ten years ago, but they now have circulations ranging from five hundred thousand to one million. If these publications fail to reach the subscribers on the days they expect to get them, the subscribers write letters to the publishers asking why their paper failed to come. This brings an avalanche of mail into the publication office. The publisher knows that 95 per cent of the letters are complaints, but he must have every letter opened and read, lest in the mass of mail there are envelopes containing payments for subscriptions, advertising or orders from new subscribers or advertisers.

The influence and necessities of these publications merits serious consideration on the part of the employing book and job printer when confronted with demands made by the printing trades unions. Like the daily newspaper, every obstacle will be swept aside and every concession made to insure prompt publication. In the coming eight-hour contest, and in every labor contention, these publications are a menace — though an honest and fair menace — to the book and job employer of the United Typothetæ of America.

CONCERTED ACTION NECESSARY.

While the interests of the newspaper and the book and job plant are not identical, the interests of both of the collateral branches of the printing business would best be served if there were conferences, and a measure of uniform action between them on labor matters. If the newspapers concede too much, they force the book and job branch to unfair concessions. Granting the influences and conditions which govern the newspapers in labor matters, and the imperative nature of their business, they have a community of interest with the men who employ twice as many of the followers of the trades who make up their mechanical forces. When the American Newspaper Publishers' Association is alarmed as to where the future printers are to come from, it is time that the publishers and the United Typothetæ of America get together and insist that the typographical unions give a fair ratio of apprentices.

That the daily newspapers of the country are chafing under the unfair wages, shop conditions and restrictions imposed on them by the unions is proved by the reports of the meeting of the American Newspaper Publishers' Association held in New York city last February. At that meeting the labor question was discussed, and representative daily newspaper publishers told of the increasing and burdensome demands of the various unions, and the steps taken to avoid conflicts. There was complaint of apprentice restrictions, and fear was expressed that because of these restrictions the supply of printers would soon be exhausted. The newspaper publishers concede too much because of the nature of their business. These concessions have an unfortunate effect on the collateral branch of the printing business, the book and job line. Nearly all of the rules of the Typographical Union are made to fit the newspaper composing-room. These rules should never be

accepted in the book and job office, and should never be permitted to become operative there. But once enacted, the effort is made to enforce them, and resistance means labor troubles. Labor troubles are expensive and so are the burdensome rules of the unions. They are enforced first in the big cities, and in time they are put into effect in the smaller places. Once established it is hard to change them, and thus a permanent injustice goes on.

TYPOTHETÆ NOTES.

EFFORTS are being made to fix scale of wages for feeders in Milwaukee, Joliet and Minneapolis.

THE annual banquet of the Boston Typothetæ was held at the Hotel Somerset Thursday evening, April 21, at 7 o'clock. A large representation of the printing trades of Boston and vicinity was present, and the event was the most successful and enthusiastic of any similar affair given by the Boston master printers.

THE Winnipeg Typothetæ took such a firm stand against the demand of the Winnipeg Typographical Union for the eight-hour day that the union has abandoned the demand for the present. The union also asked for an advance in wages for book and job men, but the Typothetæ hopes to secure a renewal of the old agreement.

THE Tri-city Typothetæ, composed of the employing printers of Davenport, Rock Island and Moline, have closed a two-year agreement with the typographical union of the same cities, which provides a $15 scale for book and job men and the fifty-four-hour week. The demand of the union was $18 for a forty-eight-hour week, but the Typothetæ was firm and gained its point. It is provided in the agreement that the question of the shorter workday goes to the national bodies for settlement.

FRANKLIN UNION of pressfeeders of Chicago called its men out of the plant of the American Colortype Company, of Chicago, on April 1. Result: Another big office lost to the union, and another injunction to prevent the union members from adopting their usual slugging tactics. Thirty members of Franklin Union were replaced by International Printing Pressmen feeders, and the plant is running more successfully and satisfactorily than before. Three members of Franklin Union working in the Colortype plant having advanced to positions of pressmen, joined the Chicago pressmen's union, and resigned from Franklin Union. Franklin Union members refused to work with them unless they remained in their union, thus placing a barrier in the way of advancement and improvement of its members.

MICHAEL BOLAND, a Franklin union picket, was shot and killed April 9, by Roy Travis, a member of the Chicago Printing Pressmen's Feeders Union. The shooting occurred at midnight in a dark hallway leading to the printing house of Wagner & Hanson, 170 South Clinton street. The coroner's jury exonerated Travis from all blame in connection with the killing, holding that he acted in self-defense. Thursday evening, April 15, Frank Brown, a non-union pressfeeder employed by the Henneberry Company, 552 Wabash avenue, Chicago, was shot and dangerously wounded by Franklin Union pickets. During April Franklin Union pickets waylaid and brutally assaulted two women pressfeeders employed in Chicago printing-houses. The records of Franklin Union for the past year are replete with cases of assault and bloodshed.

BOOK and job members of the Louisville Typographical Union went on strike April 4 for the eight-hour day and an increase in scale from $16.50 a week to $18 a week. More than one hundred and fifty men went out. The Louisville Typothetæ resisted the demand from the start, but a compromise was offered by the Typothetæ. It provided for a scale of $17.50 for two years on a fifty-four hour week basis; or $17 a week from April 1, 1904, to April 1, 1905, and $18 a week from April 1, 1905, to April 1, 1906, either of which would give the union the same wage return for the two years. The union made a counter proposition of $18 a week for two years and was willing to settle on that rate and waive the eight-hour demand. The Typothetæ refused to concede the $18 scale and both sides determined to fight. The Typothetæ offices are employing non-union men, and announce that in the future they will conduct "open shops." They claim that they have the strike broken.

THE following advertisement appeared in the Chicago daily newspapers early in April:

WANTED — Men with capital who will invest in a first-class printing office and bindery establishment with a capital of $1,000,000 and over. Advertiser will invest up to $500,000. A splendid opening in Chicago for a first-class plant along the lines indicated. Advertiser will give the best of bank references, and applicants must do the same. Chicago needs a first-class house in this business, and this is the finest proposition for legitimate investment that could be suggested along lines where only success can follow. Address O 174, *Tribune* office.

How many competitive printing and binding plants are there in the United States capitalized at $1,000,000? Very few; and it has taken the few many, many years to build a business and to get the plants in shape to earn a compensating interest on an investment of $1,000,000. A brand-new $1,000,000 printing and binding plant in Chicago may look all right to the advertiser who says he has $500,000 to invest; to the men already in the trade it presents no attractive features.

IN a petition filed in the Common Pleas Court at Sylvania, Ohio, Patrick H. Galloway sues Toledo Typographical Union, No. 63, for $10,000 damages because the members of the union are alleged to have secured his discharge from the Andrews Printing Company, of Toledo, under threat that unless he was let out a boycott would be placed on the shop and the union label taken from it. Galloway represents that he has been a printer for a long term of years, that he has worked and taught the trade and has always been able to make a living by it. On September 15, 1903, he alleges, the union, through a committee, demanded of the Andrews Company that he be discharged, and the company complied with the request. On November 1, 1903, Galloway asserts, he applied for membership to the union, depositing an initiatory fee of $5, but through the conspiracy of certain of the long list of defendants, he asserts, his application was not accepted. Since that time he has been unable to gain employment, and asks damages in the sum stated.

THE "mushroom" union has broken into the printing business and is causing trouble to the employers and to the older and more substantial unions. One form of the "mushroom" union is the bindery women's organization, which went on strike in Chicago and St. Paul early in April. In both cities the men went out in sympathy with the girls. In St. Paul the Typothetæ won a victory, both girls and men returning to work as individuals after being out three weeks. The binderies in St. Paul are now being operated on an "open shop" basis, no discrimination being made between union and non-union help, and with no reduction in the wages paid before the strike occurred. In Chicago five large edition and two large blank book shops were struck for recognition of the bindery women's union and enforcement of an unfair scale of wages. After being out a week three of the edition plants agreed to arbitration and the girls and men returned to work. The result of the arbitration was a wage scale for the girls almost identical with the scale offered by the Typothetæ, but an apprentice clause is inserted which means the "closed shop." The two edition plants and the two blank books not parties to the arbitration have refused to accept it, and the fight against the bindery women's union was continued on the part of these shops. There is general dissatisfaction among the employers at the course pursued in these labor troubles by President Tatum of the International Brotherhood of Bookbinders. It is felt that it is useless to deal with the unions he represents in the future, if he pursues his present

course. It is reported that on account of the St. Paul strike and the damage suits begun there against the bookbinders' union by the Typothetæ, the international convention of the bookbinders, which was to be held in St. Paul in June, has been transferred to St. Louis. The damage suits have tied up the money collected by the St. Paul union to pay for the entertainment of delegates and the expenses of the convention.

THE following circular has been sent to all local Typothetæ from the headquarters of the United Typothetæ of America:

The eighteenth annual convention of the United Typothetæ of America will be held in the city of St. Louis, Missouri, during the week commencing Monday, June 20, 1904, and will be called to order on the morning of Tuesday, June 21, at 10 o'clock, in the convention hall of the Century building, Ninth and Olive streets, continuing its sessions by its own direction until completion of the business presented.

The approaching annual convention promises to be the most important in the history of the United Typothetæ of America. The following vital matters will be brought up for action, namely:

The question of an eight-hour day, which is now a serious issue in all branches of industry, and especially so in ours. The unions are pressing for this through national as well as local legislation, and we must declare our position at once in an emphatic manner. Too much stress can not be placed on this matter, as our members should realize that the unions connected with the printing trades are among the most active agencies seeking to bring the shorter work-day into effect.

The proposed revision of the constitution, by which the organization is to be endowed with powers not previously possessed, will bring into prominence its future policy and the means necessary to carry on its work, and should, therefore, receive earnest consideration. The value of national coöperation in various lines of manufacture is being daily emphasized; and opportunity is afforded to ascertain how far those connected with the business of competitive printing may see their way to become more closely associated for conservation of interests.

Headquarters will be at the Jefferson hotel, Twelfth and Locust streets, four blocks distant from the convention hall. At this hotel, which is a newly erected fireproof structure, 125 rooms have been reserved by the St. Louis Typothetæ for use of delegates and friends; and it is urgently requested that applications be at once made for such accommodations as may be needed, to Mr. William L. Becker, chairman, 314 North Third street, St. Louis, who will cheerfully answer any inquiries.

It is to be understood that any and all members of the organization, whether affiliated with a local typothetæ or individual, are entitled to be present and take part in the proceedings, the right of voting alone being confined to accredited delegates. Typothetæ should send alternates as well as delegates.

WONDERFULLY INFLUENTIAL.

I take pleasure in enclosing New York exchange for renewal of my subscription. I can not conceive of any expenditure that gives me more pleasure, as I certainly think THE INLAND PRINTER the most superb trade journal published. It is really wonderful to note the influence it has had over me; why, it has absolutely pushed me into a first-class job-printing business, and I am heartily glad that it has exerted this power, for I am now in a business that is thoroughly congenial, and myself and two printers are now and have been since I opened up just as busy as we can be. We wish you the success that you so richly deserve and which, no doubt, you are having.—*A. J. Embree, Belton, Texas.*

BAD THROUGHOUT.

WOULD-BE CONTRIBUTOR—You did not read all my article that you rejected. I pasted a few of the pages together and they weren't opened.

EDITOR—Do I have to eat a whole egg to know that it is bad?

DESIGNING FOR PRINTERS.

"The Principles of Design," by E. A. Batchelder, instructor in Throop Polytechnic Institute, Pasadena, California, just issued by The Inland Printer Company, is one of the most direct books on the subject ever issued. It is especially adapted for printer students and makes for broader and better workmanship. Postpaid, $3.

THE TRUE SPIRIT OF UNIONISM.

AMONG the remarkable happenings following the Baltimore fire, was the publication of the *Evening News* (12 to 16 pages) from its own plant two weeks after its old office had been reduced to ashes. The outfit included twenty-one Linotypes and three modern presses. That this involved the expenditure of much money by the management and hard work on the part of the employes will be readily conceded by the initiated. Some men were on their feet for thirty straight hours, and printers worked in the old foundry that was being converted into a printing-office while the rain poured through the roof as through a sieve, warming their benumbed bodies at charcoal fires. Yet, with all these inconveniences, there was no grumbling, nor was overtime charged, in reciprocation of the management's consideration in notifying all employes that they would be continued on the pay-roll.

One day, when the starting hour was 6 A.M. and "all in" was called about 8:30 P.M. (with an intermission of fifteen minutes for lunch), a chapel meeting was called and, amid the din raised by steamfitters, electricians, boilermakers and hammering carpenters, the following was adopted:

WHEREAS, Mr. Charles H. Grasty, president of The Evening News Publishing Company of Baltimore, on the evening of February 7, while the *News* office was in flames and before it was possible to make arrangements for the future, declared that no employe should suffer monetary loss by reason of the fire then devastating our city, and ordered that all employes be paid their wages in full; and,

WHEREAS, Under the masterly direction of Mr. Grasty, the many obstacles which then beset the publishers of this city were speedily overcome, the mechanical departments of the *News* were reëstablished in Baltimore within an unprecedentedly short period, and the paper devoting its virile energies to the advocacy of the rapid rehabilitation of the city and the building of a greater and a better Baltimore; and,

WHEREAS, We do not believe that expressions of gratitude or esteem should be reserved for the unheeding ears of the dead; therefore, be it

Resolved, That the members of the composing-room force of the *News* extend their hearty congratulations to Mr. Grasty on the unparalleled success that has attended his well-directed efforts, and assure him of the pride we feel in having played a humble part in assisting in bringing to fruition the inspiring policy which has characterized his management during the recent trying ordeal; that we gladly acknowledge our indebtedness for the great advantage derived from such an example of untiring zeal and rare good judgment, and applaud as well-merited the action of his fellow-publishers in acording him a place in the forefront of the profession; and be it also

Resolved, That we hereby express our thanks for and hearty appreciation of the magnanimous treatment meted out to us by Mr. Grasty; always just and liberal, from a pecuniary view-point it was an act worthy of the man; and timed as it was, it illumined the all-pervading gloom, bidding us face the future with light hearts and buoyant spirits; furthermore, it taught the beneficent lesson, too seldom exemplified in these days of strenuous endeavor, that brilliant achievement in the industrial world is not incompatible with generous treatment of one's employes, and, whatever the vicissitudes of life may be, Mr. Grasty's action on that occasion will always remain a pleasant memory with us; and be it further

Resolved, That these preambles and resolutions be spread upon the records of the Chapel, and a committee appointed to present to Mr. Grasty in an appropriate manner assurances of our appreciation and esteem, with the wish that, after a long and prosperous career, when the inevitable "30" comes, his grieving friends may be able to say, "Goodness and mercy followed him all the days of his life."

Together with a somet appropriate to the occasion and a roster of the chapel, the foregoing was handsomely engrossed and bound in album form in the best seal leather, lined with silk. The *News* is at present conducting its business in three buildings several squares apart, and one day Mr. Grasty, in response to notification that the chapel wished to see him, hustled over to the editorial and mechanical building, wondering what new difficulty had to be straightened out and considerably nettled at the thought that the printers should be adding to his troubles. He was looking his sternest when he faced the chapel, and his features did not relax into the wonted "smile-that-don't-come-off" until the chapel's spokesman informed him of the purpose of the meeting—to thank him for having blended so excellently a desirable feature of the old régime with a highly developed condition of modern industrialism; that while his force was so well organized

that each unit was but as a cog in the machine, yet he did not forget that those units were men, and always treated them as such.

Mr. Grasty's reply was brief, because in his embarrassment he could not find words to express his appreciation of what the printers had done for the *News* during its recent struggles. They were performing wonders every day, and had never failed to meet the demands made upon them, though often exceeding the wildest expectations. Mr. Grasty quite gratuitously complimented the typographical union, which had by force of its good workers and reasonableness compelled him to revise views he once held. "Nothing gives me more pleasure," said he, "than to tell one-eyed capitalists how we get along with the unions, and of the loyalty of our rock-ribbed union men."

In an editorial comment on the incident, the *News* commended the typographical union as an example for other trade unions to follow, and said: "The cordial words of the printers are thoroughly appreciated, and it is a pleasure to be able to say with equal sincerity that the workmanlike excellence, the conscientious care, and the thorough-going loyalty of the printers is a constant source of satisfaction and pride to the *News'* management. Had it not been for the sterling quality of the men in the printing and mechanical departments of the paper, the results that were accomplished in the trying fortnight after the fire would have been impossible of attainment. What is manifested in normal times in the shape of intelligence, alertness, good humor and good will, showed up splendidly at the time of trial in the shape of unremitting labor, determined vigilance and the willingness and ability to meet every emergency as it arose. This characterized every department of the newspaper's force." The *News* has bought one of the best corner lots in Baltimore, and expects to occupy its new building by January 1 next. The structure will be 75 by 75 feet, and up-to-date in every respect.

ENVELOPE PRINTING.

When a person opens out a box of envelopes, then prints them, then closes them and puts them back in the box, taking up double the usual amount of time, he has either very little to do or is not "on to" his job. Many good printers never open envelopes in printing; largely because they were not taught to do so; but they probably would if they realized how simple a thing it is, and how much better printing can be done, without the slightest loss in time. In short runs there is a saving of the time spent in make-ready. Lay two or three bunches of envelopes on the feedboard, flap up, with the open side of the envelope from you. Run your thumb under the flap as you pick it up, giving it a slight jerk to straighten it out as you put it in the press. In taking it up with the left hand draw it off exactly as you would a postal or larger card and your thumb will close the flap. Lock up the form in the usual way and then reverse the chase in putting it in the press; this will bring it in the right position for printing.

The writer has often kicked an 8 by 12 jobber and printed 1,500 an hour in this way. It might not be practicable when printing at a very high speed; but printing at a speed of 2,000 or under per hour there is no time lost in opening envelopes, the type is not damaged and the printing is perfect.—*Pointers.*

APPRECIATED GENEROSITY.

The firm in whose employ I am at present generously subscribes to THE INLAND PRINTER for me, and I am pleased to note that other firms do the same for their employes. We can all afford to subscribe for it, no doubt, but such a gift, coming from an employer, is highly appreciated and an incentive to study and greater effort.—*Frederick F. Turner, New York city, New York.*

COLOR IN THE GRAPHIC ARTS.*

TWELFTH PAPER.

IN connection with the blue colors, let us now observe the violet. In these we find a predominance of lakes. No mineral or earth color that we know, either native or artificial, can furnish a pure and brilliant violet shade practicable for graphic purposes. Even the violet ultramarine holds no position of importance. Violet can, indeed, be produced by mixing red and blue, but the resulting shades are more or less dull and impure. The violet lakes, too, precipitated from decoctions of logwood by means of acetate of alumina, even with admixture of madder or alizarine, are of beauty only when fresh, and of but moderate durability. The same is true of the violet lakes obtained from decoctions of Brazilwood by precipitation with ferruginous alum.

A fairly durable violet color is producible from indigo, by heating in sulphuric acid and subsequent treatment with a soda solution; but it is little used.

Litmus may be mentioned here as a vegetable dyestuff obtained from a species of lichen native to Holland. It is a violet-blue dye, less employed in printing or painting than in the chemical laboratory, where its property of being colored red by acids and blue by alkalies gives it an important use as a reagent, for determining whether a liquid is acid or alkaline. Its color is not permanent in light and air.

The first violet coal-tar dye manufactured as a pure crystalline substance and introduced to commerce was, as we have already seen, the so-called mauveine, discovered by Perkin in 1856. Aniline is at the foundation of this, and by different chemical treatment all shades of violet between red and blue are produced in inexhaustible variety. Other violet coal-tar colors are Hofmann's violet colors, or dahlia-colors, methyl-violet and parisian violet.

The coal-tar lakes, with their manifold variety and brilliancy, have all one common fault, namely, a great lack of permanence. Scarcely any one of them can resist the influence of light and air for any length of time, and those produced from alizarine are almost the only ones which will take varnish. We are helped out of this difficulty by a vegetable dyestuff called alkannine, obtained as a resinous extract from the root of the alkanna plant, or ox-tongue, native to southern Europe. By means of tin-salt and alum, this dyestuff, in itself red, is produced in violet and violet-blue shades, whose price, to be sure, is so high — one hundred and fifty marks per kilo — that they can only be employed for very special purposes, as, for example, in valuable papers, where a fast color is indispensable.

The violet-tinted solferino and magenta reds are produced by aid of fuchsine and methyl-violet; they are very sensitive colors, and have the undesirable quality of sinking deep into the paper.

We come now to the green colors, of which few occur pure in nature. The so-called green earth is a silicic compound of magnesium and alumina, to which a proportion of ferrous oxide gives color. It is mined in Bohemia, the Tyrol, Italy, the Harz mountains and Saxony, also in England and on the Island of Cyprus. It comes from the mines in a clayey, tenacious, moist mass, and is dried and ground before coming upon the market. It varies greatly in depth of color and shade; is used in painting houses, on account of its resistance to lime and to the influences of the weather.

Mountain-green, which bears the mineralogical name of malachite, resembles lapis lazuli in the manner of its occurrence and in its employment. The larger pieces, which will take a high polish, are worked into articles of ornament; the refuse fragments are ground and washed to obtain the pure mountain-green as a color. It is a basic copper compound, copper carbonate. The color is very brilliant, but does not

* Translated from *Allgem. Anzeiger für Druckereien* for THE INLAND PRINTER.

give itself out well as an oil or water color, neither is it very durable. The so-called green ocher is an artificial product, obtained by treating ordinary yellow ocher with nitric acid, yellow blood-lye-salt and green vitriol.

If caustic soda, potassium chlorate and brownstone are melted together and lixiviated with water, the solution gives, with nitrate of baryta, a violet precipitate, which again, dried and heated with caustic baryta, gives baryta green, a very durable but not especially brilliant color. From a solution of chloride of barium with sulphuric acid and potassium bichromate there is also precipitated a green color, whose tone is due to the green chromoid separated and distributed through the mass.

Cobalt, together with zinc, gives the so-called cobalt green. Hydrated cobaltous oxide is mixed with zinc-white to a reddish pulp, which, when dried and heated, becomes green; an admixture of phosphoric acid or arsenic acid makes the coloring more intense.

In the case of cobalt, as with many other metallic oxides and salts, the change of color depends upon the fact that certain compounds containing water are differently colored from those of the same composition which are free from it. It is not merely that the substances in question are moist — that is, that they have water mechanically adhering to them — but the chemically bound water, called water of crystallization, comes into account. Sulphate of copper (copper vitriol), for example, absorbs five parts of water in the process of separating from the crystallizing solution or mother-liquor, in beautiful large crystals of a splendid dark blue color. If these crystals are heated, the water leaves them; but while that mechanically adhering would disappear altogether at a temperature of 100°C., the chemically bound water is removed more slowly, and a temperature of 240°C. is required to free the compound from it. The copper vitriol, free from water, is a white powder. If moistened with water or exposed to damp air, it becomes blue again by absorbing water. Certain compounds of cobalt which contain water have a beautiful red color which changes to blue on removal of the water. This property of cobalt has been turned to account in a toy where a red or blue color appears according as the atmosphere is damp or dry.

Copper colors are important among the green mineral colors. We have already mentioned the natural copper color, malachite, or mountain-green; and it must be added that this is artificially imitated, exactly as ultramarine imitates lapis lazuli. The simplest method is by precipitation from a solution of copper sulphate, with potassium carbonate, and an addition of kaolin or hydrate of alumina. The color is not especially vivid.

A color called Brunswick green was formerly much in use, obtained by precipitation from a solution of copper vitriol and potassic tartrate (argols), with a solution of potash in milk of lime, and a proportion of arsenic. Heavy spar, kaolin and pipe-clay were added to increase the weight and to lighten the shade.

Neuwieder green, or "patent green," is manufactured in a similar way; of late verdigris is used for this color, mixed with arsenic, gypsum, and suitable proportions of heavy spar and pipe-clay. The mineral green, or Scheel green, named from Scheel, the Swedish chemist, who first produced it, has the constituents just mentioned, in different proportions and with variations in the manner of preparation.

Schweinfurt green, first produced in the Sattler manufactory at Schweinfurt, is a chemical compound of acetate and arsenate of copper. It is obtained by bringing together solutions of arsenious acid (white arsenic) and basic acetate of copper (verdigris). In the concentrated hot solutions is formed a pulpy precipitate, which contracts, or gathers into crystals, often of remarkable size. The French verdigris is more suited to its manufacture than the German. Schweinfurt green can also be produced from copper vitriol, arsenic, vinegar and soda, if it is desired to avoid the use of verdigris, which is a rather expensive material. The methods of manufacturing this color have been varied in many respects, and thence it is that the same product bears manifold names; we will only mention Eisleben green, Pickel green, Paris green, Imperial green, Swedish green, Swiss green, Würzburg green, and Zwickau green; but there are numerous other designations. French names are "Vert de Mitis," "Vendres vertes," "Vert de Paul Veronese"; an English designation is "emerald green."

Guignet's green, or emerald green, is a product similar to Schweinfurt green, prepared from sulphate of copper, arsenate of sodium and acetic or formic acid. Schweinfurt green is to a certain extent a collective name for all copper acetate colors containing arsenic. It is insoluble in water; on being boiled with water it becomes brown and gives off acetic acid; it is



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MAUD MULLER.
From a water-color design by C. Warde Traver.

decomposed by acids and alkalies. It is used as an oil and water color, resists light well, but like all copper colors, is very sensitive to hydrogen sulphide.

The manufacture of arsenical colors is well known to be very dangerous, since the materials concerned are violent poisons.

We will mention verdigris as one of the copper colors not containing arsenic. It appears in commerce as a neutral acetate of copper, in crystals, or as a basic acetate, in the form of balls. The latter is the French verdigris, the better variety. Crystallized verdigris is obtained by pouring acetic acid over cuttings or other pure copper waste, and leaving the two together, under a process of stirring, or of draining off and refilling, until the acetic acid is perfectly saturated by the copper. The liquor is evaporated until crystallization begins; and the result, after cooling, is an impure crystalline mass, which is freed from the mother-liquor and prepared for recrystallization by repeated solution in water. The crystallizing vessels are kept warm, and threads or rods are suspended in them, upon which, in the course of a few days, the large, well developed dark green crystals are deposited. This method

yields very beautiful crystals, but requires a great deal of time and is, therefore, expensive. The acetate of lime method is preferred, in which, from solutions of copper vitriol and acetate of lime, the insoluble sulphate of lime is precipitated, while acetate of copper remains in the solution, and is filtered off and made to crystallize. From sugar of lead (lead acetate), or acetate of baryta, with sulphate of copper, the insoluble sulphate of lead or of baryta can be precipitated, while acetate of copper remains in the solution. But verdigris is most simply produced, and also in the purest quality, by the solution of sulphate of copper in acetic acid. The neutral, that is, the crystallized verdigris, was originally manufactured by the Dutch, who, to mislead the other manufacturers of the same color, called their product "distilled verdigris."

The French, or blue verdigris, is basic acetate of copper, or an acetate in which there is more copper than the acetic acid can reduce to the salt. It is manufactured chiefly in the neighborhood of Montpellier, from grape-skins, which are subjected to a process of fermentation whereby the sugar is changed to alcohol and finally to acetic acid. At this point the skins are placed in layers, alternately with sheets of copper, in earthen vessels, and left for some time. The copper becomes overlaid with verdigris, which is scraped off, kneaded in water and shaped into balls. This variety of verdigris has a more or less bluish tinge, caused probably by cupric hydrate. In Grenoble a green verdigris is obtained by wetting plates of copper with vinegar, or placing them in layers with sheets of felt soaked in vinegar.

Pure verdigris is perfectly soluble in ammonia or sulphuric acid. Chalk, copper vitriol and acetate of lime occur as impurities. Aside from the manufacture of Schweinfurt green, verdigris is used as an oil and water color, in the dyeing of textile materials, and in pharmaceutics for making an eye-wash, as a caustic for "proud flesh" and in the foot and mouth disease of animals. The green deposits which often form upon brass and copper utensils, and are commonly called verdigris, are for the most part not really this, but basic carbonates or nitrates of copper.

All the copper colors, verdigris and Schweinfurt green in the very first instance, are exceedingly poisonous, and their employment is strictly limited by law. But since we have an abundance of other green colors from which to choose, we are not at all embarrassed thereby. Many of the above-mentioned colors were formerly used in the graphic industries, but at the present time they are made no account of, having been supplanted and far surpassed in fullness, beauty and permanence by the achievements of color chemistry. They have been considered here rather for their historical than for their practical significance, for, as a matter of fact, not one of them is now in actual use in our branch of industry. We might count up a number of other colors, such, for example, as the green ultramarine, which resemble them in composition, and might seem from their properties well adapted to our purposes; but we will refrain, lest our descriptions become tedious, and turn our attention to the green colors which are of practical importance and in every-day use.

(To be continued.)

OWES MUCH TO THE INLAND PRINTER.

I am occupying a position as commercial printer and am free to say that I owe as much to the ideas gleaned from your excellent paper as to my own worth and effort.—*J. Edward Barrett, Bloomington, Illinois.*

SEEING HIS NAME IN PRINT.

Swatter—I see you are mentioned in one of the books just published.

Primly—Indeed! What book?

Swatter—The directory.—*Chicago News.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY A SPECIAL CORRESPONDENT.

SOME years ago there was a general cheapening in the price of the great American daily papers, many of them lowering to 1 cent per copy. Now we have a similar movement here, and two of the leading London dailies have reduced their price to a half-penny, being the cent equivalent. The *Daily Chronicle* was the first to announce the reduction, but fixed the date upon which it was to take place a few weeks ahead. Three or four days afterward the *Daily News* stole a march on its opponent, and at a day's notice appeared at a half-penny, all the original features, including size, being retained, practically giving the public a penny paper for a half-penny. The *Chronicle* likewise lowered its price on the appointed day, also keeping to its former size, but introducing a different style of dress, following the example set by some of the sensational dailies in introducing three-line and scare headings to most of its news paragraphs, even if they contained less than a stickful of matter. Apart from the competitive element, however, the new departure speaks eloquently of the enormous advance that has been made in recent years in printing economics, rendering this remarkable cheapening process possible. As the *Daily News* aptly puts it: "The steady reduction in the price of paper of late years, coupled with the astonishing inventions in regard to stereotyping, machine setting and printing, has made the half-penny paper possible, if not inevitable." And so we are getting now far more for a half-penny than our grandfathers got for sixpence, in literary matter, not to speak of the fine reproduction of drawings of current incidents and prominent people, by first-rate artists, that is such a striking characteristic of present-day newspapers. Lord Salisbury's scornful retort, "What good thing can be expected to emanate from a penny newspaper," thus becomes even more antiquated and confounded. To produce and sell a large twelve-page newspaper at this price is only made possible by skilful staff organization and by having the mechanical departments properly equipped with the most perfect and up-to-date appliances and machinery, although whether such a cutting of prices will eventually pay is a question that time alone can answer.

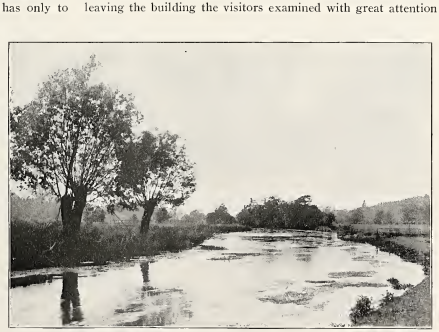
By the time these notes appear in print the Printers' Exhibition at the Agricultural Hall here will be in full swing. All the leading printers' engineers of Great Britain, as well as German and American firms having houses on this side, will be represented by specimens of their manufactures, and printing, bookbinding and manufacturing stationery machinery and appliances will be on view. The two rival firms, Raphael Tuck & Sons and Wrench & Co., Ltd., who compete in the production of pictorial post-cards, are both well represented, and the paper houses have made a very decent show. It is some time since an exhibition of this kind was held in the metropolis, and during the period that has elapsed since then great advances have taken place in process engraving. This is illustrated by the great progress noticeable in the specimens of work, not only in half-tone but in three-color printing, that are shown at the exhibition. In addition to the trade exhibitors proper, there are special exhibits of fine printing by all processes, with competitions for medals and diplomas of merit; art illustrations in monochrome and color, picture posters, picture post-cards, show-cards and advertising printing, advertising novelties, chromo picture calendars, illuminated addresses, cloth and "extra" bookbindings, technical handbooks and trade literature, and there will be a historical exhibition of printed works, books and prints, from the earliest times down to 1903, with a special exhibit of Japanese prints in monochrome and color by the great masters of the art, dating from 1660. In connection with various printers' charitable associations it is proposed to set apart a portion of the

sales of tickets as a contribution to such of their benevolent funds as may require it.

Some of the original patents of the Linotype machine having expired, a number of inventors are about to put appliances of a similar character on the market. One of these composing machines has just passed the experimental stage and a practical exhibit of its powers was given the other day. It is called the "String-o-Type," and is the invention of Mr. Stringer, a journalist who has spent much time in Australia, having been a reporter to the Tasmanian Parliament when the introduction of the typewriter to aid him in his work caused him to turn his attention to keyboard composing machines. Like other inventors in a similar direction, his first attempts were directed to produce matrices on flong, but this naturally was a failure. During a trip to Chicago, he saw the Linotype machine, and that turned his attention to a new channel of invention. The Monotype and the Typograph afterward received his attention, and now he claims to have surpassed all these machines in the one he has brought before the trade. His main idea has been to produce a one-man type casting, setting and justifying machine. The "String-o-Type" is really partly a Linotype, many of its adjustments being similar, and the matrices and spaces the same. There the resemblance ends. Mr. Stringer has abandoned the solid-line idea, and his assembled matrices produce single types instead of slugs; after justification the line of matrices is separated and one at a time given to the casting mold. The matrix is presented to the mold on the flat, but an automatic locking action holds it quite rigid during the operation of casting. The inventor claims for this method an absence of burred edges. Having passed the casting mold, the types are carried to an assembly race, the fins are removed and the line as set up is delivered on a galley. The matrices, when the line is cast, are carried back to the distributor, almost a duplicate of the Linotype. The keyboard is practically the same as other mechanical typesetters, the only addition to the fingering being that at the end of each line an extra key has to be touched. The inventor claims that the "String-o-Type" will turn out as good, if not better, work than either the Monotype, Linotype or Typograph, and while not claiming a phenomenal speed, guarantees about twelve to fifteen thousand ems per hour. Whether the machine proves a practical one or not, it is a remarkable example of ingenuity and of the application of skill and inventive faculty. The same inventor has made an automatic justifier for use with any typesetting machine, and this appliance is intended to transform a two-man into a one-man machine; in this justifier there is no calculation of the number of spaces required and the operator has only to wait until the bell rings for an overset line. A feature is the small space occupied, its size being but 26 by 12 by 18 inches.

Electricity is coming more into favor every year in this country as motive power for printing machinery and also for the lighting of workshops, but in many of our cities and towns the rates charged by the electrical supply companies are too prohibitive for any but those in a very large way of business, and consequently the smaller printers have fallen back upon gas engines to drive their machinery, and are content to light their workshops with gas, and even in some cases with the old-fashioned kerosene lamp. Where a printer can afford, however, to put in an electric generating plant to drive his motors and do his lighting, it is much cheaper than obtaining the current from the usual public supplies, but to establish such a generating plant is expensive, and it is only the biggest houses that can afford the luxury of generating their own current. The introduction of the "Schmitz gas-generating plant" is announced to remedy this to a considerable extent, as it enables any firm to make electricity from what is known as "producer" gas, that is a cheap form that has come into use in manufacturing circles during the past few years. Of course this gas is entirely unsuitable for lighting, but for driving gas engines it can be utilized in a remarkably economical manner. The great drawback to the use of gas of this class is that the necessary gasometer possesses a certain danger that would not be allowed in crowded towns by fire insurance companies. In the Schmitz apparatus, the problem of producing gas without a gasometer has been solved with success by the invention of the so-called "suction gas" method, where the piston of the gas engine, in addition to its usual function, serves at the same time for maintaining the influx of hydrogen which, by a chemical combination with the carbon of the fuel, produces gas by a very simple and cheap process without the slightest risk of fire and without any danger whatever to the operator. The gas engine driven by "producer" gas is used to drive a dynamo which generates the required electricity for both motors and lighting, and the cost is so small that with a small gas plant of eight horse-power it is less than a farthing per Board of Trade unit of electricity.

The *Daily* and *Weekly Graphic*, two of our best illustrated papers, have been installed in handsome new offices on the Thames Embankment, in which the editorial and mechanical staff are housed in a most comfortable and complete manner. The Prince and Princess of Wales inaugurated the new building the other day, and witnessed the various processes by which an illustrated newspaper is produced. The tour began in the composing-room, where their Royal Highnesses were shown the methods of typesetting, and saw for themselves written matter transformed into print. Thence they went to the foundry, and here a large page of type and illustration was taken through the various processes applied to it. Plates were in turn cast, molded, finished and nickeled, and in each and all of these processes they manifested the greatest interest. After they had seen practically the whole method of preparing a plate for the machines, they descended to the machine-room in the basement. On the way they visited the folding and stitching rooms. In the basement eight electrically driven printing machines, each with its complement of workmen, awaited the arrival of the Prince and Princess in order to begin the task of printing. The machines were electrically connected with a silver switch, which had been mounted on an antique oak pedestal. On the invitation of the mayor, the Princess pressed the switch and set the machinery in motion. This practically concluded the tour of inspection, but before leaving the building the visitors examined with great attention



ON THE RIVER MOLE, NEAR LONDON, ENGLAND.

the methods of "overlaying," and subsequently looked through the collections of war drawings which have been made by the *Graphic*. Among those in which they took great interest were the sketches sent out by runner from Ladysmith by the late W. T. Maud, and the drawings on tissue-paper which left Paris by balloon when it was besieged during the Franco-Prussian War of 1870.

A well-known London firm making and dealing in printing and similar machinery of all kinds in London has got into difficulties on account of bad trade and shortness of money. The business of Messrs. W. C. Horne & Co. has progressed rapidly of late years, possibly too rapidly for the prevailing conditions of business, and now, for the before mentioned reasons, the business has been placed in charge of a liquidator, and a reconstruction of the company, possibly with a reduced capital, is to take place. Messrs. Horne have introduced into this country many excellent American machines and have pushed them well. They are the agents for the famous Kidder presses and other appliances made in the United States.

PRIVATE MAILING CARD RULING.

The Postoffice Department has decided that postal-cards issued by private persons bearing on the address side the words "United States of America" are unmailable. Such cards will be accepted until July 1, 1904, however.

VALUABLE TO ALL.

The printers in my office inform me that THE INLAND PRINTER has been of incalculable value to them in the jobbing department, and insist on having it for another year. I have also found the magazine of great practical value in advertising. I have carefully examined several printers' journals, and yours is to them as A is to Z in the alphabet.—*Archer B. Wallace, The South Side Observer, Rockville Center, New York.*

THE PHOTO PRINT TRIMMER DISCARDED.

A NEW and simple means has been invented by Mr. F. C. White, of the James White Paper Company, Chicago, for making photo prints, either from films or glass plates, in perfect register on the paper, and with any description of border — doing away with the print trimmer, and giving a finish and effectiveness to the photo print hitherto impossible to obtain.

Examples of the work are shown herewith in the form of half-tones of the prints enclosed in slip mounts. Special attention is called to the variety of borders shown in the examples. These can be varied to any degree — the only limitation being the skill and taste of the operator. The invention is extremely simple and easily manipulated. The process is protected by patent, and it will be in the market very shortly. It has created general interest among amateur photographers as well as among professionals.

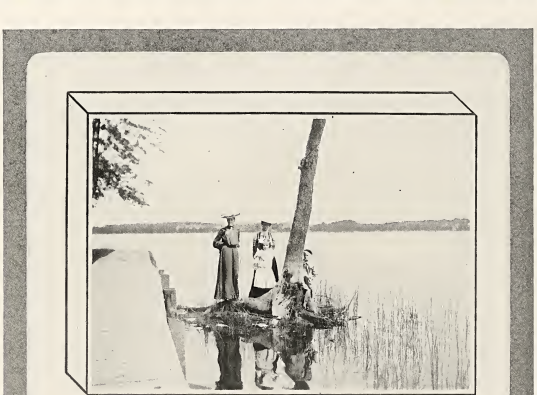


Photo by F. C. White.

A SUMMER OUTING.

BOOK FOR PHOTOGRAPHERS.

A neatly bound 156-page book, entitled "Artistic Retouching," from the pen of Clara Weisman, and published by H. A. Hyatt, St. Louis, Missouri, has been received. It treats on a subject of interest to all photographers, amateur and professional. It is written in a most lucid style by one thoroughly familiar with her theme, and expressly for photographers who desire to improve their work by study of the underlying principles. The price is $2.50 prepaid and the book can be purchased from The Inland Printer Company.

A HARMONIOUS NOTE.

You receive many kind words regarding the usefulness and beauty of THE INLAND PRINTER, so permit me to say to you that in this paradise of ours your publication is a very harmonious note.—*Bulletin Publishing Company, Ltd., Honolulu, Territory Hawaii.*

HALF-TONE STEREOTYPING.

THE cost of duplicating half-tone blocks is a very important item in the close-cut quotations of the modern printer. Electrotyping is generally resorted to where the margin of profit will not allow of original duplicates, and experience compels the admission that very fair results are obtained by this process. However, comparatively few printers possess an electrotyping plant, and are therefore obliged to send out their work, the disadvantage of which procedure is obvious. The object of these notes is to call attention to the fact that most printers have the means of quick and cheap block duplication on their premises.

Printing establishments which do not possess a stereotyping plant are few, while those who do possess one and fail to realize its capabilities are, singularly enough, legion. One of the reasons for the non-development of stereotyping in many offices is the fact that such work is often allotted to a youth or other inexperienced person who understands only the rudiments of his craft. Another reason is that most pressmen regard stereotypes with an unfavorable eye, having probably at some period had happy times with "casts" of the up-and-down variety. Again, many competent members of the flong-flogging fraternity hesitate to extend the utility of their art (it is really an art) for various reasons, one of them being the dubious esteem in which it is held by the pressmen aforesaid. That half-tone and other fine work *can* be successfully stereotyped is an indubitable fact; the reason why it is not generally practiced being due, probably, to one of the foregoing causes. It is also true that certain progressive stereotypers are, and have been for some time, producing good results in half-tone and three-color block work.

It very often happens that a page of matter containing half-tone blocks finds its way to the foundry for duplication. The stereotyper molds this in the usual way, and then, after casting, proceeds to cut out the block portions with the intention of inserting originals or even electros. It would be well if our friend, the next time he has a suitable job, gets an impression taken of the complete plate; the result, while probably far from perfect, should encourage him to make special efforts. The hints which follow may be helpful to him in his experiments.

Although good results may often be obtained by molding half-tones together with the surrounding matter, the best way is, in our opinion, to make a separate operation wherever possible. The plate is taken off the wood mount, two or three impressions on art paper of medium thickness having previously been taken. A sheet of stereotype metal, an inch or two wider all round than the half-tone plate, and cast to pica gauges, must be in readiness. Now prepare, by means of the

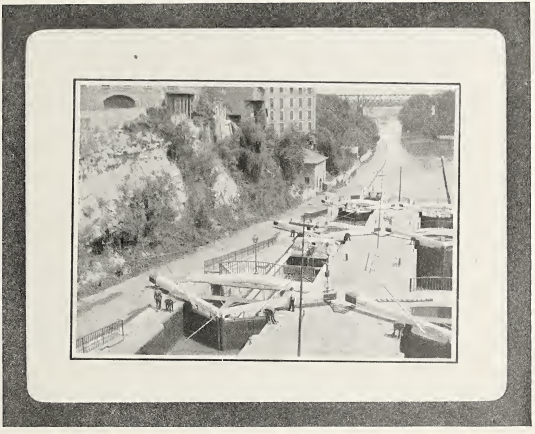


Photo by F. C. White. LOCKPORT, NEW YORK.

impressions on art paper, a simple underlay. The high lights should be cut away in one sheet, and the heavy or solid portions built up on the same. It would be best to obtain the assistance of a pressman in this matter of underlaying, should the stereotyper mistrust his own capacity. The underlay being prepared, it should be applied by pasting all over in its proper position on the back of the half-tone plate. Now paste a sheet of fairly thick paper (some operators prefer blotting-paper) on both sides, and lay this on the sheet of stereotype metal. Impose the underlaid half-tone on this, laying 4-to-pica leads all round and within about a nonpareil of the plate. To secure adhesion, cover all with a few sheets of blotting-paper, place in a cold box and screw down for a few moments.

Now as to composition of the flong. Almost any flong in general use would do, but the writer has known exceptionally good results to be obtained by the use of tissue and blotting paper. Also most paste mixtures are equally effective, though precipitate of chalk in the place of whiting, and dextrin instead of glue, are to be recommended. It is advised that the flong should be prepared some little time before it is needed, this increasing its penetrating properties.

The half-tone is brushed over with paraffin in preference to machine oil, the flong laid over it and beaten in by the

brush in the usual manner. A small, smooth-faced hammer is then used to further drive the flong into the interstices of the plate. In beating with the hammer, care must be exercised not to "edge" it, as damage might result to the plate; it is, however, easy to avoid "edging." Having built up the flong to the required thickness, beat in with brush again, and then place in the hot box, screwing down tightly. A good, strong box is a necessity at this stage, as much pressure must be used to secure the best results. It is possible to convert a bookbinder's screw-press by the fixing of gas jets underneath into a splendid molding box for our purpose, its immense strength and the great leverage to be obtained on the screw being of infinite value in half-tone stereotyping.

to use Dalziel mounts where available, these mounts being dead level and specially suited to the purpose. Where metal mounts are not at hand, exercise great care, as previously mentioned, in selecting level, unwarped wood. It is of assistance to the pressman if the plates are screwed on the mounts in preference to tacking, this method of mounting making it easier to raise the plates for the purpose of interlaying. Where plates are nailed on it is necessary to unlock the form, take out the block and raise the pins by banging the bottom of the block on an imposing surface, the noise of which operation being much appreciated by those in the immediate vicinity. Of course the plate may be forced up by inserting a chisel between the plate and mount and using leverage. The draw-



Photo by F. C. White. A FAMILY GATHERING.

To return to our mold. Screw down at intervals, as the flong sinks or reduces under the pressure and heat. When no further squeeze can be employed, allow the usual time for drying, when the mold or matrix will be ready. It is well to dust the mold very lightly with French chalk, applied by means of a soft brush, before taking a cast from it. Many plates may be taken from one mold, it being very seldom necessary to remold through the metal sticking to and tearing the matrix; this is owing to the metal having very little grip of the mold, as compared with that experienced in deep-type matrices. When a pull is obtained of the resultant plate, the benefit of underlaying previous to molding will readily be seen. If the underlay has been properly prepared, the stereotype will have all the advantages of an interlaid half-tone. How this is effected is easily understood when the fact is pointed out that copper and zinc (and, indeed, every other metal) bend much more easily when in a heated condition than when cold. Thus, when in the hot molding or drying box, the portions of the plate which are not underlaid are forced down somewhat, the underlaid portions remaining high, and consequently the mold reproduces these features with gratifying results.

Care should be taken that the mounting wood is unwarped and of regular height. It will be found of great advantage back to this is that the plate is bent upward at the edges, and also that stereotype metal, being more brittle than copper or zinc, the liability of the plate breaking is very great. One large firm of printers who prepare their own half-tone blocks, and, of course, have a knowledge of pressroom requirements, screw on all their plates. Process etchers would do well to study this point.

Where it is necessary to mold type and blocks together, the method of applying great pressure while in the drying-box must be modified somewhat for obvious reasons. If possible, the block should be interlaid, that is, an underlay should be prepared and interposed between the plate and mount. Have the form made ready at press entirely by underlay. The block should be exactly type-high when made ready, but when the stereotyper takes in hand the underlaid form, he must bring the block or blocks above the type level by at least the thickness of a stout ivory card; the reason for this is that the wood mounts invariably sink during the drying process to an appreciable extent. The form is molded in the usual manner, with the exception that the hammer is used as before indicated to further drive the flong into the mesh of the half-tone. Before placing in the hot box, paste a stout ivory card on the back of the mold, corresponding to the position of the

half-tone; this is to insure that more impression is used on the half-tone than on the type portion of the form, and also to drive the block down to its proper level. Although not having the advantage of a separate molding, the resultant plate should quite repay the operator for his extra care.

Should it be necessary to stereotype three-color blocks, care must be taken to secure uniform shrinkage, as otherwise the blocks would fail to register, and disappointment ensue. If the blocks are not too large, it is best to mold all three at once, and thus one casting gives the complete set. Each set should be marked numerically, thus, 1, 1, 1, 2, 2, 2, etc., and if it is arranged to overprint the yellow with its corresponding number in red and blue, there should not be any possibility of bad register resulting from diversity of shrinkage.

If the blocks are too large to be molded together, attention to certain details will reduce the chance of bad register to a minimum. In the first place, use the same number of sheets of tissue and blotting paper in each flong; dry in the hot box for same length of time; and lastly, use metal of one heat — exactly the same temperature — for all three castings. This last is a very important matter, and too great care can not be taken to secure uniform heat of stereotype metal. Most stereotypers dip a piece of paper in the molten metal and judge the heat from the scorch color. This is recommended as a fairly safe guide to the temperature of stereotype metal.

The metal to be used for stereotypes of half-tones must be as hard as it is possible to use it. The maximum of antimony and tin must be used, and the minimum quantity of lead. A good, hard metal will last for a fairly long run, but softer metals will soon show wear if the precautionary measure of nickeling be not taken. In fact, all stereotypes of fine-grain blocks should be nickeled. A nickeled stereotype is as hard on its printing surface as the original plate.

In conclusion, the writer feels justified in prophesying that nickeled stereotypes will, in the not very distant future, be by far the most popular form of block duplication.— *T. P. Herrick, in British Printer.*

A CHINESE WRITING WITH A PENCIL-BRUSH.*

THE Chinese write with brushes made of rabbit skin; they may be had of all sizes. The handle of the brush is of bamboo, on which, like our pencils or sealing wax, the name and residence of the maker is superscribed, but by a small label which is stuck upon it.

When the Chinese write, they hold the brush vertically between the thumb, fore and middle finger, so that it rests on the second joint of the fourth, or ring finger. The little finger is held near the fourth. It is the wrist which bears the weight and the fingers alone which act. The position is uneasy, and its practice requires habit to render it otherwise.

The Chinese write from the top to the bottom, commencing their page at the right, so that as they go upon a fresh line the hand covers what they have previously written and they are forced to take it off entirely if they wish to read the last words. This inconvenience is not so great as might be imagined, their ink drying very fast. All the Eastern nations write from the right to the left, and not from the left to the right, as in Europe; the Chinese and Japanese alone use vertical, instead of horizontal lines. The ancient Greeks wrote alternately from right to left, and from left to right, like horses at plow, up one furrow and down another. They termed this kind of writing Boustrophedon.

In this country it is considered a great acquirement to be able to write well; the characters should be small and fine; they should be properly placed and well chosen, particularly in petitions addressed to the mandarins; the same mark ought not to be repeated in the same composition. This caution is still more requisite in writing to the Emperor; for there are particular words which are used solely in addressing him. Lord Macartney's interpreters could not get any writers sufficiently clever to translate the official notes; it was necessary to have recourse to the missionaries, and then to have their foul copy transcribed by Mr., now Sir, George Staunton. Few



Photo by F. C. White.

A COMPANIONABLE STRING.

* From "China: Its Costume, Arts, Manufactures, Etc." 1824. Courtesy of Mr. Zenas Crane.

Chinese can be found who are capable of composing a memorial; the least error, a character never so little misplaced, may cause the request to be rejected.

As the hair pencil retains the ink much better than our pens, less time is lost in taking it, and the liquid is not so soon exhausted. The Chinese men of science write with a celerity which is scarcely credible, and which can only be conceived by those who have seen a clever shorthand writer taking anything down.

Although the pencil is generally used for writing, the Tartars adopt a kind of pen made of bamboo, not unlike the European pens in shape. The calamus of the ancients was, in like manner, made from a particular reed of Egypt. The paper in China, being prepared almost entirely without alum, and



Photo by Will Robinson.

OTTO MEHMEL. FRANK HOLME. FRED REVARE. HERMAN SHELDON.
CHARLES MARRIOTT.

THE BANDAR LOG PRESS.

extremely thin, makes it more adapted to the pencil than the pen.

If it is wished to make use of a pen, either for writing, or drawing in the Chinese manner, flowers, trees or landscapes, the paper must be previously wetted with a little water impregnated with alum, to prevent the ink from sinking.

Mr. Barrow says that the writing of the Mantchou Tartars, which is founded on an alphabet and not on a vocabulary difficult to be retained by the memory, will ultimately gain a preference over that of the Chinese. The Mantchou Tartar characters have this peculiarity, that they are equally legible when reversed.

There is little doubt that Chinese writing was originally neither more nor less than a sketch of the objects which it was wished to speak of; but this method, which would serve when it related to visible things such as a tree, a bird or a house, was inadequate to convey an expression of abstract ideas. It was therefore requisite to make signs, which were purely arbitrary, and which had no reference to the thought intended to be depicted.

The Chinese characters are confined to six curved or rectilinear marks, which, combined two by two, three by three, etc., admit an immense variety of figures. The whole assemblage of characters is divided into six classes called Lo-Chou.

To give an idea of the arrangement of the classes, we will mention some words of the fourth class, which comprehends animals and vegetables. All these objects are placed, in some degree, by orders, genera and species, as in the system of Linnæus. If they wish to name a duck, the first character designates any winged bird, the second a waterfowl, etc.

The other classes are nearly similar. The key, or primary character, uniformly indicates the species of the word in question. For example, all expressions in the language having any reference to fire include the sign *Ho*, which signifies fire, in their composition. The word *Sai*, which means misfortune, consists of the sign *Mien*, house, and that of fire, because there is no greater calamity than that of seeing one's house on fire.

The word *Ho-am*, which means brilliancy or splendor, consists of the sign *Am*, signifying a great king, and that of *Ho*, or fire, because nothing exceeds in splendor and magnificence a great monarch.

The sign which designates a mountain of steep rocks is formed of *Xan*, a mountain, and the sign of steps, because to mount a steep hill it is necessary to make use of stairs or a ladder.

This is the reason why, in the Chinese language, all the words are classed by words of one, two, three or more signs.

Every character has its particular name and pronunciation, independently of the words which might serve to compose it. An example of it has already been given by particularizing the signs which constitute the word misfortune.

The written language of the Chinese has a just advantage over the oral language, from its being uniform throughout the empire, while the pronunciation varies in the different provinces.


Type Founder.


Apple Butter.


Songster.


Charter


Printer.


Paper Maker.

ALL ABOUT THE BANDAR LOG PRESS.

MANY men of various professions have dallied with printing as a means of amusement or as a pastime, but we have never heard of an actor taking an active interest in the types themselves, excepting as they spelled out the press notices, good or bad, in which his name was mentioned. But, down in Arizona, on the edge of the desert, where the coyote howls by night and the jack-rabbit and the rattlesnake promenade by day, there are no less than three actors bunched in one print-shop — and a mighty small shop at that.

The "shop" is built against the side of a wagon-shed on a "lungers' ranch," three miles out from Phoenix. It used to be a chicken-house, but when Frank Holme got possession of an old Washington hand press, he got his eye on the chicken-house and proceeded to have it "revised, amended and reenacted," as the legislators say, by the addition of a floor and windows, and in place of the litter of palm leaves which used to be the top of the "shack," he had the rancher lay a nice, new, corrugated-iron roof. Then the press was moved in, and now the "Bandar Log Press" is in the first actual "office" that it has been able to call its own.

But about the actors — they are the "associate members" of the Bandar Log Press, and constitute what might be termed the "working force" of that unique institution. Temporarily exiled to Arizona for the sake of health, like the other members of the ranch colony, they volunteered to aid Mr. Holme in the great task of rescuing the art of printing from the deadly rut of mechanical perfection into which it has fallen, and so, when they feel like it — for an invalid does not contract to work "regular hours" — each contributes of his strength to the advancement of such work as may be in hand.

Fred Revare, former manager of Barlow & Wilson's Minstrels, is pressman, and Herman Sheldon, of the American Theater Stock Company, New York, is "devil," and the way



Photo by Will Robinson.

HOME OF THE BANDAR LOG PRESS, PHŒNIX, ARIZONA.


Bibliophile.


Bandar Log.


"Devil."


Engraver.


Pressman.


Phœnix.

that pressman bullies that devil is something fierce. The binding, when there is anything to bind, is accomplished by Charles Marriott, of Charles Frohman's companies, and while it may lack, to some extent, the beauty and "finish" of professional work, Mr. Marriott guarantees that what he binds will at least "stay bound." There is another and an indispensable member of the working force who does not claim to be an actor, but who acts as "understudy" for all three on this printing job. He is Otto Mehmel, of Chicago Photoengravers' Union, No. 5. His constant plaint is that if he only had a half-tone plant he could make some cuts for the press "that would look like something," but, the ranch not being equipped with a photoengraving outfit, he "subs." for the pressman when that member wants to shoot jack-rabbits, or inks the

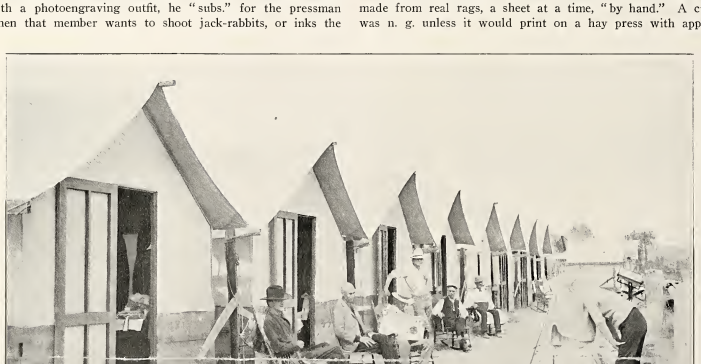


Photo by Will Robinson. FAME'S REWARD.

press when the devil devotes himself to taking his temperature and absorbing cod-liver oil. And Frank Holme plans the books and cuts the blocks. And when he does not feel like working — which is most of the time — "the staff" peel off their clothes and lie on the grass taking "sun baths."

A Chicagoan would hardly think of stripping himself and lying on the ground in the middle of January, but that's what these hardy invalids do in Arizona. Only they have to keep turning over every now and then to keep from being blistered. And in the summertime they most all go barefooted and dress in the lightest material they can find. And drink water by the gallon — and sweat — and sometimes swear when the temperature goes up to 110° or 115°.

The birds sing by day, and at night the cattle and horses stumble around, and the ostriches on the next ranch boom out every little while with their "oomh-oomh-mmmh." And the moon shines down on the upturned faces of the healthseekers (for most of them move their cots outside and sleep with the sky for canopy), and in the morning while the cat is chasing birds over the top of the tents — for it is the proper thing to live in a tent — they rise and have a pitcher of cold water poured over them as an "eye-opener."

And that is the way that one set of "printers," as they call themselves, put in their time.

Mr. Frank Holme (incorporated), The Bandar Log Press, to satisfy the craving for information regarding that unique enterprise, has issued a monograph on the subject, illustrated with his own woodcuts. By special permission we reprint the subject matter and the cuts.

The Bander Log Press marks an epoch in the history of printing. It is a link connecting us with the early days, when Gutenberg and Fust were in the business and modestly offering a general line of book and job work to the honest burghers of their time.

But, ah! how times have changed.

In those days type was scarce and hard to get. Paper was made from real rags, a sheet at a time, "by hand." A cut was n. g. unless it would print on a hay press with apple butter for ink, and the boy who inked the forms for the hand press of the period most likely wore whiskers made in Germany and experienced all the "joy in his work" that the arts-and-crafts-man of to-day professes to feel.

But, as before remarked, times have changed.

Nowadays a new type-face comes out every few minutes; night and day the giant presses go on grinding out their grist of printed matter, and in the cool, green depths of the forest the great trees come thundering to the earth, startling the feathered songsters with the echoes of their fall, after which they are mashed into pulp and run out in huge rolls of paper to be delivered in carload lots.

But to the serious observer — and this, of course, means you, reader — the most heartrending part of the whole business must be the now almost universal striving for mechanical perfection; the effort to make the operator more and more a part of the machine.

To-day the monotony of flawless perfection spreads like a pall over the printing business. "Good printing" nowadays means glazed papers, slick process-blocks and hairline type. As Bill Nye says, they have "sandpapered the soul out of it."

Oh, it's tough!

But courage, comrades — all is not yet lost!

Which brings us back to The Bandar Log Press.

The Bandar Log Press is a corporation. It has a respectable list of stockholders and a New York office. Its charter gives it authority to conduct a general publishing and bookselling business anywhere within the limits of the United States, excepting only Montana and Nevada.

The stockholders have, with truly remarkable unanimity, declined to assume any responsibility whatsoever, either for



Photo by Will Robinson.

COOLING A WARM MEMBER.

the subject matter or the appearance of the publications issued by the press, and have dumped it all upon one individual, who bears it lightly, singing as he works at sorting out "pi" or cleaning rollers with benzine.

He has been in the newspaper business, which gives him gall enough to bear up under this tremendous load of responsibility, and so he knows a little about printing.

He also knows a little about books, illustrations and reproductive processes such as wood engraving, lithography, etching and drypoint, etc.—not enough about any one of them to hurt but possibly enough in a general way about all to enable him, some day, to get together a book that will be, to use a common culinary colloquialism, "fit to eat."

Now, as to the work turned out by the press. Seeing as how the Bandar Log Books have evoked the most enthusiastic encomiums from press and public, besides being the wonder and delight of discriminating bibliophiles, a few brief words of explanation of the aims and ideals of the press may not be out of place.

In every article relating to printing that you pick up nowadays you are bound to run across the words "dignity" and "simplicity." Also "harmony" and "legitimate use of materials."

Now "dignity" being a sort of extraneous husk or shell rather than an inherent quality, it is sometimes liable to stand in the way of one's having a good time. It is all right for those who like it and who have the patience to keep it up—besides it's largely a matter of opinion anyhow, so the Bandar Log Press will have to pass it up as a steady thing and let the other Presses corner it if they choose.

"Simplicity" though, is good, if not carried to excess, so put us down for "simplicity"; also "harmony."

But when it comes to "legitimate use of materials" that's The Bandar Log Press's long suit.

There's where it shines.

In the revolt against machinery it accompanies the pendulum to the limit of its swing.

Let the printer have the raw material and he will select the paper and type, design and engrave the pictures and d corations, superintend the make-up and presswork and strive to preserve in all that harmony with the author's thought and intention which shall make the finished work stand out perfect in its flower-like beauty, giving to its happy possessor the mysterious thrills awakened by some grand sweet song—or something like that.

The books, being hand-made, are naturally produced slowly and in necessarily limited editions. Every stockholder gets a copy of each book free, and some extra copies are usually printed in order to give to others the opportunity to share in the almost unearthly joy of possessing a book from The Bandar Log Press.

One word about the location of the press and we leave you to your meditations.

Its location depends entirely on the printer.

As we go to press with this it is in a Mexican office in Phoenix, Arizona. It's here because a series of burlesque dime novels by George Ade are in process of construction, and as this form of literature is not usually issued in *de luxe* editions, a bum job was desired for the sake of preserving the "harmony" hereinbefore mentioned. This office has a hand



Photo by Will Robinson.

BANDAR LOGS.

press that may have come over with the Spanish Invaders, and some cases of type that are indubitably old—so here we are.

This little booklet is dashed off between novels to supply the desire for information which several individuals have been kind enough to express.

PHOENIX, ARIZONA, October 28, 1903.

974 copies. No. 200.

JAPANESE NEWSPAPER AT WORLD'S FAIR.

There will be a daily Japanese paper published on the World's Fair grounds at St. Louis. It will be printed in the Japanese characters and language.

THAT'S WHAT THEY ALL SAY.

THE INLAND PRINTER has raised its subscription rate to $3 per year, but even this price does not express its real worth.—*Mahin's Magazine.*

SPECIMENS

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

M. T. Respess, Chattanooga, Tennessee.— The folder is interesting as an example of work done under limitations, but sufficiently well finished in appearance to be acceptable.

Louis Camisa, Montclair, New Jersey.— Arrangement and display of heading are good, but a condensed type should not be wide spaced in order to fill the measure required. A fatter letter should be used.

Charles Thiessen, Omaha, Nebraska.— The folder is attractive both prove an effective reminder to those especially interested in the line prove an effective reminder to those especially interested in the line advertised.

Monticello Courier, Monticello, Georgia.— The card is not properly composed. The type should have been simply arranged and the involved border omitted. Nothing is gained in an artistic way by the addition of the fanciful border.

G. P. Farrar, Richmond, Virginia.— The Christian bill-head is very pleasing and acceptable, and the type the very best that could have been selected, and the other specimens show a high average both in type selection and arrangement.

J. R. Fisher, Loudonville, Ohio.— The booklet is well arranged and printed, but the display on the cover should have given greater prominence to the name of the article advertised, and a corresponding decrease in size of the firm name and location.

E. Sohm, Storm Lake, Iowa.— The panel arrangement is good, but it could have been shortened two picas, thus giving more room to the date-line and taking away the impression of bareness caused by too much panel and an insufficient quantity of matter to fill it.

O. F. Collier, Duluth, Minnesota.— The booklet is a good example of consistent design, attractive arrangement and color selection. The title-page might have been more pretentious, but, apart from that, the "Log" book is an attractive bit of advertising printing.

Ed. A. Smith, Devil's Lake, North Dakota.— The display on the cover-page is not decisive enough. It could be improved without resetting by clustering the lines pertaining to the different statements, thus permitting contrast by the use of white space between them.

W. K. Yeatman, Anniston, Alabama.— The examples of commercial printing display much variety and good arrangement, but the use of smaller sizes would improve some of the designs, particularly those of a semi-professional nature, like a real-estate firm, for instance.

The Gault Printing Company, Salem, Oregon.— The restraint shown in the typography of examples is indicative of good work to come if strictly followed. The blotter is particularly catchy and shows the great value of brevity of statement and simplicity of type arrangement.

C. I. Burrell, Fairfield, Maine.— The color scheme is attractive, and the type arrangement good, except that a panel shape should be made of sufficient width to give equal margins on top and sides. This would permit a better appearance of the central panel by the extra space gained.

A. K. Ness, Cheboygan, Michigan.— Ingenuity in design, when strictly subordinated to the requirements of legible type display, often produces attractive advertising printing. The McMullen card is an example of this desirable combination, although it is rather large for use as a personal card.

H. A. Weymore, Moscow, Missouri.— Balance can be preserved in other ways than by centering all lines. The repetition of the ornament on the bill-head could have been avoided by an irregular arrangement of the matter that would have preserved the balance, but eliminated the precision as it stands.

The *Augusta Chronicle*, Augusta, Georgia.— The inside pages of the announcement are harmonious and attractive in arrangement, but the same color scheme should have been followed on the cover, instead of an entirely different selection as shown. The proportion of red in the panel heading is too much.

Charles Wallin, Gaylord, Minnesota.— The letter-head could be improved by placing all the names on the left. The three names on the right as it now appears are entirely out of place so far as good arrangement is concerned. Larger type for the main line of the card would improve its appearance.

W. H. Schall, Clayton, Delaware.— A cover-page is most effective when simply arranged and set in a series of the same type. The example shown has too much rulework upon it, which detracts from the type display, and the latter is not improved by the use of three conflicting type-faces with hardly any contrast in sizes.

Woessner & Maison, Stephenson, Michigan.— The heading is marred in appearance by the embossed line, which is too large, placing the other lines in an awkward position and crowding the top margin. If the embossed design was omitted, or a smaller type line substituted, a more shapely heading would be the result.

C. W. Ellis, Buffalo, New York.— A bill-head should be plain and direct in arrangement. The name should dominate and any advertising features made strictly subordinate. The error noticeable on the specimen shown is lack of feature — no type contrast that will attract. The arrangement of "sold to" is in very bad taste.

J. Walter Seay, New York city.— Artistic does not describe sincerely the appearance of the card, and that term should be left off until the work justifies its use. Artistic applied to printing means harmony,



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PRISCILLA.

From a water-color design by C. Warde Traver.

simplicity and legibility, and dissenting colors and crowded display show unappreciation of its application to the card shown.

Marshall & Pankey, Houston, Texas.— The examples of embossed commercial work are very attractive and show a high grade of workmanship. The series of card, letter-head and envelope is a convincing exhibit of the thorough good taste in using the same design or style of printing on all the different forms of a firm's stationery.

W. G. Christ, York, Nebraska.— The program is set in a very neat and refined style, and displays an appreciation of the fitness of certain type-styles to the uses of the printing. A possible exception might be taken to the use of two different text lines in the same display, and the ornaments should have been omitted on the program page.

B. McGinty, Doylestown, Pennsylvania.— The type limitation for hangers and one-sheet bills in small offices does not permit much variety in display or arrangement, but the bills shown are interesting examples of their class, but the cuts printed over the type in another color should be in a lighter tint in order not to interfere with the display.

Wilson Printing Company, Little Rock, Arkansas.— As display is simply a mechanical form of expression, its effectiveness depends primarily on intelligent and well worded copy. The circular is handicapped in this particular, and no arrangement can improve it, unless the matter was also rewritten and brought within the limits of common sense.

George E. McCabe, Grand Haven, Michigan.— The letter-head is a good example of advertising stationery. The rules in tint are almost too light, giving the effect of unnecessary white space between the lines, and destroying the compact appearance shown in the black proof. Much heavier rules should have been used for the tint, or a more brilliant color substituted.

Herbert L. Knowlton, Plymouth, Massachusetts.— A panel form divided into several sections should not be spaced so wide between the

different sections that the type lines are abnormally separated as shown on the "Barley" heading. With this exception the specimens are rather above the average, and the "Plymouth" cover-page is extremely attractive and consistent.

G. J. Hopcraft, Los Angeles, California.— Blue and brown harmonize, but the border is rather heavy. It makes the proportion of blue too great, being the more brilliant color. The half-tone shows insufficient make-ready, and the double printing has given it a muddy appearance. Being the first page of the book, it should have been made particularly clean and attractive.

G. H. Thomas, Charleroi, Pennsylvania.— It is scarcely worth while to criticize work in which the first and only consideration in its production is rush. The "Bank" ad. is well arranged, but the "National" page is too heavy and type contrast is lacking. Type display does not mean a mixture of styles, but contrast attained by the use of varying sizes of one type-face.

The Welch Publishing Company, Westfield, New York.— Only minor faults are shown in the booklets, and they average high. An error in color proportion on the "Do You" folder is the printing of both rule borders in red. This color should be used sparingly on account of its brilliancy, and contrast is lost when its proportion with some other color is about the same.

The Columbia Press, Somerville, Massachusetts.— The removal notice is overburdened with rule and ornament to a degree that militates seriously against the impressive and distinctive appearance that is so necessary and desirable in such printing. A comparison with the elegant simplicity of an engraved announcement will show how this extra adornment cheapens the work.

J. E. Sharp, Greencastle, Indiana.— A catchy idea can be aided very much in its advertising mission by intelligent typography. The best results are generally obtained with the simplest effects, the element of restraint usually entering into the composition. The folder in question shows a bright idea simply but effectively typed, so arranged that the recipient is amused and interested instantly.

C. A. White, Galesburg, Michigan.— The heading has much to commend it. The proportion of the colors, red and black, is about right, and the use of one type-face is consistent, but a minor defect is the interjection of word ornaments between the words of a sentence. They may be used to fill up space between sentences or at the end of paragraphs, but are altogether wrongfully used as shown.

John F. Finn, New York city.— The composition of the commercial headings is on a generous scale that does not entirely coincide with the rules of good taste governing printing. This extravagant appearance is helped very much by the showy color schemes used, and both could be toned down to the great betterment of the work. The style may be necessary to meet certain demands, but it is faulty, nevertheless.

Gordon B. Bradley, Richmond, Virginia.— The last line on the "Howitzer" page should have been in the same size as line above, the year spelled out and the line centered without any attempt at letter-spacing. The letter-head looks very well, composition being attractive and the color scheme harmonious. The cut-out program is acceptable and creditable on account of the ingenuity required to perfect it.

F. B. Comlow, Florence, Colorado.— The effectiveness of display depends on contrast. A number of lines or ideas displayed on a page are competitors and the attractive value of each is minimized by the others. It is best to feature one item in an ad. and subordinate the rest. It makes the ad. more "catchy," and the attention is generally held if the first impression is pleasing. Both ads. possess this desirable feature.

J. R. Fisher, Loudonville, Ohio.— The first page of a catalogue or booklet, whether in the form of a title or introduction, should be arranged and composed in the best possible manner. In the "Queen" booklet, the removal of the ornaments between each paragraph, a reseting in one size larger type and the same display used for head and signature on the introductory page would make a more acceptable composition.

Z. C. Voline, Auburn, Nebraska.— The composition of the samples sent shows a right conception of type display as applied to varying conditions and demands of printing. This is an important consideration and one of the axioms of job-printing that frequently does not receive the thought and attention that is its due. A minor error is the placing of periods before and after a display line in an ornamental capacity. They are entirely unnecessary.

E. R. Stephens, Hoosick Falls, New York.—A certain exuberance, both in design and colors, is shown in the heading which does not agree with the dictates of good taste. Two colors are sufficient on simple type headings, and the type border used should have been reduced to the lowest terms of simplicity. The design is not bad in itself, but the application is wrong. Commercial stationery should be plain and neat, generally, both in design and color.

"Zealander," New Zealand.— A little restraint in ornamentation would improve the work. Simple effects are the most satisfactory and artistic. More contrast in type sizes would also be helpful in giving attractiveness. If conditions forbid the use of series, do not bring together fancy faces on the same page. Use one ornamental face and use a plain letter for the rest of the matter. On a bill-head, the words "Bought of" look best in a smaller type than the firm name.

Karl R. Uoberg, Ostersund, Sweden.— Design, color and typography combine in the production of many interesting specimens of printing, that indicate a high standard of artistic taste. The latter especially show the freedom and variety in design that can only come from observation and example of high-grade printing, and intelligent application of the same to the work in hand.

Clarence Ward, Chicago, Illinois.— Display and color selection on the blotter are pleasing, although the matter in the smaller panel is crowded and does not harmonize with the rest of the design. There is no objection to quoting prices as shown on the standard commercial forms of printing. The prices given are rather low, in most of the items shown, although an exact knowledge of the cost of production would be necessary for a definite opinion on this point.

J. A. Hood, Asbury Park, New Jersey.— With one or two exceptions, the specimens show good judgment in type selection and arrangement. In color selection the real-estate circular is too flashy, and the ornamental border is not fitting for that class of work. Red and black would have given sufficient color variety. The personal card is overwrought. The three faces used are not harmonious, and it is wanting in the distinctive appearance that only simplicity can give.

In bank and financial advertising the first consideration must be quality, both of material and workmanship. Any impression of cheapness would make such printing worthless. A booklet for the National Bank of St. Joseph, printed for them by the Union Bank Note Company, of Kansas City, embodies the important requisites of artistic design, simple typography and harmonious coloring, all of which, together with a suitable paper, have combined in the making of an attractive and suggestive piece of business-bringing literature.

THE ECONOMIC VALUE OF PRINTERS' SPECIMENS.

The portfolios of specimens issued by the Inland Printer Technical School are designed to give examples of direct typography — in other words, the maximum of effect with the least expenditure of time and material. How far this effort has been successful may be estimated from the following letter from the highest authority in America, Mr. Theo. L. DeVinne:

New York, N. Y., April 14, 1904.

My Dear Mr. McQuilkin,— I am slow in acknowledging the receipt of your Portfolio No. 2, but I am not the less thankful. It pleases me much. You are doing a good service to the trade in giving them practical lessons in the beauty of plain composition in jobwork. For sixty years I have heard complaints from employers and employed that printing was an unappreciated and unprofitable business. The compositor thought that his skill and merit were not recognized; the employer said that he could rarely find a customer who would pay for the time spent on his work.

Looking backward on old productions of the press, any one can see the reasons for this general dissatisfaction. Printers, employers and employed, were too intent on showing typographical gymnastics. Profusely ornamented types that the customer of good sense disliked, were too often used in places where they were not needed. Then came combination borders, sometimes of two hundred pieces, hard to combine, and too often ungraceful when combined, but sorely wasteful of time. Curved lines were next in fashion, and used sometimes when they were positive disfigurements. Type-metal flourishes on small and large bodies and filed and twisted brass rules were their accompaniments, but they are now out of fashion, and supplanted by flat-faced rules that are cut to join accurately, and to be subdivided in panels. The list could be enlarged. Space does not allow me to mention the profligate use of medieval faces and initial letters of grotesque cut. Yet I may add the distortion of composition by vain attempts to space out capital letters to the full width of the line in the narrow measures.

In most instances these attempts to be original or eccentric make composition slow and expensive. The printer is more intent on showing his dexterity than on showing the intent of the writer of his copy. It is not to be wondered that the customer who pays grumbles at the useless labor. How few compositors recognize the true scope of their art in the derivation of the word composition, which is putting together of materials already provided. They are not, and should not try to be, engravers or brass-rule finishers. How few comprehend the value of relieving white space about lines of type or cuts. How many times I have had an elaborately constructed bit of decorative composition, on which the compositor had spent a day, reset in simpler style to the customer's greater satisfaction, in less than half the time!

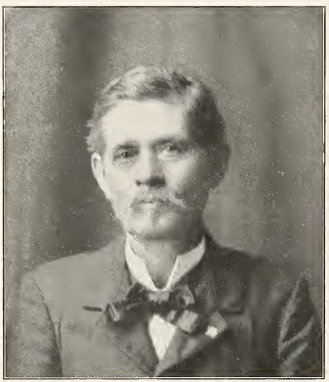
If job-printing is unprofitable, this unprofitableness is largely caused by time wasted in useless labor. Let us try to use simpler methods, which, I am sure, will be better for employer, employed and customer.

Yours very truly,

Theo. L. De Vinne.

OBITUARY

WILLIAM AIMISON, ex-president of the International Typographical Union, died in Nashville, Tennessee, February 28, 1904, in the sixty-seventh year of his age, of heart failure. Mr. Aimison was a native of Marseilles, France, coming to this country with his parents in his infancy, settling in Nashville where he since resided. He was a member of Phoenix Lodge, A. F. & A. M., and served in the Confederate army during the Civil war. He was a member for two terms of the general assembly of Tennessee, and was instrumental in the organization of Nashville Typographical Union No. 20, of which he was a charter member. He had held the office of president of the local union and was chosen as president of the International Typographical Union, being elected at the Pittsburg



Courtesy "Typographical Journal."

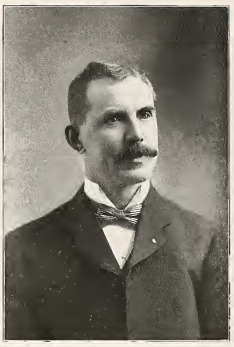
WILLIAM AIMISON.

convention in 1886, to which he was delegate from his local union, and was reelected at the Buffalo convention in 1887. He held other offices of trust in typographical union affairs, and made an enviable record for faithfulness and honesty of purpose. Mr. Aimison was a bachelor, his only surviving relative being his aged mother and one sister. The remains were buried at Nashville.

ROBERT WHITE.

There is probably no house in the printing trades that has a larger number of personal friends among its clients than James White & Co., of Chicago. The personnel of the members of the firm and of the firm's employes has been such that trade relations have invariably warmed into personal friendship. The announcement of the death of Mr. Robert White, the vice-president and treasurer of the company, on Sunday, April 17, was received with profound sorrow among the trade. A short time before his death, Mr. White appeared in the prime of health and vigor. Acute appendicitis developed, and though after a surgical operation on Sunday, April 10, he seemed to rally for a time, unlooked-for complications ensued from which he failed to recover.

Mr. White was born at Banbridge, Ireland, December 25, 1854, and came to Chicago in 1873, and began to learn the paper business with M. P. Carroll, on Lake street, in 1874. He was afterward with Clarke, Friend, Fox & Co., George H. Taylor & Co., J. W. Butler Paper Company, Friend & Fox Paper Company, Illinois Paper Company, and in 1896 asso-



ROBERT WHITE.

ciated with his brothers, James White and Fred C. White, organizing the firm of James White & Co.

He leaves a widow, and a son eighteen years old, to mourn his loss.

THE INLAND PRINTER, with the trade in general, and many personal friends, extends its assurance of deep sympathy to the family in their affliction.

NEW PHOTOENGRAVING PLANT.

The Inland-Walton Engraving Company, 120-130 Sherman street, Chicago, has been incorporated and has equipped a new plant with apparatus of the most modern and up-to-date character for designing and illustrating, high-grade half-tone engraving, zinc etching and electrotyping. The new company has the advantage of the superb printing plant of The Henry O. Shepard Company. The exceptional quality of the output of this organization has achieved an international reputation through THE INLAND PRINTER, and is a guarantee of the merit of the work produced by The Inland-Walton Engraving Company. Excellence in quality and promptness in filling orders is the aim of the new company. The officers are: P. R. Hilton, president; F. P. Walton, vice-president and manager; A. W. Rathbun, treasurer; A. H. McQuilkin, secretary.

A CONSTANT COMPANION.

Although I have labored at the printing business for twenty-five years, in all its various branches — from devil up to boss — I sincerely feel that I must have THE INLAND PRINTER, else I can not continue to do business in the up-to-date methods. In fact, any one with a heart set to do up-to-date printing must have THE INLAND PRINTER.— *V. A. Peters, Albany, New York.*

TRADE NOTES

Cliff R. Hunn now represents Sinclair & Valentine, of New York city, manufacturers of printing inks, in the Western territory, with headquarters at Detroit.

The New York office of the Whitlock Printing Press Manufacturing Company has been removed from 121 Times building to the Fuller building, corner Twenty-third street and Broadway.

Bowron & Murray, printers, of Ashland, Wisconsin, have removed their printing establishment to the Shores block, and now claim to have the tidiest, most thoroughly equipped printing-office in northern Wisconsin.

Sinclair & Valentine, ink manufacturers, formerly at 149 Baxter street, New York, have just completed a new building at 1-3 Marion street, New York, which was specially designed to meet the demands of their increasing business.

The Golding Manufacturing Company, Boston, Massachusetts, has withdrawn its retail and wholesale branch formerly located at 407 Dearborn street, Chicago, and has appointed Champlin & Smith, 121-5 Plymouth place, Chicago, as its agents in that territory.

The Waverly Journal Company has been incorporated at Waverly, Illinois, with a capital stock of $5,000. The officers of the new corporation are: Charles A. Wells, president; Alfred L. Hamilton, vice-president; Alvah C. Moffet, treasurer; Ivan S. Dunn, secretary.

The Monotype composing and typecasting machine will be one of the interesting operative exhibits at the St. Louis exposition. The exhibit will be in charge of William J. Kelly, a well-known authority in the printing trade, and editor of the Pressroom department of The Inland Printer. The exhibit will be found in the Palace of Machinery.

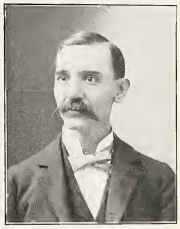
The business formerly conducted by H. M. Plimpton & Co., under the name of The Heintzemann Press, at Nos. 653-5 Atlantic avenue, Boston, and partially destroyed by fire on February 1, has been reëstablished at the same address under the name of The Plimpton Press. An entirely new and modern book and commercial plant has been installed.

Waukegan, Illinois, is to have a new industry in the shape of a plant to be erected by the United States Envelope Company, of Holyoke, Massachusetts, under the name of the Waukegan Realty Company. The plant will cover 120 by 300 feet, will be three stories high, constructed of brick and stone, and, together with the equipment, will represent an investment of about $150,000. There will be in addition a boiler house 26 by 60 feet.

Because of the destruction of its plant by fire, the firm of Guggenheimer, Weil & Co., of Baltimore, has been released from its contract for furnishing the Government United States maps for the year 1902. The Friedenwald Company, of that city, which is making the 1903 maps at 55 cents apiece, has offered to make 40,000 additional copies at the same price, and this has been accepted. A joint resolution was adopted by the Senate making $20,420 left over from the 1901 and 1902 map appropriations available for payment for the additional copies of the edition of 1903.

Mr. Adam Deist, treasurer and general manager of the firm of Adam Deist, Incorporated, Philadelphia, Pennsylvania, celebrated his 45th birthday on March 17 last, by a dinner at his residence, No. 2425 North Sixth street, to the entire office force and also the officers of the firm. The dinner, which was in recognition of a year of marked prosperity, and the harmonious relations existing between the firm and its employes, was very heartily enjoyed.

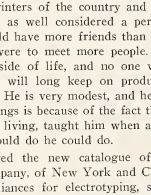
Jeweler, Sheet-steel Roller, Inventor.— Mr. Charles Grant Harris, of Harris Automatic Press fame, has been many things in his day, but never a printer, except in connection with his own inventions. He remembers to have worked a half-day in the office of a country newspaper when a lad, but that was not what made him an inventor of printing-presses. As near as the writer can get at it, he invented a printing-press just in the same way that he invented a successful automatic nail-feeding machine, and would have invented a new typewriter, or anything else to which his attention had been drawn. Going back and forth to the rolling mill in which he was working at Niles, Ohio, in the late eighties or the early nineties, he passed a printing-house in which was to be seen an archaic drum cylinder. To him, and for all he knew about printing-presses, this represented the highest type, and it occurred to him that he could make a better press. As he thought it over he evolved the idea of printing from two cylinders, as is done in web-perfecting presses, and it was nothing but the most astounding good fortune that he did not know that the idea was not a new one. It was not until he had gone ahead and evolved a mechanism for automatically feeding small sheets to two wooden cylinders, on one of which he had tacked a rubber form, that he learned that his idea of a press was by no means a new one. Fortunately the friend who told him this was able to tell him that his feeding mechanism, if it could be perfected, was of the utmost practical importance. Mr. Harris was at this time a somewhat inactive partner with his brother, Alfred F. Harris, in a jewelry business at Niles, Ohio. Mr. Alfred F. Harris is somewhat of an inventor himself, and has himself done much toward the development of the Harris inventions. The jewelry business, however, required a great part of his time, while Mr. Charles Grant Harris had considerable leisure from his rolling-mill work, and this he devoted to the development of his printing-press. The brothers took a larger storeroom in order that they might have a room in the rear in which to prosecute the work of development. In that room enough contrivances were made, tried, found worthless and thrown away to fill it full and have considerable kindling wood and junk left over. The work of perfecting the press so far that it looked to be worth patenting was one of perhaps five years. For at least two years Mr. Harris struggled with the problem of close register, being unwilling to advance farther with his machine until he could master this. At last, one night when he lay awake in bed, the idea which gives the Harris its marvelously close register came to him. That difficulty conquered, the inventor made rapid progress with his sheet-feeding mechanism, only to find, after he had associated capital with him, and had a large press designed and constructed, that his sheet feed would not work on commercial sizes. It was years after that before he finally got one that would work. Next to the flying machine proposition, the question of automatically feeding separate cut sheets of paper to high speeds with good register is the most difficult that invention has sought to work out. The patent office at Washington is filled with the history of the wrecks which have marked the progress of invention



CHARLES GRANT HARRIS.

in this line. Mr. Harris had to turn to something easier for the time being, and he and his associates put on the market the card and envelope press which made his reputation, and that of The Harris Automatic Press Company, and gave him opportunity and means to bring his sheet feed to its present economical and practical development. Mr. Harris has seen his printing-press developed from the little card and envelope machine to the many-sided press of to-day. He has seen the factory grow from three machines, employing two men in the rear of the jewelry store, to the present large and strictly modern plant, with a business requiring some two hundred employes, and as yet only in its infancy. He has seen his circumstances change from those in which he felt the necessity of getting outside capital to pay even for taking out his patents, to those of the utmost ease. But still he goes to the factory every morning in his working clothes and puts in the day in the experimental room, hard at it. He is unassuming, straightforward and kind, but he is not the typical inventor to the extent of being childlike and impractical in business matters. On the contrary, he has developed such business ability that he is in much demand whenever a new enterprise is put on its feet in busy Niles, or an old one is to be braced up and made successful. In the development of his machines Mr. Harris has traveled very widely in the United States, besides exhibiting his card and envelope press abroad, and making it a success in Europe. He is not only well known to the employing printers of the country and to many of the pressmen, but he is as well considered a personal friend by them. No man could have more friends than has Mr. Harris, unless, indeed, he were to meet more people. Mr. Harris is still on the uphill side of life, and no one who knows him doubts but that he will long keep on producing wonderful mechanical results. He is very modest, and he thinks that the reason he can do things is because of the fact that his good old mother, who is still living, taught him when a boy that whatever other people could do he could do.

We have received the new catalogue of the F. Wesel Manufacturing Company, of New York and Chicago, covering machinery and appliances for electrotyping, stereotyping and photoengraving. It is most complete and thorough, and is the work of H. L. Bullen, the sales manager of the Wesel Company, and fully sustains his reputation as a maker of catalogues that sell goods. The expansion of the foreign trade has been kept in view, and a telegraphic code word is furnished for each item catalogued. The typography is severely plain, nothing but modern roman type faces being used. We print a reduced facsimile of the title-page. Four years ago, when Mr. Bullen became manager, the Wesel catalogue consisted of 70 pages. The expansion of the catalogue to 224 pages has been accompanied by a corresponding improvement in the volume and character of the business, which has been doubled under Mr. Bullen's management.


CATALOGUE
OF
MACHINERY AND APPLIANCES
USED IN
ELECTROTYPING
PHOTO-ENGRAVING
STEREOTYPING
"WESEL QUALITY"
MANUFACTURED BY
F. WESEL MANUFACTURING CO.
NEW YORK: 29-31 FULTON STREET
CHICAGO: 210 MONROE STREET
ESTABLISHED 1889

TITLE-PAGE BY DE VINNE.

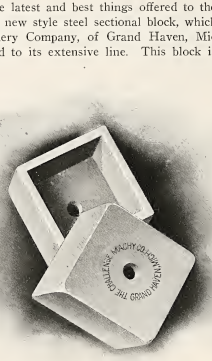
LITHOGRAPHERS' STRIKE ENDED.

The lockout-strike in the lithographic industry, which embraced the whole country, has to all appearances been settled, after five weeks of struggle. All points of dispute which may hereafter arise will be settled by arbitration. The employers will recognize the union, but all men, union or non-union, who were put to work during the trouble will be allowed to remain.

BUSINESS NOTICES

Don't forget the Payne Process calendars for 1905. The samples are free.

One of the latest and best things offered to the printer is the Challenge new style steel sectional block, which the Challenge Machinery Company, of Grand Haven, Michigan, has recently added to its extensive line. This block is made for


CHALLENGE NEW STYLE STEEL SECTIONAL BLOCK.

use in connection with the other good things in its system of sectional blocks. It is made of the highest grade of steel, insuring accuracy and durability, and is the lightest base made, weighing one-third what type does. This makes it easy to handle the largest forms and enables those who use it to run their presses faster and with less wear. Certainly any one using sectional blocks should know about this block, and every one printing from plates, as well as those aiming at the highest classes of color and half-tone work, needs Challenge sectional blocks. A good way to get more information is to send to the Challenge Company for its interesting booklet which it is sending free on request.

Iron grooved one-piece blocks are rapidly superseding single wooden and metal blocks for three-color work and where close register is necessary. There are several varieties of these on the market, and intending purchasers would do well to investigate carefully the merits of each before placing their orders. The "Ideal" Iron Grooved Blocks and "Ideal" Hooks, made by the Andrews & Pittman Manufacturing Company, Box 1274, New York city, possess distinct advantages which will be appreciated by those desiring the best. Their advertisement appears on another page of this issue.

The J. L. Morrison Company announces that arrangements for its exhibit in the Liberal Arts division of the Louisiana Purchase Exposition are now complete. It is the intention to make this exhibit interesting to the trade in every way. All sizes of "Perfection" wire-stitching machines will be shown doing actual work, illustrating the perfect working of these machines. To all users of "Perfection" stitchers and pros-

pective purchasers the company extends a cordial invitation to visit its space and inspect the new style "Perfection" machines. Communications by mail will receive prompt and careful attention on the part of F. C. Crofts, who will be in charge of the exhibit, or from the head office, 60 Duane street, New York city.

A RAINBOW SAMPLE-BOOK.

To be original, unique and attractive is the aim of the designer of advertising literature. The possibilities of cover-papers, which peculiarly lend themselves to artistic arrangement, have never before been thoroughly realized. It has been the practice of paperhouses to gather together samples of their papers with a view more to their utility than attractiveness. A sample-book of cover-papers has, however, just been issued by Henry Lindenmeyr & Sons, which departs from the ordinary in so surprising a manner as to assure a great demand for this really beautiful sample-book. It strikingly illustrates their line of Princess Covers, whose well-known qualities of beauty and strength are already famous. The legend of the "Rainbow and the Pot of Gold" was the inspiration of the designer, and the accompanying text is as follows:

"Once upon a time there lived a printer who had heard, when a little boy, of the pots of gold beneath the ends of every rainbow. One day he beheld a rainbow of surpassing beauty and bethought him of the legend of his childhood, saying, 'Surely this rainbow should lead me to a goodly pot of golden coin.' And so following always in the lead of the beautiful rainbow he, day by day, found a golden coin, and in time reached the end and saw that the coins that had come to him each day were now indeed a veritable 'pot of gold.' Whereupon he 'married the beautiful Princess and lived happily ever after.'"

Nothing short of a sensation awaits the printer into whose hands this remarkable sample-book falls.

BINNER-WELLS REMOVAL.

On May 1, the entire plant of the Binner-Wells Company, designers, engravers and printers, was removed from 21-25 Plymouth court, Chicago, to their new building at 309-311 Michigan boulevard, which was specially designed and constructed to meet their requirements.

The building is modern in construction throughout, the front being of white tile, the roof of glass and steel. The top floor will be occupied by the commercial photographing and engraving department. The location is an ideal one, facing Grant Park, overlooking Lake Michigan, in the midst of such environment as the Auditorium hotel, Fine Arts building, Art Institute, Pullman building, Chicago Athletic Club and the accepted location of the Field Museum. The equipment consists of latest improved machinery, all new and the most modern procurable. All machinery is run by individual electric motors. Practical men, officers of the company, are at the head of each department, all of whom are acknowledged specialists in their particular lines.

Mr. Willis J. Wells, president, in addition to being the general executive officer of the company, also gives his personal attention to the mechanical department of the work. Mr. Wells is well and favorably known as a builder of effective advertising literature, having been associated with its development and improvement in Chicago for the past twelve years or more. Mr. H. C. Lammers, the vice-president, is also general manager of the art department, giving everything in this department his personal supervision. Mr. Lammers is an artist in the true sense of the word, and is known for his originality, especially in advertising designs. Mr. J. L. Shilling, the secretary of the company, is at the head of the engraving department, being thoroughly practical and an acknowledged expert in his line. Mr. W. A. Hinners, treasurer, is so well known in the engraving field that the mention of his name is sufficient — having been identified for the past twelve years with the progress and improvement of engraving by the modern half-tone processes. Mr. Herbert Templeton, the second vice-president, is an acknowledged authority in the paper line, also an able executive officer.

The organization of the Binner-Wells Company encompasses the complete process of the building of advertising literature, from the planning, designing and writing to the finished product. The advertising and literary department of the business is in charge of Mr. James G. Cannom, their advertising and sales manager, who is well and favorably known in the advertising field.

The placing of a contract with the Binner-Wells Company means something more to the buyer than assurance of the delivery of a number of booklets and catalogues of a given number of pages and specified quality and weight of paper, which have felt the impress of ink, for their product bears not only the stamp of neatness and perfection in mechanical detail which comes from the skilled artisan, but has imparted to it an advertising quality — that "fitness for the purpose" — the life and soul of advertising literature.

PEERLESS CARBON BLACK.

Although The Peerless Carbon Black Manufacturing Company, of Pittsburg, Pennsylvania, is well known throughout the world, a little of its history may be of interest. The company was incorporated in 1884, with works situated in the center of the richest natural gas territory in the United States, under the personal supervision of a member of the company. But a short time elapsed after the introduction of Peerless Carbon Black before it won recognition from its having all the qualities necessary in the making of good ink. The factory was soon unable to supply the demand, and the new works erected enabled the company to fill promptly the orders which reached it from all parts of Europe and America. The Binney & Smith Company (established in 1861), New York city, are the sole selling agents for this black, and attend directly or through their branch offices and representatives to all selling, shipping and correspondence. The headquarters in New York are large and comfortable, and those desiring information will always find a cordial welcome there.

UNDER NEW MANAGEMENT.

A half-interest in the Automatic Platen Press has been acquired by the Wood & Nathan Company, No. 1 Madison avenue, New York, though the decision to purchase was not made until Mr. Henry A. Wise Wood and Mr. Paul Nathan had made a searching personal investigation into the merits of the machine. The officers of the new company, which is known as the American Machine and Manufacturing Company, are Henry A. Wise Wood, president; Joseph T. Kavenaugh, vice-president and secretary; Paul Nathan, general manager and treasurer. Manufacture on a large scale will begin at once, and the merits of the press are such as to insure its general use, working, as it does, at the rate of from three to four thousand per hour and feeding and delivering the sheets automatically. The Wood & Nathan Company are sole selling agents.

VALUABLE TO ENGRAVERS.

On account of the writer's absence from the city, our subscription to THE INLAND PRINTER has been allowed to expire. We herewith enclose check for renewal. Please see that the March issue is sent us, as we can not afford to be without a single issue. We think your journal fully as valuable to the engraving as the printing trade.—*The La Crosse Engraving Company, La Crosse, Wisconsin.*

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order unless insert is accompanied by number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

APRIL ISSUE OF THE PRINTING ART — the "Color Number" — contains articles on "Symbolism of Colors," "Theory and Use of Initials" and "Advertising Literature for Financial Institutions," all illustrated with examples of great interest; this many helpful suggestions in typography and design; 60 pages, 17 inserts and 5 beautiful specimens of color printing, suitably mounted; sent postpaid on receipt of 50 cents. Write for circular describing *The Printing Art*. THE UNIVERSITY PRESS, Cambridge, Mass.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, VOLUME I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains the designs and the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

COST OF PRINTING — By F. W. Baltes. Presents a system of accounting which has been in sucessful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses. It makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 72 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and director of the Chautauqua Society of Fine Arts. 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER. 150 pages, cloth, $1.50 postpaid. THE INLAND PRINTER COMPANY.

FOR SALE — Sixteen volumes INLAND PRINTER (January, 1896, to date), bound with original covers and color plates, $18; consider good Standard Dictionary in an exchange. AREMI, 1346 Jackson blvd., Chicago.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, $1. THE INLAND PRINTER CO.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs. Blue silk cloth, gold embossed. Revised edition, $2. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley. Just what its name indicates. Compiled by a practical man, and said to be the most practical little book ever offered to the trade. 50 cents. THE INLAND PRINTER COMPANY.

PRACTICAL GUIDE TO EMBOSSING — Written by P. J. Lawlor and published under the name of "Embossing Made Easy." We have had this book thoroughly revised and brought up-to-date, and added a chapter on cylinder-press embossing. Contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. 75 cents. THE INLAND PRINTER COMPANY.

PRESSWORK — A manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly. The only complete and authentic work on the subject ever published. New and enlarged edition, containing much valuable information not in previous editions. Full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY.

PRINTERS' TRADE SECRETS — All the late and most simple methods of amateur engraving on zinc — all processes for which you generally pay $1 each, and scores of useful recipes, processes, etc., not generally known, yet worth many dollars to printers; third edition, illustrated, only 50 cents. A. GAINES, Mendon, Mich.

THE PRACTICAL COLORIST, taught by correspondence, aids the ambitious, gives knowledge of technic, greater skill, larger income, joy in labor; investigate and you will buy. THE SHELDON PRESS, Burlington, Vt.

THE RUBAIYAT OF MIRZA-MEM'N — Published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam. The delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics. As a gift-book nothing is more appropriate. The binding is superb. The text is artistically set on white plate paper. The illustrations are half-tones from original paintings, hand-tooled. Size of book, 7¾ by 9¾. Art vellum cloth, combination white and purple or full purple, $1.50; edition de luxe, red or brown india ooze leather, $4; pocket edition, 3 by 5¼, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

VEST-POCKET MANUAL OF PRINTING — A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons. Contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted. 50 cents. THE INLAND PRINTER COMPANY.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BINDERY FOR SALE — A well-equipped modern bindery with up-to-date modern machinery, in St. Paul. M. FOX, Union Block, St. Paul.

FOR SALE — A first-class live newspaper in Baker City, Oregon; 2 Linotypes, 2 big Cottrell presses, and a circulation that covers the entire eastern Oregon field; only cash proposition considered; paper on a paying basis; good reasons for selling. C. W. HILL, Baker City, Oregon.

FOR SALE — A well-equipped printing plant of 1,000 lbs. 8 pt., 500 lbs. of 9 pt., 32 chases, about 75 galleys, 250 fonts of display type, 6 double stands, 4 stones 40 by 77, 8 cabinets, 2 galley wall racks, quoins, all in first-class order. H. A. BECKWITH, 110 E. Randolph st., Chicago.

FOR SALE — At Seattle, Wash., first-class printing plant and bindery, now in operation and clearing $350 to $450 monthly, can be bought at low figures on account of poor health of owner. P. O. BOX 1429, Seattle, Wash.

FOR SALE at your own figures. We have a newspaper outfit on our hands, consisting of body type, display type, racks, cases, galleys, proof-press, mailing machine, leads, slugs, rules, chases, etc.; also 1 Pearl press, 7 by 11, one old style Campbell cylinder for 5-column quarto; it's yours in any quantity, at any reasonable price; first come first served. Write us what you want; will sell or trade. F. H. McCULLOCH PRINTING CO., Austin, Minn.

FOR SALE — Best lighted and arranged job printing-office in the city of Buffalo; one No. 7 and one No. 4 Optimus press less than a year old, 1 Campbell cylinder, 1 Hoe pony, 9 Gordons and Universals, Brown drop-roll folder almost new, Brown & Carver and Howard cutters, wire stitcher, fully equipped with modern faced type and all appliances; most of the machinery new; power with lease; business established over 15 years; location the best; am going out of the business and a purchaser can find a bargain if taken at once. HENRY D. JARVIS, 71-73 W. Eagle st., Buffalo, N. Y.

FOR SALE — High-class monthly publication in large Pacific coast city; large subscription list, good advertising contracts, prosperous condition. B 347.

FOR SALE — Job office at Jamestown, N. Y.; good business; reason for selling — ill-health and recent death of partner; will make price right. E. OSER, Jamestown, N. Y.

LOS ANGELES, CALIFORNIA — Well-equipped job plant for sale on easy terms to right parties; other business requiring owner's entire attention. B 354.

NEW MEXICO PAPER FOR SALE for $4,500, $2,500 cash; best-paying property in one of oldest weeklies in the territory, official paper of county and city, Republican, clearing above all expenses $3,500 a year, published in finest town in New Mexico — population 5,000, climate most healthful in the world. B 70.

QUITE A NOVEL DEVICE intended for use as a hanger on calendars, show cards, posters and advertising novelties has been patented by E. M. LEWIS, of Moundsville, West Va., which, from its simplicity and convenience, is likely to come into general use.

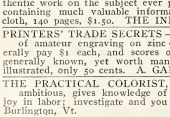
WANTED — By an established book publisher, a business manager with some capital. "MERIT," care E. P. HARRIS, 253 Broadway, New York.

$1,600 buys splendid little job office, California town of 4,000; material new and business growing. ARTHUR F. CLARKE, Newspaper Broker, Riverside, Cal.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — Addressograph and cabinet in perfect condition, $25 f. o. b. Chicago. THE INLAND PRINTER COMPANY.



Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete finishing outfits.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE — Sizes given are for length of knife (not width of cutter).

Style E — To stand on bench. Dry grinding only. 26-in. $50, 32-in. $55, 38-in. $60.

Style A — With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 54-in. $115, 60-in. $150. With water attachment, $10 extra.

Style C — Extra heavy. Wet and dry grinding. 54-in. $185, 60-in. $185, 75-in. $205, 90-in. $225.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N.Y.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — Eight adjustable molds, Nos. 24 and 30, 6 to 12 point, for Mergenthaler machines; also 2 dummies, good as new; any offer considered. THE TYPE-SETTING CO., Toledo, Ohio.

FOR SALE — One blank-book sawing machine for edition work and paper-box sawing combined; used about one month and in A1 condition; for further information address OMAHA PRINTING CO., Omaha, Neb.

FOR SALE OR LEASE — Job-printing department connected with prosperous daily newspaper, in a city of 25,000, 60 miles from New York; owners can not spare time to conduct same; plant up-to-date and now running; will be sold or leased on easy terms to responsible practical printer; persons without sufficient cash to handle an annual business of from $7,000 to $9,000 will not be considered; references required. B 357, care New York Office INLAND PRINTER.

LINOTYPE FOR SALE — A 3-letter machine in A-1 condition. BUXTON & SKINNER STATIONERY CO., St. Louis, Mo.

WE HAVE THE FOLLOWING body type in good condition for sale; write for specimen pages and prices: Long primer old style 1,750 lbs., brevier modern 2,000 lbs., 11-point modern 2,100 lbs., pica old style 1,150 lbs., 12-point French old style 700 lbs., 10-point French old style 1,000 lbs., nonpareil old style 100 lbs., agate modern 150 lbs. BUXTON & SKINNER STATIONERY CO., St. Louis, Mo.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

WORKMEN in the following trades have been called for during the past month and supplied by the Inland Printer Employment Exchange: Machinist-operators (9), Linotype operators (11), job printers (9), foremen (4), pressmen (3), all-round men (7), superintendent (1), bookbinders (5), bindery foreman (1), electrotype finisher (1), ad-man (1), make-up (1), artist (1), proofreader (1), stoneman (1). We were unable to supply the following: Half-tone engraver and reetcher, all-round photoengraver, editor trade paper, calico printer. Registration fee $1, with privilege of renewal at expiration of three months without further charge. Address THE INLAND PRINTER COMPANY, Chicago.

ACTIVE MEN desired to obtain subscriptions for *The Printing Art;* those in touch with printers, advertising men and large users of printing preferred; write for sample copy and particulars; give references. THE UNIVERSITY PRESS, Cambridge, Mass.

ARTIST WANTED — Expert on machinery and lettering; state salary wanted and full particulars. B 359.

EXPERIENCED SOLICITOR for city trade to sell general printing; one who has knowledge of stock and making estimates. ECONOMIST CO., Troy, N. Y.

EXPERT MACHINIST WANTED — One who understands repairing wire stitchers and perforators preferred, and if he understood making typefoundry molds, etc., it would not be objectionable; must be sober and steady. PACIFIC STATES TYPE FOUNDRY, San Francisco, Cal.

WANTED — A first-class electrotype finisher capable of taking charge of a well-equipped electrotype foundry in a Northwest city; state salary and give references. B 381.

WANTED — As chief operator, a smart, competent American hustler, full of resource and new ideas, to take complete charge of half-tone and color studio for 6 months; liberal terms to a really good man. Apply by letter to MESSRS. BURSILL & LADYMAN, Ltd., 247-249 Coldharbor Lane, Brixton, S. W., London, England.

WANTED by a New York city firm, a man familiar with the matching, making and grinding of colored inks; also a first-class mill hand on black inks. B 367, care New York Office INLAND PRINTER.

WANTED — City salesman for printing, lithographing, blank-book and loose-leaf work; applications desired only from parties with experience, and who have demonstrated their ability as salesmen. BROWN, TREACY & SPERRY CO., St. Paul, Minn.

WANTED — Competent independent compositors for job-offices in California; steady positions guaranteed to the right parties; also those who can set cutting forms for folding-box factory. B 343.

WANTED — Cylinder pressman, capable of producing the better class of half-tone catalogue and booklet work; must be steady. B 363.

WANTED — First-class job printer and cylinder press feeder; union shop. JACOB NORTH & CO., Lincoln, Neb.

WANTED — First-class printer as foreman of composing-room, who can invest $1,000 in stock of company; man of experience and nonunion preferred; also first-class pressman as foreman of pressroom, on same conditions. B 350.

WANTED — Foreman for medium-sized composing-room; one who thoroughly understands the business, is a worker, capable of handling men to advantage, and possesses advanced as well as artistic ideas in the use and arrangement of type; must also be able to "lay out" and direct the setting-up of the very best of advertising matter of every description, including advertisements for magazines; want a man about 35 to 40 years of age, and free from childish traits and notions. Address B 191, sending samples of work, and state where employed, married or single, and wages expected.

WANTED — Reliable pressman in printing department connected with our manufacturing business, located in small residence town near Cincinnati; living expenses low, good churches, good schools, nice people; 50 to 75 employes in our entire plant, about 20 of whom own their own homes, ranging in price from $1,500 to $4,000; we are working our printing department into the mail-order business and want a good man in charge of our pressroom; one who would take an interest in the business; who has enough ability to properly take care of ordinary work in the printing line; will pay a man of this kind all he is worth, guarantee permanent employment and pleasant surroundings; we also have an opening for a good man in our composing-room; one with experience on newspaper and job work. THE W. E. McCHRISTIE CO., Camden, Ohio.

WANTED — Strictly first-class pressman, competent to take charge of room running 10 cylinders; must be thoroughly competent and have managerial ability; will pay right salary to right man; union man preferred. B 389.

WANTED — Traveling salesman to sell general line of office supplies; must be able to figure on all kinds of commercial printing; in answering state salary expected, giving references as to ability and character, experience, nature of present work, and salary. THE INLAND PRINTING CO., Spokane, Wash.

SITUATIONS WANTED.

WORKMEN seeking positions in the following lines are listed with the Inland Printer Employment Exchange. Employers seeking help in these branches will be furnished our lists free of charge: Machinist-operators (13), Linotype operators (11), Linotype machinists (4), ad-men (5), make-ups (3), stonemen (3), pressmen (12), all-round men (8), job printers (16), bookbinders (4), proofreaders (3), electrotypers (2), electrotypers (2), superintendents (17), foremen (26), managers (6), reporters (2), artists and cartoonists (2), ad. and poster designer (1), solicitors (5), editors (3). Address THE INLAND PRINTER COMPANY, Chicago.

A FIRST-CLASS half-tone and catalogue pressman is open for a position with a house where ordinary work don't do; capable of handling all classes of work to the best advantage, and can take charge of room. B 379.

A YOUNG MAN wants position as job compositor, with chance for advancement, in medium-sized office; 3 years' experience on Gordon presses; best of references if required. S. P. BARELL, Rose Hill, N. Y.

AN EXPERIENCED YOUNG NEWSPAPER MAN wants position as editor or city editor of live daily, semi-weekly or weekly; have been editor of daily and semi-weekly; a versatile writer and fast worker. W. W. NEAL, Sycamore, Ill.

COMPETENT ESTIMATOR AND MANAGER, open for office position June 1; especially qualified to take charge of book and job department; 14 years' experience in printing and binding institutions; understand paper from practical paper-mill experience; married, temperate; references present employers. B 88.

CYLINDER PRESSMAN — A-1 on half-tone and color work, 5 years with last employer, sober, best references, can take charge. B 303.

EDUCATED YOUNG MAN of literary talent, wishing to apply the same, wants newspaper or magazine work; best references. B 295.

ENGLISHMAN, thoroughly understands — from management side — lithography, printing, etc., 10 years' experience managing works in England; at present holding responsible position in one of Canada's best houses, wishes some responsible inside position with American house; sober, good address, 32 years, married; English and present references; large experience of libel printing. B 349.

ENGRAVER — Wanted position by first-class copperplate engraver and die cutter. B 253.

EXPERT MACHINIST on presses, folders and feeders, wishes situation in large office, looking after and repairing machinery of all kinds; also expert operator on feeders and folders, 10 years' experience, will go anywhere. B 366, care New York Office INLAND PRINTER.

FOREMAN OR SUPERINTENDENT — A thorough, practical and reliable all-round man, one used to handling large force and the very highest grade of printing; unreliable parties not solicited. B 310.

JOB COMPOSING-ROOM FOREMAN, experienced and competent, buys stock, estimates, reads proof, keeps costs, etc., now employed at $30 per week, desires to change; West preferred; been with present employer 9 years, 13 years foreman; competent as superintendent, union, excellent references. B 362.

LINOTYPE MACHINIST-OPERATOR, student Massachusetts Institute Technology, wants work as vacation substitute, from June 8 to Sept. 17. B 358.

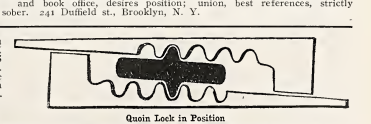
LINOTYPE MACHINIST-OPERATOR, 10 years' experience (part factory), wishes change; Rockies westerly; union, exceptionally fast, clean; excellent machinist; economical ideas; abstainer, married, best references, testimonials. U. COCHRANE, Santa Monica, Cal.

LINOTYPE MACHINIST, with 7 years' experience morning papers and book office, desires position; union, best references, strictly sober. 241 Duffield st., Brooklyn, N. Y.

THERE'S NO MONEY in sending you one dozen PECK QUOIN LOCKS for ten cents.

Each sample dozen represents an outlay of twenty-five cents, and if they were not all we claim, it would not take long to put us out of business. Send ten cents in stamps and be convinced. Quoins can't work loose when they are used.

Locks, No. 1, for small quoins, $1.50 per 100
" 2, " large " 2.00 "



Quoin Lock in Position

GEORGE FRANCIS PECK, 1103 Sixth Street, N. W., WASHINGTON, D. C.

SITUATIONS WANTED.

LINOTYPE OPERATOR wants situation in the West; at present employed in one of the largest book and job offices in New York; steady man, married, competent on any kind of commercial work; average over 3,000 an hour from agate to small pica; can make changes. B 382.

MANAGER OR SUPERINTENDENT, understands his business from the ground up, thorough, practical, energetic, can handle large force economically, long experience, wants to change; can guarantee results. B 335.

NEWSPAPER ARTIST, first-class, experienced political cartoonist, is open for engagement; a man of excellent ideas and a finished worker in line or three-color. B 15.

POSITION as book or job foreman. If interested address "PRINTER," care K. RUSO, 105 S. Swan st., Albany, N. Y.

SALESMAN—Experienced type, printing and bookbinding machinery salesman open for position; 20 years on the road, Eastern territory; well acquainted. B 108.

STEREOTYPER—Practical stereotyper desires steady situation; newspaper or job office; competent to take charge; non-union. B 355; care New York Office INLAND PRINTER.

SUCCESSFUL ADVERTISING MAN, now engaged, seeks connection with progressive advertiser, where actual accomplishments will receive recognition; capable of handling sales correspondence. BOX 247, Winona, Minn.

WANTED—A position as ad.-writer; will write samples free. B 348.

WANTED—Position as cylinder pressman in a shop doing first-class color and catalogue work. B 377.

WANTED—Situation by competent Linotype machinist. B 368.

WEB PRESSMAN AND STEREOTYPER desires change; expert workman, union; refer present employer. B 82.

WORKING JOBROOM FOREMAN of ability and experience is open for engagement; if desiring the services of a thoroughly competent and reliable man, address, with particulars, B 18.

WANTED TO PURCHASE.

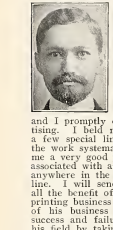
LINOTYPE MACHINE WANTED—Cash paid. LONG, 400 Manhattan ave., New York city.

PRESS WANTED—Will pay cash for suitable press, range 4 to 16 pages, with stereotyping outfit. B 373.

WANTED a secondhand Miehle press in good condition, 39 by 53, or larger; will pay cash for the right. B 380.

WANTED TO BUY a perfecting press in good order; state price and terms; press to be set up at our office in a city in Indiana. B 388.

MISCELLANEOUS.



IF EVERY PROGRESSIVE PRINTER were convinced that my plan for starting a mail-order printing business is all I claim for it, I believe every one would buy it, even if I charged ten times as much. To convince *you*, I hereby agree to promptly return your two dollars (assuming that you will promptly return the plan), in case you should not be *entirely satisfied* with it. My plan is based upon my own personal experience. In four months (in the little city of Port Huron, Michigan), with an $850 plant, I worked up a mail-order printing business amounting to $50 to $75 a week, in addition to my regular local business. Orders came from the very best class of customers, and I promptly collected every dollar due me. I spent little in advertising. I held my customers without difficulty. I confined myself to a few special lines of work involving very little composition, and had the work systematized so that, while my prices seemed low, they turned me a very good profit. I gave up the business six years ago to become associated with an Eastern advertising agency. I *know* that any printer anywhere in the United States can successfully operate along the same line. I will send you the plan (typewritten) for $2. I will give you all the benefit of my experience. Any young man about to start in the printing business for himself should have this information. This feature of his business may mean the difference between profit and loss—success and failure. Any established printer anywhere should enlarge his field by taking up this mail-order branch. Send the $2 now; you may be too busy to-morrow and forget it by the day after. HOLLIS CORBIN, 2219 Land Title building, Philadelphia.

A BEST PREPARED STEREOTYPE PAPER, for finest jobs, manufactured by F. SCHREINER, Plainfield, N. J. Samples for stamps.

A COLD SIMPLEX STEREOTYPING OUTFIT, $25 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type and costs no more than papier-maché; also 2 engraving methods costing only $3 with materials, by which engraved plates are cast in stereo, metal from drawings made on cardboard; new stereo. half-tone engraving method, no photowork, for $1. Come and see me if you can; if not, send postage for literature and samples. HENRY KAHRS, 240 E. 33d st., New York.

A NEW BOOKLET "Stay as long as you like" has just been issued by the New York Linotype School; it will interest every modern printer; free upon request; we maintain our reputation through our successful methods, our devotion to our pupils' interests, our unlimited-time course and our successful graduates; personal direction of CHARLES E. GEHRING, World bldg., New York.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos, are easily and quickly made by the unskilled on common sheet zinc; price of process, $1. All material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOUND AT LAST—"Anti-Electro" instantly removes electricity from enamel paper; guaranteed; 50 cents per bottle. INDIANA SUPPLY CO., Muncie, Ind.

IT'S ALL IN THE TOUCH—WE HAVE IT. Our Linotype keyboard, with movable keys, gives learner proper fingering and speed, with home practice; sent prepaid upon receipt of $2. AMERICAN LINO TYPO CO., 7-8 Chatham Square, New York.

JOHN KIOLA—GENERAL ENGRAVER. Drop postal for free booklet. R. 59, 155 W. Madison st., Chicago, Ill.

LINOTYPE METAL REFINER, purifies the metal to run solid, 40 cents per lb., free delivered. F. SCHREINER, Manufacturer, Plainfield, N. J.

$100 FOR AN IDEA would not be much if the idea was worth it; we have an idea for $1 which will bring you in $100 worth of work; this is no fake; we worked this idea in surrounding towns from 600 to 10,000 population; one day will do it; we have sold the whole business to one man in 15 minutes; we will give you $15 for working this idea in your town for us, you to deliver the goods and collect; we send full details and dummy for work; if you don't think it worth it, send back the goods and get your money; we haven't got the capital to go to your place is the reason we give you the chance; this can be worked during the dull season. Write now to F. H. McCULLOCH PRINTING CO., Austin, Minn.

15,000 STOCK ADVERTISING All lines of business. Fine assortment for printers' blotters, etc. State what you want. Harper Illustrating Syndicate, Columbus, O. **Cuts**

FOLDING BOX GLUING MACHINES, all sizes; also SUIT BOX CREASING MACHINES best made. Prices reduced.
133 South Clinton St. Chicago, Ill. WILSON PAPER BOX MACHINERY CO.

Peerless Padding Glue The Best and Cheapest
Always Flexible. Pure White. Tough. Quick Drying. Never Sticky. Don't Mould. Samples and prices on application.
CLELAND CHEMICAL CO., 115-117 Nassau Street, New York.

SPECIAL GLUES FOR EXACTING BOOKBINDERS
THE MIDLAND GLUE COMPANY
Factory—Madison, Ind. 955-6 Monadnock Bldg., CHICAGO, ILLINOIS.

HOW TO PAD
is not so important as what to pad with.
Unless your glue is right you can't make a good pad. Our *Padding Glue* is made of the highest grade materials. They are carefully mixed in proper proportions. We don't guess at the quantity of each ingredient, we measure them exactly.
It makes the strongest and most flexible pads. Try it.
ROBT. R. BURRAGE, 35-37 Frankfort St., NEW YORK

THE HENRY GERBER CO.
MANUFACTURERS OF
Carbon Paper and Typewriter Ribbons
ESTABLISHED 1887 **114 William Street, NEW YORK**

Hollister Brothers, *Chicago*
Stipple Covers, Inserts, Labels
In large or small quantities—promptly, satisfactorily, reasonably. Write for prices, giving size, weight and quantity

Tympalyn saves make ready TRADE MARK REGD

How much extra money would your pressroom earn if you could do away with one-third of your make-ready? Figure it out and then let us tell you the price of a Tympalyn, which will save at least one-third of your make-ready. Our catalog, "New Things for the Pressroom," is free.

The Tympalyn Co., 246 Summer Street, Boston, Mass., U. S. A.

THE RAINBOW AND THE POT of GOLD



A SAMPLE BOOK of
PRINCESS COVER PAPERS

It is as unlike any other sample book you have seen as Princess Covers are unlike any other covers you have used. To the readers and dreamers we send our greetings to "GOODLY POTS OF GOLDEN TOLY"

C H DEXTER & SONS
WINDSOR LOCKS · CONN

THE DEXTER LINE SAMPLES

INCESS
OVERS



New York	Henry Lindenmeyr & Sons
Chicago, Ill.	James White & Co.
Boston, Mass.	A. Storrs & Bement Co.
Philadelphia, Pa.	R. G. Elliot & Co.
Baltimore, Md.	Dobler & Mudge
Pittsburgh, Pa.	W. W. McBride Paper Co
Rochester, N.Y.	Alling & Cory
Buffalo, N.Y.	R. H. Thompson Co.
Detroit, Mich.	Beecher, Peck & Lewis
Cincinnati, Ohio	The Eastfield & Woods Co.
Cleveland, Ohio	The Kingsley Paper Co.
Columbus, Ohio	The Central Ohio Paper Co.
St. Louis, Mo.	St. Louis Paper Co.
Indianapolis, Ind.	C. P. Lesh Paper Co.
Toronto, Ont.	Carpenter Paper Co.
[illegible]	A. D. Bissett Paper Co.
[illegible], Mich.	[illegible], Barrett & Stillwell Co.
[illegible], Minn.	Minneapolis Paper Co.
[illegible], Ohio	
[illegible] Co.	H. Zellerbach & Sons
[illegible]	Brown Bros., Ltd.

A PERFECT PASTE IN POWDER FORM

STEK-O

GUARANTEED to be the best and most economical Paste for YOUR work

CLARK PAPER & MFG CO ROCHESTER N Y 25 AGENCIES

"ROUGHING" for the Trade

We have put in a Roughing Machine, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

THE HENRY O. SHEPARD CO.
120-130 SHERMAN STREET, CHICAGO

PROFITABLE PRINTING

Help yourself by helping your compositor. Our book of diagrams showing how to lock up odd-sized pages will enable him to do more in one minute than he could do in half an hour by the old guess-work method. Quick, accurate, simple, practical —by a practical man. First edition exhausted in three months—which shows that employers are alive to new ideas. $1.00 postpaid. Will pay for itself the first day.

Order It Now! J. H. MAYER, 632-634 Racine Ave. Dept. A, . . . CHICAGO, ILL.

New York Engravers' Supply
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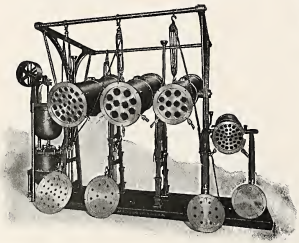
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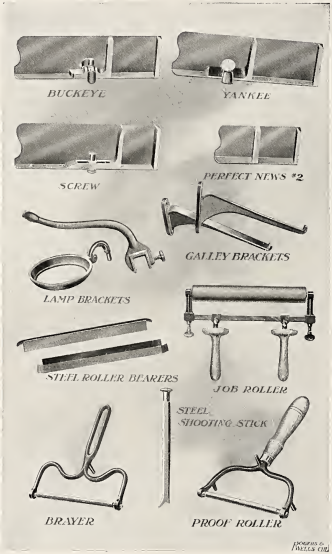
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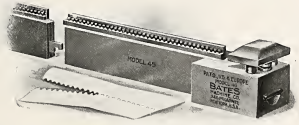
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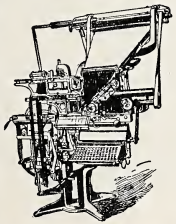
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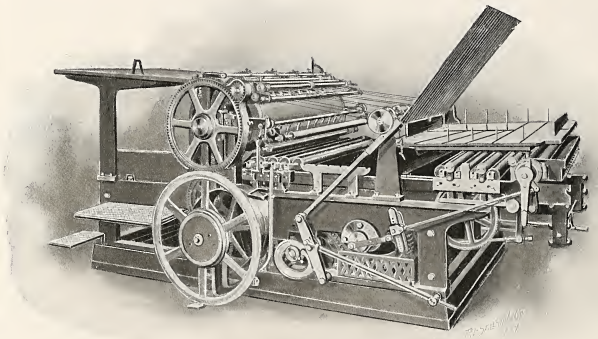
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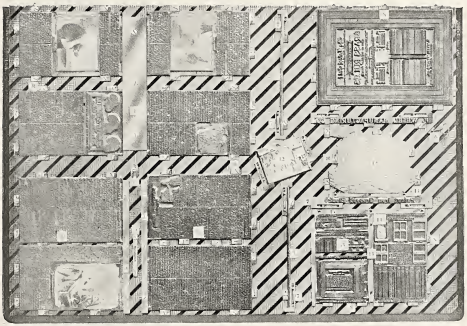
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Fisher & Hoffmann, 12 Morris st., New York city. Manufacturers of photoengravers' contact printing frames, etc.

PHOTOENGRAVERS' SCREENS.

Levy, Max, Wayne ave. and Berkeley st., Wayne Junction, Philadelphia, Pa.

PHOTOENGRAVING.

Kellogg, A. N., Newspaper Co., 73 W. Adams st., Chicago. Half-tone and line engravers.

PLATE AND EMBOSSING PRESSES.

Kelton's, M. M., Son, C. Kelton, proprietor, 124 Baxter street, New York city.

PRESSES.

Duplex Printing Press Co., Battle Creek, Mich. Flat-bed perfecting presses.

Goss Printing Press Co., 16th street and Ashland avenue, Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.

Hoe, R., & Co., New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn st.

PRESSES—CYLINDER.

American Type Founders Co. See list of branches under "Type Founders."

PRESSES—HAND AND FOOT POWER.

Kelsey Press Co., Meriden, Conn.

PRESSES—JOB PRINTING.

American Type Founders Co. See list of branches under "Type Founders."

Eargley & Winterbottom, 125-127 Worth st., New York.

PRINTERS' MACHINERY AND SUPPLIES.

Brower-Wanner Co., type, cases, chases, motors. 298 Dearborn street, Chicago.

PRINTERS' MACHINISTS.

Rathbun & Bird Co., 33 Gold st., New York. Presses rebuilt.

PRINTERS' MATERIALS.

American Type Founders Co. See list of branches under "Type Founders."

Goodrich, Jas. E., Co., Geneva, Ohio. Printers' cabinets, type trays, stands, etc.

Hammond Printers' Supply Co., 45 Eddy st. (opposite City Hall), Providence, R. I.

Hartnett, R. W., Co., 52-54 North Sixth st., Philadelphia, Pa.

Keystone Type Foundry, 9th and Spruce sts., Philadelphia, U. S. A. Makers and exporters of the celebrated Nickel-alloy Type, brass rule, brass galleys, leads, slugs and miscellaneous printing material.

Morgans & Wilcox Mfg. Co., Middletown, New York. Patent steel furniture and other specialties.

Wesel, F., Mfg. Co., 82 and 84 Fulton st., New York; 310 Dearborn st., Chicago. Specialties: Brass and steel rules, galleys, electric-welded chases, mahogany and iron stereotype blocks, composing-sticks, wire-stitchers, rule and lead cutters, self-inking proof presses, saw tables.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PRINTERS' OUTFITTERS.

KENNEDY, T. E., & Co., 337 Main street, Cincinnati. Printers' outfitters. Large stock secondhand machinery. Sell Barnhart's type, Huber cylinders, Gordon and Universal jobbers, Brown & Carver cutters and other goods. Quote best prices.

PRINTERS' PROOF PRESSES.

MORGANS & WILCOX MFG. CO., Middletown, New York.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

BENDERNAGEL & Co., 521 Minor st., Philadelphia. Vitalized gelatin for rollers.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York, also 413 Commerce st., Phila.

CHICAGO ROLLER CO.; also tablet composition, 114-116 Sherman street, Chicago.

DIETZ, BERNHARD, 201 W. Conway st., Baltimore, Md. Up-to-date roller plant.

GRAYBURN, JOHN, 525 First ave., Pittsburg, Pa. Established 1871. Try our padding glue.

HART & ZUGELDER, Rochester, N. Y. Also Flexible Tablet Glue, 15 cents per pound.

WILD & STEVENS, 148 Congress street, Boston, Mass. Established 1859.

PRINTING PRESSES—SECONDHAND.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

RE-ENGRAVING AND HALF-TONE WORK A SPECIALTY.

BLOCK, HENRY, 240 E. 28th st., New York.

ROSIN OILS.

SHOTTER, S. P., Co., Savannah, Ga. All grades for printing-ink.

SECONDHAND MACHINERY.

CAMPBELL, NEIL, Co., 72 Beekman street, New York city. Cylinders, jobbers, cutters, etc.

SILK CORDS AND TASSELS.

CATHCART, JOHN, & Co., 115 Franklin st., New York. Pyramid Brand Cords.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

STEEL CUTTING RULE.

WESEL, F., MFG. CO., 82 and 84 Fulton st., New York; 310 Dearborn st., Chicago. Also brass scoring rule.

STEREOTYPE AND TISSUE PAPERS.

MYERS, B. & O., 16 Beekman st., New York. Stereotype and tissue papers, brush and machine.

STEREOTYPERS' AND ELECTROTYPERS' METAL.

BLATCHFORD, E. W., Co., 54 Clinton street, Chicago.

GREAT WESTERN SMELTING & REFINING CO., 173-199 W. Kinzie street, Chicago.

KANSAS CITY LEAD AND METAL WORKS, 14th and Wyandotte sts., Kansas City, Mo.

TIN-FOIL PAPER.

CROOKE, JOHN J., Co., 149 Fulton st., Chicago.

MCLAURIN BROS., 217 Mercer st., New York.

TOILET PAPERS.

UNITED STATES ENVELOPE COMPANY, Springfield, Mass. Seventy-five distinct lines of toilet papers made at Morgan Envelope Co. Div., Springfield, Mass.

TRANSLATION.

LANGUAGES PRINTING COMPANY, 114 Fifth ave., N. Y. Price-lists; commercial catalogues.

TYPE FOUNDERS.

AMERICAN TYPE FOUNDERS CO., greatest output, completest selection, most original designs. Send to nearest branch for latest specimen book. Branches—Boston, New York, Philadelphia, Baltimore, Buffalo, Pittsburg, Cleveland, Cincinnati, Chicago, St. Louis, Minneapolis, Kansas City, Denver; Portland, Spokane and Seattle, Wash.; Los Angeles, San Francisco, Cal.; Vancouver, B. C. Special dealers—Atlanta: Dodson Printers' Supply Co.; Dallas: Scarff & O'Connor Co.; Toronto: Toronto Type Foundry; London, England: M. P. McCoy, Phoenix place, Mount Pleasant, W. C.; Melbourne: Alex. Cowan & Sons, Ltd.

FARMER, A. D., & SON TYPEFOUNDING CO., 63-65 Beekman st., New York city.

HAMMOND PRINTERS' SUPPLY CO., 45 Eddy st., Providence, R. I. Discount, 25 per cent.

HANSEN, H. C., type founder and manufacturer of printers' supplies. 190-192 Congress street, Boston, Mass.

INLAND TYPE FOUNDRY, S. E. corner 12th and Locust sts., St. Louis, Mo.; 188 Monroe st., Chicago; 49 E. Swan st., Buffalo. Inventors of Standard-line Unit-set Type.

KEYSTONE TYPE FOUNDRY, 9th and Spruce sts., Philadelphia, U. S. A. Makers and exporters of the celebrated Nickel-alloy Type, brass rule, brass galleys, leads, slugs and miscellaneous printing material.

WOOD ENGRAVERS.

BRYANT, JAS. M. Commercial, medical and horticultural subjects. Est. 1873, 706 Chestnut st., Philadelphia.

BUTT, CHAS., 112 Fulton st., New York city.

WOOD TYPE.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

HAMILTON MFG. CO. Main office and factory, Two Rivers, Wis.; eastern factory and warehouse, Middletown, N. Y. Manufacturers of wood type, cases, cabinets, galleys, etc.

A Short Story—quickly told:

Simonds' Knives
ARE BEST

Not Best "Just Because," but BEST by virtue of carefully selected high-grade steel, evenly tempered, accurately ground cutting edge.

We have had 64 years' experience in the production of Knives of undisputed superiority and general excellence.



ALL PROGRESSIVE PRINTERS DEMAND THE BEST

Simonds Manufacturing Co.

FACTORIES:
CHICAGO, ILL. FITCHBURG, MASS.

BRANCHES:
NEW YORK CITY. NEW ORLEANS. PORTLAND, ORE. SAN FRANCISCO.

ADDRESS KNIFE DEPARTMENT.

SIMONDS' KNIVES ARE BEST

INLAND TYPE FOUNDRY

INVENTORS AND MAKERS OF
THE CELEBRATED

STANDARD LINE UNIT SET

TYPE

5/1/04

PROGRESSIVE PRINTERS

Everywhere:

This letter is printed in our new 12-Point Oliver Typewriter, which was produced from punches furnished us by the manufacturers of that machine. This side of the page was printed by an imitation typewritten process, and exactly matches the work of the typewriter. On the reverse side are shown a few lines printed direct from the type.

The demand for imitation typewritten work has grown faster in the past few years than any other specialty branch of printing. In all of the large cities there are many small plants devoted exclusively to it. This is because most of the larger offices have neglected to "go after the business"--they didn't realize its possibilities.

This branch of printing is worth investigating.

INLAND TYPE FOUNDRY

PRICES AND SIZES OF FONTS
ON THE OTHER SIDE

15 Per Cent and the regular cash discount is now allowed on type made by the Inland Type Foundry

Mr. Printerman:

Dear Sir: This is a specimen of our new Oliver Typewriter, printed direct from the type. On the reverse side of this page is the same face printed to imitate the work of the Oliver typewriter by a simple imitation typewriter process which gives the "ribbon" effect.

Set in our 12-Point Oliver Typewriter, $2.75—Caps 10A, $1.00; L. C. 32a, $1.75. Justifiers, per 1-lb. font, 42 cents.
Also put up in weight fonts of 25 pounds, including justifiers, at 66 cents per pound.

The Inland **Pays the Freight** on all orders amounting to $20 net, or over, for type and miscellaneous supplies, **except** machinery and wood goods.

(See other side)

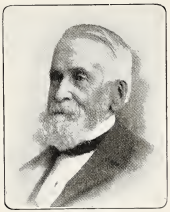
INLAND TYPE FOUNDRY
Saint Louis :: Chicago :: Buffalo

TRADE "Micro-Ground." MARK

ESTABLISHED 1830

Now about

Good Knives



LORING COES

When you get your TRADE "Micro-Ground." MARK KNIFE like this



You get COES' { Quality, Improved TRADE "Micro-Ground." MARK Finish, Even Temper (which CAN be duplicated) and The "Coes Package"

The COES Package is a new wrinkle, and that means "a good thing." Wait and see the "aggregation" copy it.

WRITTEN WARRANT IF YOU SAY SO.

SPEAKING of priority, we did not buy out any old defunct knife house to get that 1830

That fellow in the other corner has been here, *right here,* since 1830

Coes is always first!

Write

L. Coes & Co. (Inc.)

Worcester, Mass.

NEW YORK AND VICINITY:
G. V. ALLEN, 10 Warren St., NEW YORK.

Leader in Type Fashions

American Type Founders Co.

Discounts on

American Type

15% and 2% for Cash

Job Type, Body Type, Borders, Ornaments, Spaces and Quads . . **15** Per Cent.

Brass Rule, Leads and Slugs, and Metal Furniture . . . . . **25** Per Cent.

Subject to an extra discount for cash of 2 per cent.

All merchandise sold by the American Type Founders Company is subject to a discount of 2 per cent. for cash only when paid for by the 15th of the month following month of purchase. If account is paid between the 15th and the end of the month following purchase, the cash discount will be but 1 per cent.

The American Pays the Freight

Freight charges will be prepaid by the American Type Founders Company on all orders amounting to $20.00 net and over of the following goods, when received at one time to be forwarded in one shipment. Job Type, Body Type, Spaces, Quads, Borders, Ornaments, Electrotypes, Brass Rule, Leads, Slugs, Metal Furniture or Miscellaneous Printers' Supplies specified in Table No. 1 given below:

TABLE No. 1

BELLOWS
Benzine Cans
Blankets
Bodkins
Books for Printers
Brackets
Brass and Copper Thin Spaces
Brass Rule
  Adv. Rules
  Circles and Ovals
  Column Rules
  Dashes
  Head Rules
  Leaders
  Leads and Slugs
Brushes
  Benzine
  Lye

CARD CUTTERS*
Cement, Tablet
Chases
Composing Rules
Composing Sticks
Copy Holders
Counting Machines
Cutting and Scoring Rules
  Steel and Brass
Cutting Sticks

ELECTROTYPES
  Cuts
  Date Lines
  Headings
  Take Slugs
Engraving Tools

FOOT SLUGS
Foot Sticks
Form Trucks
Furniture and Reglet in Strips

GALLEYS
Gauge Pins

HAND ROLLERS
Headings

INK*
Ink Fountains*
Ink Reducers

JOGGERS*

KNIFE SHARPENERS*
Knives
  Cutter*
  Ink
  Overlay
  Pressman's
  Tablet

LABEL HOLDERS
Lamp Bracket
Leaders
Lead and Rule Cutters*
Leads and Slugs
Lettering Pallet
Liquid Cement

MAILING MACHINES*
Make-up Rules
Mallets
Metal Furniture
Miter Boxes
Mitering Machines*

NEWSPAPER FILES
Numbering Machines
  Typographic and Hand

PADDING GLUE
Paper Joggers*
Paper Cutter Knives*
Perforators
Perforating Rule
Planers
Plate Cutters*
Press Punches
Punching Machines*

QUADS, CIRCULAR
Quoins
Quotation Furniture

RAWHIDE MALLETS
Reglet and Furniture in Strips
Rollers
Roller Composition
Roller Felt
Roller Supporters
Round Cornering Machines*
Rule Bender
Rule Cutter*

SAWS
Sectional Blocks
Shooting Sticks
Side and Foot Sticks
Staple Binders*
Steel Rule Cutters*
Stereo. Blocks

TABLET PRESSES*
Take Slugs
Tape
Tape Couplers
Thin Spaces
Tweezers
Type High Gauges
Type High Machines*
Type Measure
Type Wash

WIRE
Wire Staples
Wood Furniture, in yard lengths
Wood Galleys
Wood Quoins
Wood Rule

*Providing the weight does not exceed 50 pounds

TABLE No. 2.—Goods on which we do not Prepay the Freight:

Presses, Paper Cutters, and other Machinery weighing more than 50 lbs., Imposing Stones, Paper and Wood Goods.

The American Pays the Freight

Subject to the following Conditions and Regulations:

1. We prepay the freight on all orders amounting to $20.00 net and over for type, borders, ornaments, electrotypes, brass rule, spaces, quads, leads, slugs, metal furniture or miscellaneous printers' supplies specified in Table No. 1, when ordered at one time and sent in one shipment.

2. We do not prepay the freight on orders for type, brass rule and the other goods specified which amount to less than $20.00 net.

3. Where the order for type, brass rule or miscellaneous printers' supplies amounts to $20.00 net or over, but contains other items specified in Table No. 2, the customer will be charged for freight on all such other goods.

4. We do not prepay the freight on goods specified in Table No. 2.

5. When customers order shipment by Express (when order amounts to $20.00 net or over), we will credit on the bill the amount the freight would have cost on the goods upon which we prepay freight charges.

6. If the customer specified that the order be forwarded in two or more separate shipments (Express or freight), each part will be considered as a separate shipment, and the freight will not be prepaid when such part contains less than $20.00 worth net (after deducting all discounts) of prepaid goods.

The right is reserved to forward the shipment by the cheapest route, whether by R. R. freight, boat, express, or any other route. And also to ship from the most convenient point. Offices not located on R. R. we do not prepay beyond the nearest R. R. point. On orders from Alaska, Hawaii, Porto Rico, Philippines and foreign countries, we prepay only to American seaport.

Should goods be returned on which the freight has been prepaid, the same will be deducted before making credit allowances.

The American Line

The demand for the popular American type designs has been greatly increased by the adoption of the American Lining System. It is not difficult to make a selection from the American Line Specimen Book—300 pages—beautifully printed—showing late faces in type and border designs. The standard job and advertising faces shown in practical display.

If your name is not on our Mail List, send your address to the nearest Selling House and specimens of the latest designs in types and borders will be mailed you as issued.

Discounts on American Type
15% and 2% for Cash

American Type Founders Co.

Location of Selling Houses:

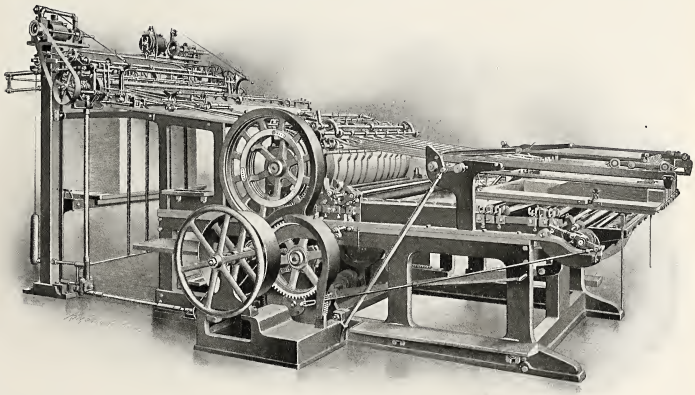
Boston, 270 Congress St.
New York, Rose *and* Duane Sts.
Philadelphia, 606-614 Sansom St.
Baltimore, 914 W. Baltimore St.
Pittsburgh, 323 Third Ave.
Buffalo, 45 North Division St.
Chicago, 203 *and* 205 Monroe St.
Cincinnati, 124-128 East Sixth St.
Cleveland, 255-257 St. Clair St.
St. Louis, Fourth *and* Elm Sts.
Kansas City, 610 Delaware St.
Minneapolis, 24 First St. South
Vancouver, B. C., 323 Columbia Ave.
Denver, 1621 Blake St.
Spokane, 338-342 Sprague Ave.
Seattle, 115 Third Ave. S.
Portland, Ore., Second *and* Stark Sts.
Los Angeles, 121 North Broadway
San Francisco, 405 Sansome St.

Largest Type Foundry in the World


The Challenge
BLOMGREN
BROS. & CO.
DESIGNERS
ENGRAVERS
ELECTROTYPERS
175 MONROE, ST.
CHICAGO.

FULLER AUTOMATIC FEEDERS

NEW MODEL



For Printing Presses, Folding Machines, Ruling Machines, etc.

Accurately feeds all kinds of paper, light or heavy.
Can be attached to any make or style of Printing Press working flat sheets.
Adapted to all classes of letterpress, lithographic or color work.

WE GUARANTEE AN INCREASE IN PRODUCTION OF TEN TO TWENTY-FIVE PER CENT OVER HAND FEEDING, PERFECT REGISTER AND SAVING IN WASTAGE OF STOCK.

Thousands in successful operation.

FISHER BUILDING CHICAGO **E. C. FULLER COMPANY** 28 READE STREET NEW YORK

THE HUBER

THE HUBER PRESS

Is the best, because it is the most durable. Is the strongest in its wearing parts. The distribution of the ink is as perfect as can be made. It runs fastest with less jar. The impression is very rigid. The machine is simple to operate, requires less care, least liable to break, with very little attention will last a lifetime. The Huber is worthy of your investigation. Will require but little time, and will repay you with many years of satisfaction.

See it in operation before placing your order.

VAN ALLENS & BOUGHTON

19 to 23 Rose St., 59 Ann St., New York.

AGENTS, PACIFIC COAST, HADWEN SWAIN MFG. COMPANY. 215 Spear Street, San Francisco, Cal.

AGENT, ENGLAND, P. LAWRENCE, 57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street, H. W. THORNTON, *Manager*, Telephone, 801 Harrison. CHICAGO



Crane's Ladies' Stationery

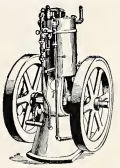
Of well-known Merit
Yield a Profit to Dealer
Sold by Booksellers and Stationers

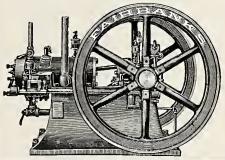
Z. & W. M. CRANE
Dalton Massachusetts U.S.A.

THE FAIRBANKS
IMPROVED
GAS AND GASOLINE ENGINES

SAFE — RELIABLE — SIMPLE — ECONOMICAL.

Consume fuel only in proportion to the load. You pay for the actual power consumed.
1 TO 100 HORSE-POWER.

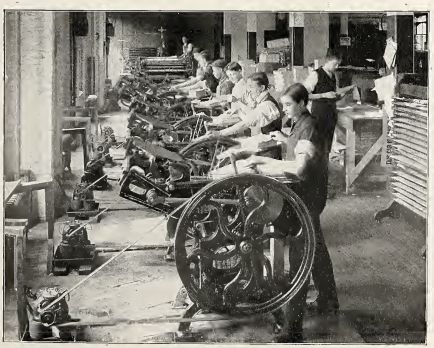




The BEST and CHEAPEST POWER for you to use.
Especially adapted for Operating Printing Machinery.

THE FAIRBANKS COMPANY
Broome and Elm Sts., NEW YORK

ALBANY	BUFFALO	NEW ORLEANS	SYRACUSE	VANCOUVER
BALTIMORE	HARTFORD	PHILADELPHIA	MONTREAL	WINNIPEG
BOSTON	NEW YORK	PITTSBURG	TORONTO	LONDON



"Roth"

Motors are the best adapted for Printers' Machinery. Are very economical and make profits at every turn.

When in doubt . Try the "Roth."
To be certain. . . Buy the "Roth."

Write for Bulletins.

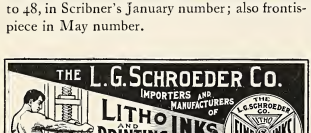
ROTH BROS. & CO.
27-29 S. Clinton St., CHICAGO, ILL.
Phone, Main 2429

Our Inks Talk

We recognize competition in price only—*not in quality*.

Luster, brilliancy, tinctorial strength and unsurpassed working qualities is what we furnish.

For specimen of our "Multi" or "Art-Tone" Inks, see article on Frank Brangwyn, pages 33 to 48, in Scribner's January number; also frontispiece in May number.

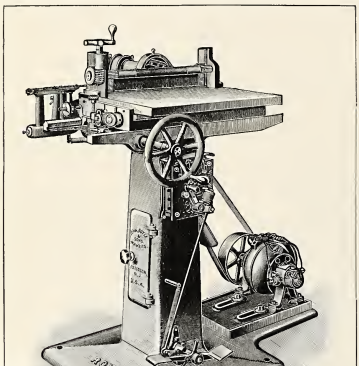


Lloyd Design and Lloyd Quality

ELECTROTYPING, STEREOTYPING AND ENGRAVING MACHINERY

THERE is no sentiment in business; particular merit has kept Lloyd Machinery in the lead for over twenty-five years. A quarter of a century of strict adherence to the golden rule has made a host of customers among the largest and best platemaking concerns in the world. This is the foundation of the Lloyd reputation and the Lloyd guarantee which goes with every shipment. It means up-to-date design and conscientious work as well as a thorough understanding of requirements. Particular machines for particular people. Write us for a list of good things.

GEO. E. LLOYD & CO.
200 SOUTH CLINTON STREET :: :: CHICAGO



Pacific Coast Agents—KIRK, GEARY & CO., San Francisco, Cal.

PRINTERS AND PHOTO-ENGRAVERS

like all others, want the *best* and want it *quickly*. We are prepared to supply you with the best machinery that money can buy, and to do so as soon as we know your wants. Bear this in mind and address us when you contemplate additions to your plant.

Our BEVELERS are the standard. For ease of operation, for minimum cost of production, and for positively satisfactory results they are unexcelled.

Let us send you our booklet descriptive of this machine.

JOHN ROYLE & SONS
Makers of Printers' & Photo-Engravers' Machinery
PATERSON, NEW JERSEY, U. S. A.



New Building of the Binner-Wells Company

309-10-11 Michigan Boulevard, Chicago

Building. Modern throughout, especially designed and constructed for the engraving and printing business. Environment the best in Chicago—facing Grant Park, overlooking Lake Michigan.

Equipment. Most modern procurable. All machinery operated by individual electric motors.

Organization. Specialists (officers and members of the company) at the head of each department.

BINNER-WELLS COMPANY

CHICAGO NEW YORK

Designers - Engravers - Printers

THE placing of a contract with the Binner-Wells Company means something more to the buyer than assurance of the delivery of a quantity of booklets and catalogues of a given number of pages and specified quality and weight of paper, which have felt the impress of ink.

¶ Our product bears not only the stamp of neatness and perfection of mechanical detail which comes from the skilled artisan, but has imparted to it an advertising quality, "a fitness of purpose"—the very life and soul of advertising literature.

¶ The organization of the Binner-Wells Company encompasses the complete process of the building of advertising literature from the planning, writing and designing to the finished product.

BINNER-WELLS COMPANY

CHICAGO NEW YORK

Designers - Engravers - Printers

WANTED.

Live printers everywhere to operate the "Foyer Process" for duplicating typewriting. Simplest and best. No attachments needed. Color always uniform and typewriter ribbons a dead match.

Printers and others throughout the United States find the printing of Facsimile Typewritten Letters a most profitable specialty.

Write for particulars. No guarantees, royalties or capital required.

THE FOYER PROCESS CO. (Not Inc.)
Times Building, Chicago, Ill.

Rapid Work Our Motto

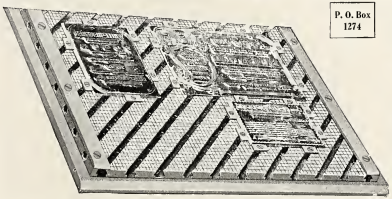
DINSE, PAGE & CO.

Electrotypers
AND
Stereotypers

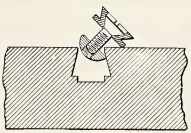
167 Adams Street, Chicago
TELEPHONE, CENTRAL NO. 1216

Andrews & Pittman Mfg. Co. NEW YORK.

P. O. Box 1274



MANUFACTURERS
OF THE
Ideal Iron Grooved Block



Our Hook tips into the Groove.

Is always assembled. Only one piece to handle.

A time-saver.

Send for full information.



SIZES AND PRICES				
Length	2-inch	2¼-inch	2½-inch	Plating
Six-inch	$1.75	$1.85	$1.95	25 cents
Eight-inch	2.00	2.10	2.20	30 cents
Ten-inch	2.25	2.35	2.45	35 cents
Twelve-inch	2.50	2.60	2.70	40 cents
Fifteen-inch	3.00	....	....	50 cents
Twenty-inch	3.75	....	....	50 cents

Rouse Job Sticks

are unrivaled for accuracy, convenience and durability

Adjust instantly to picas or nonpareils.
No job office complete without them.

Sold by representative dealers everywhere.

MADE ONLY BY
H. B. ROUSE & Co., 158 E. Huron Street, Chicago.
Illustrated Booklet Free.
JOHN HADDON & Co., London, Sole Agents for Great Britain.



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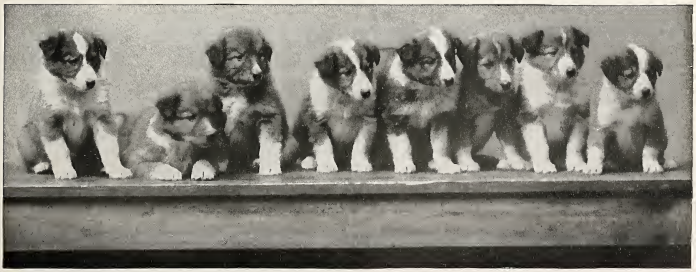


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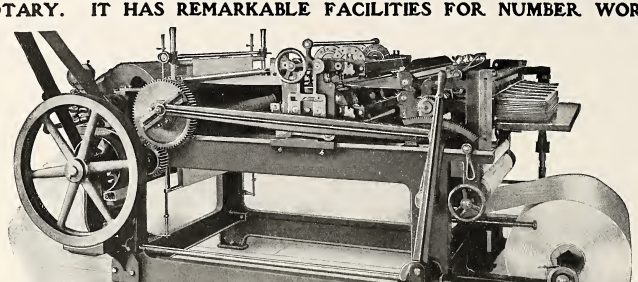
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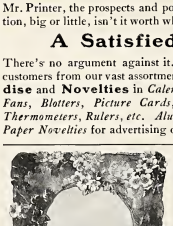
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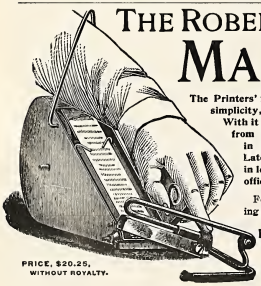
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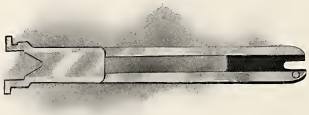
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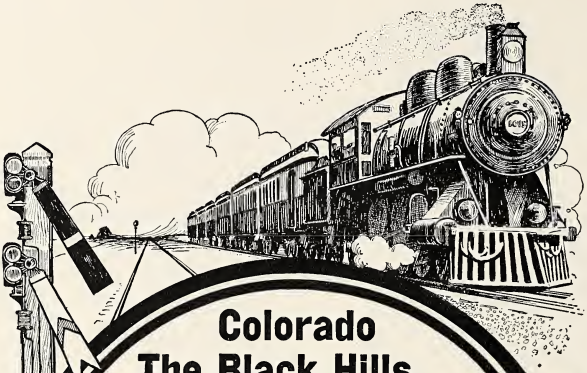


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THE Williamson-Haffner ENGRAVING CO.

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Only be sure Ullman's name is on the label.

It has meant good ink for several generations.

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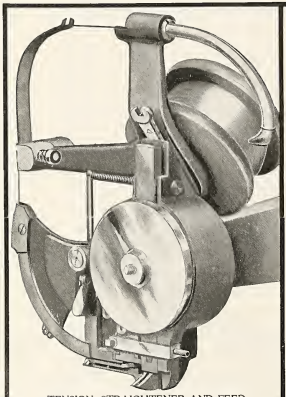
WALKER BROS., of Bouverie Street, London, are known throughout British printerdom as the suppliers of everything, from a bodkin to a mammoth news press. Their staff of representatives moves in the best trade circles, and by them Great Britain and Ireland is systematically worked. **Walker Bros.'** house circular, "*The Printers' Engineer,*" mailed gratis monthly to every known printer in the British Empire, is not only read but kept for reference. It is questionable if any house in the world has better means of reaching the trade at home and abroad.

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Keep These Facts in Mind

1. Setting the thickness of work automatically adjusts all parts.
2. The feed grip is cylindrical, changing automatically each time stitcher is threaded.
3. Only one wrench is required.
4. Wire clips are attached to the machine.
5. The wire spool is retarded by gravity.
6. Wire passes through felt-lined tube after leaving spool.

May Stitcher-bulletin of Facts

In the Boston Wire Stitching Machine the feed grip pushes the wire along a hardened steel guide, through the cutter and over the anvil, the latter being also a supporter. In the process of stitching, the bender bar drops down to hold the wire before the cutter operates, thus preventing the wire jumping forward, and positively centering the stitch on the anvil, making possible the fine, even stitching which distinguishes the work of the "Boston" from that of all other stitchers.

Immediately after the wire is cut the grip opens and returns to its first position without touching the wire, the latter being held tightly by the back of the circular cutter until the feed grip is again in contact. In this manner the wire is not flattened by passing through rolls, and the strength and binding power of the smallest wire, like No. 30, is not destroyed. The "Boston" is the only stitcher which will satisfactorily use No. 30 wire.

For further particulars and net prices apply to the nearest house of General Selling Agent of the Boston Wire Stitcher,

American Type Founders Co.

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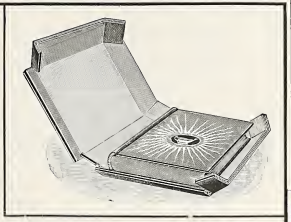
WRAPPERS

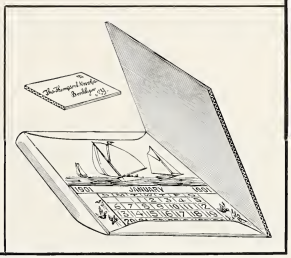
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PECULIARITIES

In the March issue of this paper I told the story of the crank who requested his name scratched from my mail list because I demanded cash in advance for my goods, and which he thought was against all proper business rules. This same fellow, to suit his whimsical ideas, pays 7 cents a pound for his news ink, on thirty days' credit, while my price is 5 cents a pound cash with order. About the same time I received his letter, another one came from Mr. S. C. Woodruff, publisher of the Seneca, Mo., *Dispatch*, which reads as follows:

"*My Dear Sir:*

The last 100 pounds of ink that I bought of you I swore that it was the last lot I would pay for before I got it, and the last keg I used I got elsewhere and haven't paid for it yet. But it didn't suit me by a long ways like your ink, and I herewith enclose check for $5.00 for which please send me by return freight 100 pounds of your best black news ink, just like the last you sent me. *Hereafter I will buy your inks and no kick about advance payment.*"

It is not a question of credit or rating with me, but if I make one exception, I can not hereafter advertise that not an ounce of ink ever left my place unless paid for in advance. Send for my price-list and compare it with what you are paying for inks on credit.

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BY
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THIS book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood by the advanced printer or the apprentice. Several chapters, fully illustrated, are devoted to "making" the margins, and this feature alone is well worth the price of the book.

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Full information promptly furnished on application.

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In correspondence please state number of presses in your plant, that we may determine equipment required.

We equip you complete, in such a manner that success is certain.

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We teach you not only how to make an overlay, but how to make an entire form in the least possible time.

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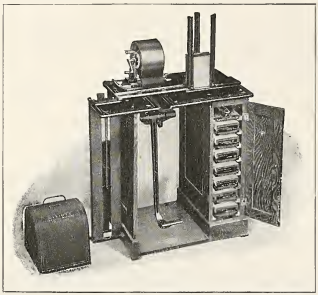
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THE latest work on this subject published. It is a handbook not only for the prospective publisher, but includes suggestions for the financial advancement of existing daily and weekly journals. It is 5½ x 8 inches in size, contains 114 pages, is bound in cloth, and neatly printed. Sent postpaid to any address on receipt of price, $1.00. Send at once before edition is exhausted. Circular telling all about it sent free.

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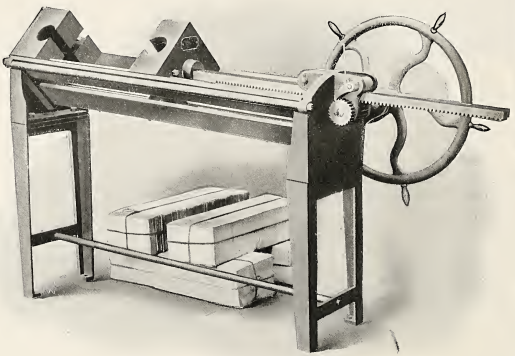
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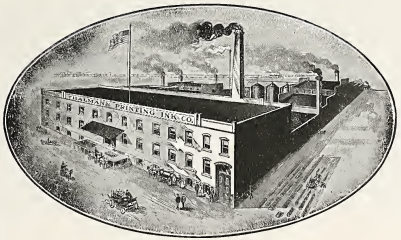


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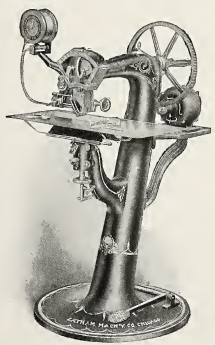
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Capacity, 2 Sheets to ⅞ Inch.

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Assuring you we will appreciate any information you may give us, and thanking you in advance, we remain,

Very truly yours, SUCCESSFUL FARMING,

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DIRECTLY REACHED BY RAIL. TRAINS DAILY TO THE RIM.

This Titan of Chasms is incomparably the greatest scenic wonder of the world. More than a mile deep, 13 miles wide, 217 miles long. Is it difficult to realize these dimensions? Try comparisons:

If a full regiment of soldiers were to stand upright on each other's shoulders, the column would scarcely reach from river to rim.

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Pale Gold, . . . 3.00 "
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Put up in ½ and 1 pound tin cans.

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PRINTS BRIGHT GOLD

(See Insert December, 1903)

NEW TYPE-HIGH MACHINE

The Reliance Rotary Planer

This Planer is especially designed for dressing mounted half-tones and electrotypes (either wood or metal) to type-high to an absolute accuracy.

Blocks the full size of the capacity of the planer will gauge to uniform thickness to a thousandth of an inch.

The same time rough boards can be planed on the Reliance for mounting purposes, since the change from type-high to any other thickness and back to type-high can be quickly made.

For high-class testimonials, detail description, sizes and prices, write to the
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PAUL SHNIEDEWEND & CO., 118-132 West Jackson Boulevard, CHICAGO
ORIGINATORS OF TYPE-HIGH MACHINES



Perfection Wire-Stitching Machines

Always Satisfactory

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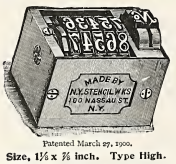
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Machines for Cash Sales Books, 1 to 50 or 1 to 100 and repeat



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If you do, you should use **Little's Printing Ink and Typewriter Ribbons** to match. The Blue Record Ink is recommended for general circular work, perfect match being obtained with Blue Record Ribbons. Send for sample of regular work. :: Typewriter Ribbons, Satin-finish Carbon Papers, and the wonderful Cobweb Carbon Papers, the thinnest and most durable carbon paper upon the market. :: :: :: :: :: :: ::

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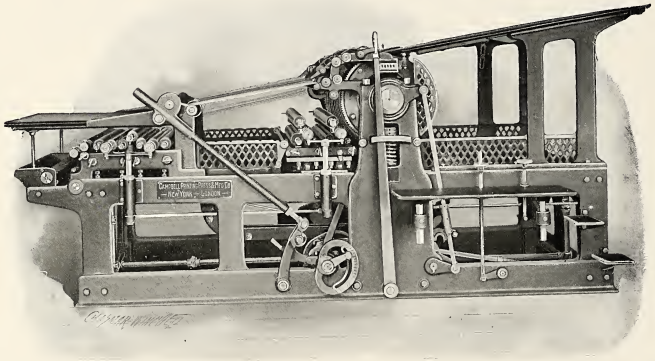
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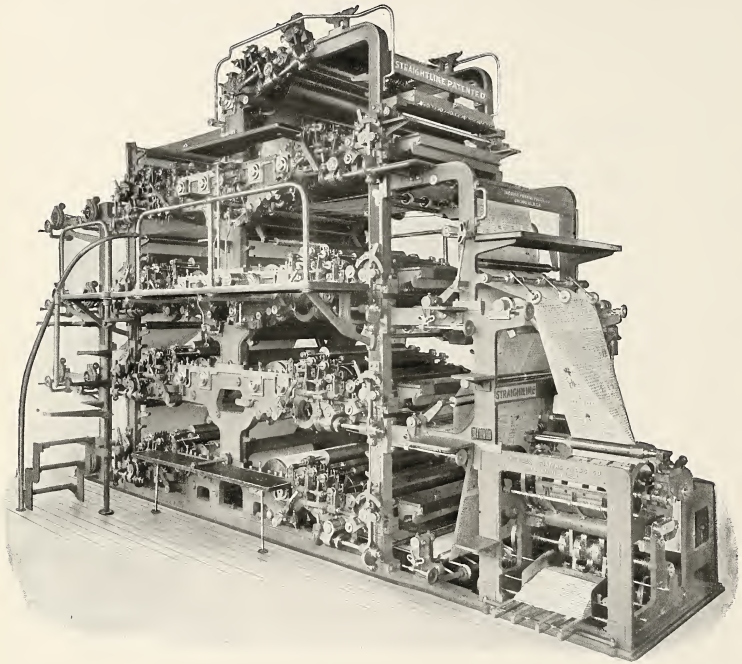
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KANSAS CITY	Kansas City Paper House
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"Example is always more efficacious than precept."
—DOCTOR JOHNSON.

THE EXAMPLE set by a publisher and printer such as Mr. ALBERT BRANDT, with world-wide reputation as a producer of artistically printed books, should be especially efficacious. Mr. BRANDT can speak of the Monotype from more than one point-of-view. Not only as printer, but as publisher; not only as publisher, but as a working operator. It took him just half an hour, thanks to its scientific simplicity, to master the Monotype key-board; it took him not much longer after he had become the owner of that leading review "THE ARENA," to determine that it should be composed by the *Monotype*. Here is example and precept as well.

Hadwen Swain Mfg. Co.
Representative for the Pacific Coast
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One Madison Ave., New York

MONOTYPED BY ALBERT BRANDT: PUBLISHER, TRENTON, N. J. & BOSTON, MASS.

axe and gun, and the summary disposal of certain wonder stories found in biographies whose authors possessed a penchant for romancing.

In the last two chapters Mr. Hough makes many thoughtful and suggestive observations which are as timely as they are disquieting. We are glad to see that many of the more virile young writers are coming to appreciate the fact that we are in the midst of a portentous crisis which tends to utterly destroy the old republic and in its place establish an intolerable despotism of class-rulership, which though it may be unlike in form, will be similar in spirit to those that have blighted and blasted other nations in all periods. That our author realizes this fact may be gathered from the following lines:

"So much for the accomplishments of the Age of Transportation. It has already shown us the meaning of monopoly and has shown us the abolishment of the individual. It has taught us, or some of us, to believe that the establishment of an expensive university may serve as emendative of an unpopular personal career. It has taught us, or some of us, obsequiously to worship that form of wealth that soothes its conscience by the building of public libraries. Whether or not learning best grows and flourishes that has such foundation-heads, library and university alike must to-day admit their impotence to answer the cry of the leader,' Give me back my Americans!'

"The America of to-day is an America utterly and absolutely changed from the principles whereon our original America was founded, and wherefrom it grew and flourished. Never was there any corner of Europe, before the days of those revolutions that put down kings, worse than some parts of oppressed America to-day. It is not too late for revolution in America. There is not justice in the belief that America can to-day be called the land of the free. The individual is no more. He perished somewhere on those heights we have seen him laboriously ascending, somewhere on those long rivers we have seen him tracing. He died in the day of Across the Waters."

We have become *par excellence* the people of castes and grades and classes. The whole theory of America was that here there was hope for the individual; that here he might grow, might prevail. It is degradation to abandon that theory.

This page is printed from actual type set for the April issue of The Arena

MONOTYPED BY ALBERT BRANDT: PUBLISHER, TRENTON, N. J. & BOSTON, MASS.

life is keyed to; or it seeks the exciting fiction which defies all elements of probability and is feverish in spirit and character; for such works are mental and moral anæsthetics. They deaden the call of conscience, defer the hour when the soul must confront the great sphinx of life, and minister to mental inertia by affording emotional excitement without the effort of thought.

But the elegy appeals to the normal mind in tune with life's deeper problems; and the deeper the feeling and the more vivid the poetic imagination, the keener will be the delight afforded by this stately form of verse.

The first one hundred pages of this extremely valuable volume of Miss Lloyd's is devoted to a most comprehensive and discriminating study of the history of elegiac poetry from the earliest days down to the present time. The author is not only a master of her subject, but her treatment reveals that sympathetic insight that invests literary criticism with a seductive charm as pleasing as it is rare in our haste-harassed age.

The second half of the book is devoted to masterpieces of elegiac verse, from the dawn of historic times down to the first quarter of the eighteenth century. Something of the wide field from which the author has selected her verse and the rich sources from which she has drawn may be inferred from the fact that among the selections one meets in this volume are elegies from the *Rig Veda*, from Homer, Sappho, Kallistratos, Sophocles, Plato, Ovid, Dante, Petrarch, Chaucer, Michaelangelo, Tasso, Philip Sidney, Edmund Spenser, Walter Raleigh, Shakespeare, Ben Jonson, Robert Herrick, John Milton, and John Dryden. There are about one hundred and forty of these choice selections, and with the second volume, which is now in preparation and which will contain three hundred pages of the great elegies written since the early part of the eighteenth century, the American public will possess the only collection of elegies to be found in the literature of any people.

This is a work that book-lovers and library-builders will prize, both for its content-matter and because it is so fine a specimen of the book-maker's art. The book is fully indexed, printed on all-rag

This page is printed from actual type set for the April issue of THE ARENA

THE MONOTYPE

ALBERT BRANDT
Publisher
"The Brandt Books"
TRENTON, N. J.

The Arena
A Twentieth Century Review of Opinion
TRENTON, N. J. & BOSTON, MASS.

EDITORIAL DEPARTMENT
The Arena
B. O. FLOWER
Editor
5 Park Square, BOSTON, MASS.

Published monthly
Subscription, $2.50 yearly
Single copy, 25 cents

Trenton, N. J. Apr. 19, 1904.

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My dear Mr. Nathan:

You ask me if it is true that I personally composed the greater part of the April issue of "The Arena," on the Monotype, after having had one half hour's instruction on the machine. It is quite true. More than that, my nephew, having had no more instruction than that gained by watching me for a few minutes at odd times, sat down before the Keyboard and composed the balance.

It is also true that I never saw a Monotype machine until I sat down to operate it.

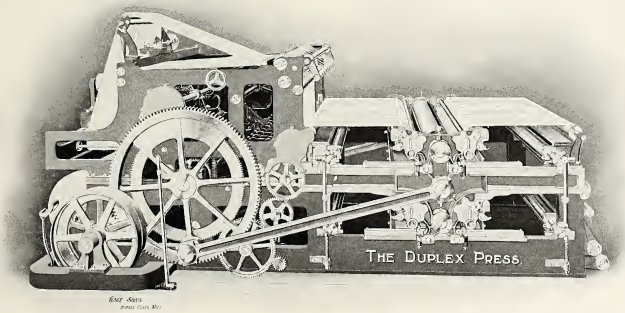
I am

Yours faithfully,

ALBERT BRANDT.

Mr. Paul Nathan,
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Yours very truly,

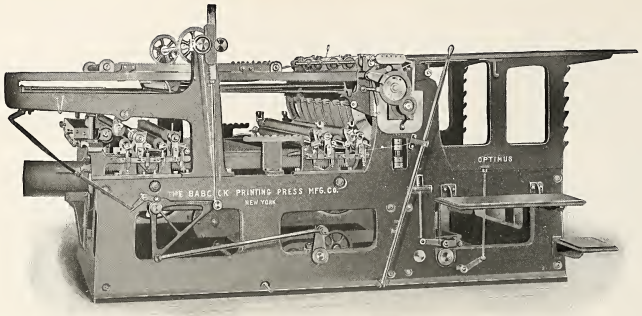
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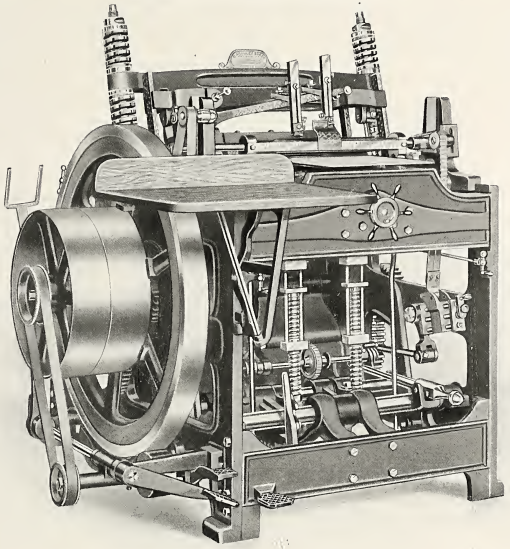
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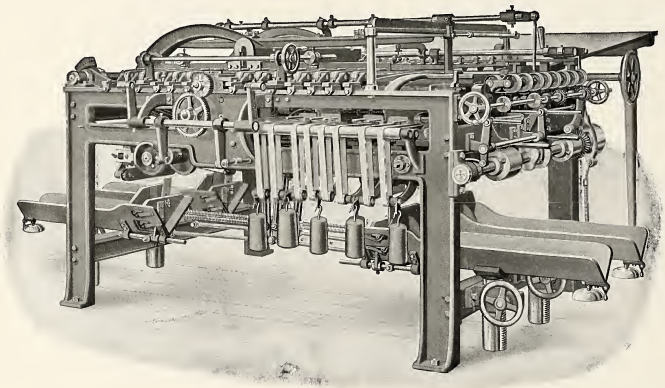
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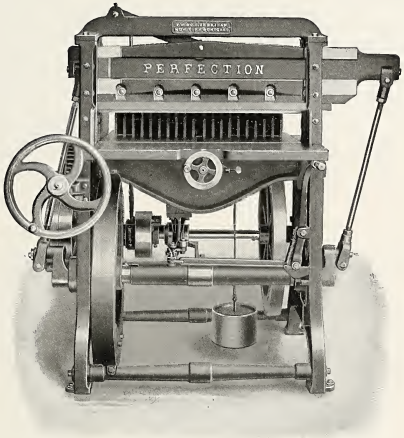
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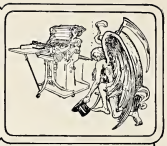
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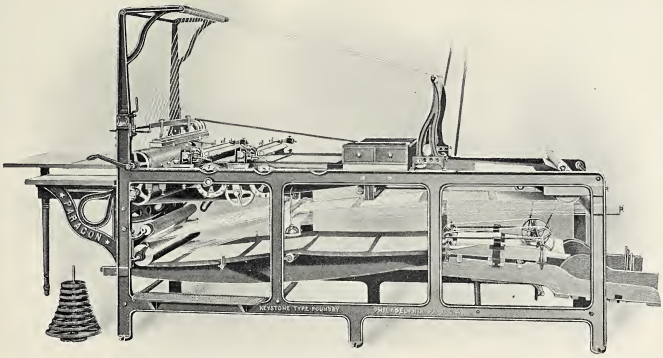
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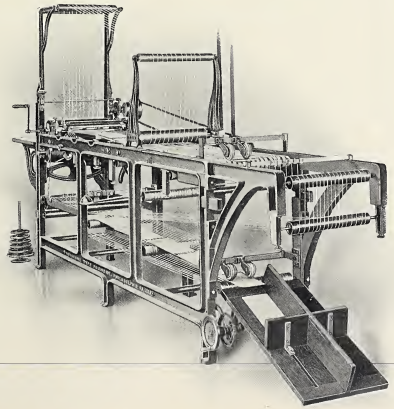


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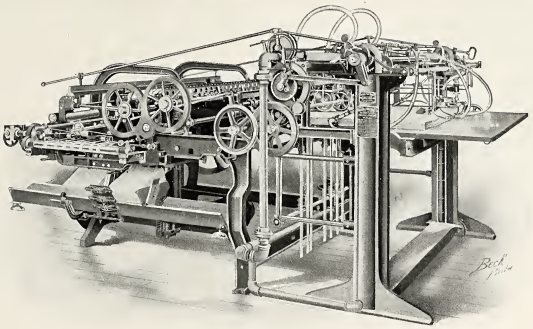
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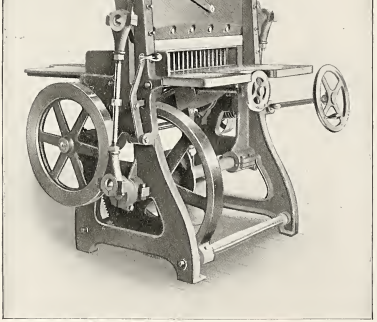
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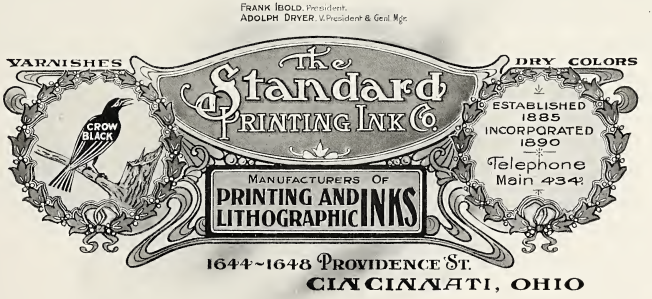


34-Inch Special

No need to tell you about the material and workmanship of these machines. *They can't be beat!* The *price* is *low* and what is wanted in any well-equipped plant.

CUTS RAPIDLY AND ACCURATELY
AND
NOISELESS IN OPERATION

THE STANDARD MACHINERY COMP'Y
Main Office and Works
MYSTIC, CONNECTICUT



SEND FOR OUR NEW SPECIMEN BOOK

AMERICAN IDEAS

AMERICA IS NOT LARGE ENOUGH TO HOLD AMERICAN PRINTING INVENTIONS

These find a ready sale on the British market, which presents a field as remunerative as it is world-wide. **Walker Bros.** have absolutely unrivaled facilities for placing well-tested inventions on the British market, and are open to take up sole agencies for approved lines.

The British Market

WALKER BROS., of Bouverie Street, London, are known throughout British printerdom as the suppliers of everything, from a bodkin to a mammoth news press. Their staff of representatives moves in the best trade circles, and by them Great Britain and Ireland is systematically worked. **Walker Bros.'** house circular, "*The Printers' Engineer*," mailed gratis monthly to every known printer in the British Empire, is not only read but kept for reference. It is questionable if any house in the world has better means of reaching the trade at home and abroad.

WALKER BROS.

Printers' Engineers and Sundriesmen

31 BOUVERIE STREET, E. C., LONDON, ENGLAND

CORRESPONDENCE INVITED

ROBERT MAYER & CO.

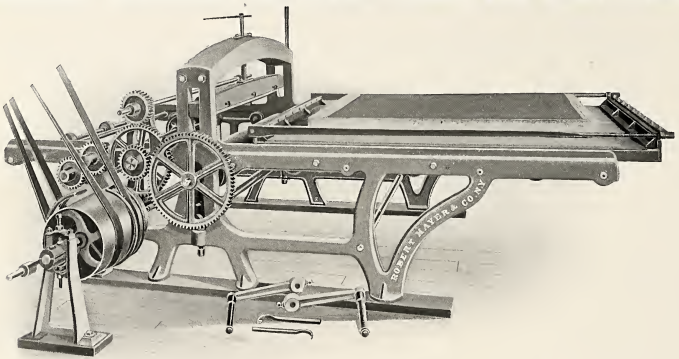
LITHO. MACHINERY AND SUPPLIES

FACTORY
HOBOKEN, N. J.

226 FOURTH AVE., NEW YORK

CHICAGO
SAN FRANCISCO

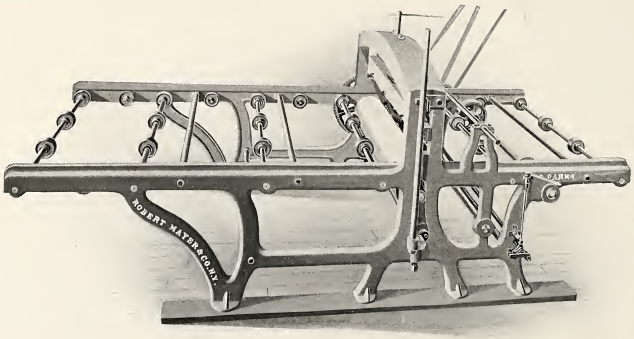
Mammoth Aluminum and Stone Steam and Hand Press



Size of Bed, - - - - - 52 x 78 inches.
Size of Stone or Plate, - - 48 x 68 inches.

Floor Space, - - - 7 ft. x 11 ft. 2 in.
Power Required, - - - - One H. P.

Approximate Net Weight, - 3,500 lbs.
Shipping Weight, - - - - 4,150 lbs.

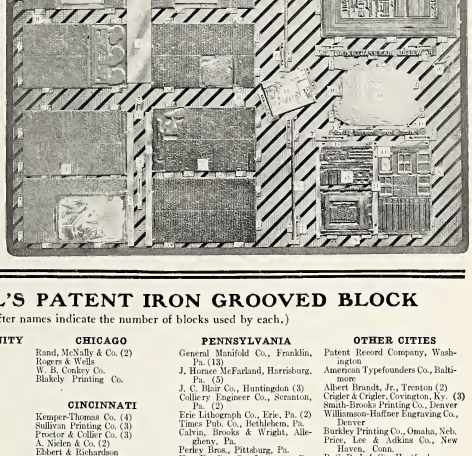


This Press is built especially for transferring from aluminum or stone, and is the only press of its kind which can be continually run forward and backward without relieving the pressure, which is a very strong feature in its favor. The above cuts give a good view of all of the strong points on the press; also showing the independent roller for supporting the bed when not in use, thus avoiding any chance of the bed warping.

We also manufacture and are agents for Bronzing Machines, Reducing Machines, Grinding Machines, Ruling Machines, Embossing Machines, and Litho. Hand Presses in all sizes.

Wesel Patent Iron Grooved Block

The only block that is not experimental. Our hooks will hold for years; we have no screw holes in our block. Screw holes will inevitably be cut and widened by thread of screws, making hooks unsafe and variable in position. On our block there is no complication — everything simple, secure, reliable and *durable* — just as effective ten years hence as now. *Look to durability* and avoid disappointment a year or so after purchase. No other block gives such narrow margins. Consider our record, beware of "selling points," and consult us before deciding. Wesel knows more about devices for holding plates on printing presses than any other man, and makes every style of block now in use.



USERS OF WESEL'S PATENT IRON GROOVED BLOCK

(The figures after names indicate the number of blocks used by each.)

NEW YORK

Butterick Publishing Co. (42)
McClure's Magazine (19)
McLoughlin Bros., Brooklyn (18)
American Clubtype Co. (14)
New York Life Insurance Co. (13)
Harper & Brothers (10)
Collier's Weekly (7)
Metropolitan Life Insurance Co. (7)
Trow Printing Co. (6)
I. H. Blanchard Company (6)
American Lithograph Co. (5)
Winthrop Press (4)
William Green (3)
New Idea Pattern Co. (3)
Cosmopolitan Magazine (2)
Blumenberg Press (2)
Publisher's Printing Co. (2)
Knickerbocker Press (2)
C. L. Wright & Co. (2)
Federal Lithograph Co. (2)
Languages Printing Co. (2)
Robert Bonner's Sons (2)
J. J. Little & Co. (2)
Chas. Francis Press (2)
Christian Herald (2)
A. H. Kellogg (2)
Street & Smith (2)
Stettiner Bros. (2)
Methodist Book Concern
Isaac Goldmann Company
Globe Printing Company
George Hughes & Co.
Powers & Stein
H. K. Brewer & Co.
Miller Press
Manufacturers' & Publishers' Ptg. Co.
Wynkoop, Hallenbeck & Crawford Co.
Standard Fashion Co.
Globe Lithograph Co.
Sackett & Wilhelms Co.
Thomson & Co.
Rooney & Otten Printing Co.
J. W. Pratt Co.
American Book Co.
H. A. Rost Printing Co.
Lehmaier & Brother
Clark & Zogalis
A. Dougherty
American Fashion Press
Photo-Electro Engraving Co.
Berkeley Press
A. T. De la Mare Printing Co.
Economist Press
Mack Press
Maurice Wolfer
Lumberson Sherwood Co.

BOSTON AND VICINITY

Youth's Companion (10)
Ginn & Co. (7)
Sparrell Print. (3)
Frank Wood (3)
Suffolk Engraving Co. (2)
Rockwell & Churchill (2)
Berwick & Smith (2)
National Magazine (2)
H. M. Plimpton & Co.
Avery L. Rand
F. H. Gilson & Co.
American Typefounders Co.
Forbes Lithograph Co.
Bertlett Press
F. W. Ripley Co.
Wm. F. Cox

PHILADELPHIA

Ladies' Home Journal (25)
Allen, Lane & Scott (16)
J. B. Lippincott & Co. (8)
The Edgell Co. (5)
E. Stern & Co. (5)
Geo. H. Lasher (5)
Wm. Fell & Co. (3)
W. B. Saunders (3)
Baptist Publishing Society (3)
Booklovers Library (3)
Stephen Greene Co. (3)
John C. Winston & Co. (3)
Dr. D. Jayne & Son (2)
R. W. Hartnett & Bros. (2)
Geo. S. Ferguson
William Dornan
T. C. Davis & Sons
Avil Printing Co.
Lyon & Amor
Ferris & Leach
Chilton Printing Co.
Dando Printing & Publishing Co.
H. K. Mulford Co.

ST. LOUIS

Woodward & Tiernan (4)
Concordia Publishing House
G. D. Barnard & Co.
Buxton & Skinner Stationery Co.
August Gast Lithograph Co.

CHICAGO

Baker-Vawter Co. (7)
R. R. Donnelley & Sons Co. (5)
J. W. Sefton Mfg. Co. (3)
Poole Bros. (2)
Rand, McNally & Co. (2)
Rogers & Wells
W. B. Conkey Co.
Blakely Printing Co.

CINCINNATI

Kemper-Thomas Co. (4)
Sullivan Printing Co. (3)
Proctor & Collier Co. (3)
A. Nielen & Co. (2)
Ebbert & Richardson
Thos. E. Kennedy
Knight & Co.

NEWARK, N. J.

The Osborne Co. (11)
Prudential Insurance Co. (10)

NEW YORK STATE

American Sales Book Co., Elmira (3)
Brandow Printing Co., Albany (2)
Vredenberg & Co., Rochester (2)
Instructor Publishing Co., Dunsville, N. Y.
Mason Publishing & Printing Co., Syracuse, N. Y.
E. R. Andrews Co., Rochester
Rochester Printing Co., Rochester

OHIO

Dayton Paper Novelty Co., Dayton, Ohio (4)
Crowell & Kirkpatrick, Springfield, Ohio (2)
J. B. Savage, Cleveland
Lutheran Book Concern, Columbus, Ohio

MASSACHUSETTS

G. C. Whitney Co., Worcester (5)
Geo. E. Keith Co., Campello (4)
Whitney & Co., Leominster (2)
Chase Bros., Haverhill, Mass.
New Home Sewing Machine Co., Orange, Mass.
Griffith, Axtell & Cady, Holyoke
Phelps Publishing Co., Springfield, Mass.
Geo. G. Davis, Worcester
F. S. Blanchard, Worcester
Sun Printing Co., Pittsfield
F. S. Tolman, Brocton, Mass.

PENNSYLVANIA

General Manifold Co., Franklin, Pa. (13)
J. Horace McFarland, Harrisburg, Pa. (5)
J. C. Blair Co., Huntingdon (3)
Colliery Engineer Co., Scranton, Pa. (2)
Erie Lithograph Co., Erie, Pa. (2)
Times Pub. Co., Bethlehem, Pa.
Calvin, Brooks & Wright, Allegheny, Pa.
Perley Bros., Pittsburg, Pa.
New Era Ptg. Co., Lancaster, Pa.

CALIFORNIA

Freygang-Leary Co., San Francisco
State Printer, Sacramento
Mutual Label & Lithograph Co., San Francisco

RHODE ISLAND

Livermore & Knight, Providence, R. I. (8)
Rumford Chemical Works, Providence R. I.
C. B. Cottrell & Sons Co., Westerly, R. I.

INDIANA

Hollenbeck Press, Indianapolis (2)
W. B. Burford, Indianapolis
Archer Ptg. Co., Fort Wayne, Ind.

ILLINOIS

H. F. J. Ricker, Quincy, Ill. (4)
W. H. Wagner & Co., Freeport, Ill.
Brethren Pub. House, Elgin, Ill.
W. F. Rawleigh Medical Co., Freeport, Ill.

MINNESOTA

Brown & Bigelow, St. Paul, Minn.
American Type Founders Co., Minneapolis, Minn.
Kimball & Storer Co., Minneapolis.

WISCONSIN

Milwaukee Litho-Gravure Co., Milwaukee, Wis.
Dr. Shoop Medicine Co., Racine, Wis.
A. G. Shulz & Co., Milwaukee.

OTHER CITIES

Public Printer, Washington (4)
U. S. Public Printing Office, Manila, P. I. (2)

OTHER CITIES

Patent Record Company, Washington
American Typefounders Co., Baltimore
Albert Brandt, Jr., Trenton (2)
Crigler & Crigler, Covington, Ky. (3)
Smith-Brooks Printing Co., Denver
Williamson-Haffner Engraving Co., Denver
Buckley Printing Co., Omaha, Neb.
Price, Lee & Adkins Co., New Haven, Conn.
R. S. Peck & Co., Hartford
Maverick-Clark Lithograph Co., San Antonio, Texas
St. Benedict's College, Atchison, Kan.
E. W. Stephens, Columbia, Mo.
A. N. Kellogg Newspaper Co., Little Rock, Ark.
Chattanooga Medicine Co., Chattanooga, Tenn.
Gammel-Statesman Publishing Co., Austin, Texas
Burke & Gregory, Norfolk, Va.
J. F. Eddy & Bro., Winchester, Va.
Thomas D. Murphy Company, Red Oak, Iowa (6)
Herald Publishing House, Lamoni, Iowa
Williams Printing Co., Port Huron, Mich.
Good Health Publishing Co., Battle Creek, Mich.

CANADA

Methodist Book House, Toronto (2)
Toronto Lithograph Co., Toronto (2)
W. J. Gage & Co., Ltd., Toronto
Beauchemin & Sons, Montreal
R. G. McLean, Toronto

FOREIGN COUNTRIES

Printing Mach'y Co., London (10)
Sydney Bulletin, Sydney, Australia (4)
Walter Behrens, Paris (3)
Oriental, Industrial and Trading Co., Tokio, Japan (2)
Eyre & Spottiswoode, London. Printers for British Government (2)
Braniff & Co., Mexico (2)
Lemercier & Co., Paris (2)
W. H. Crossman Bros., New Zealand
Compania de Fosforos, Buenos Ayres

F. WESEL MFG. CO. 82-84 FULTON STREET, NEW YORK
310 DEARBORN STREET, CHICAGO

The Fuchs & Lang Mfg. Co.

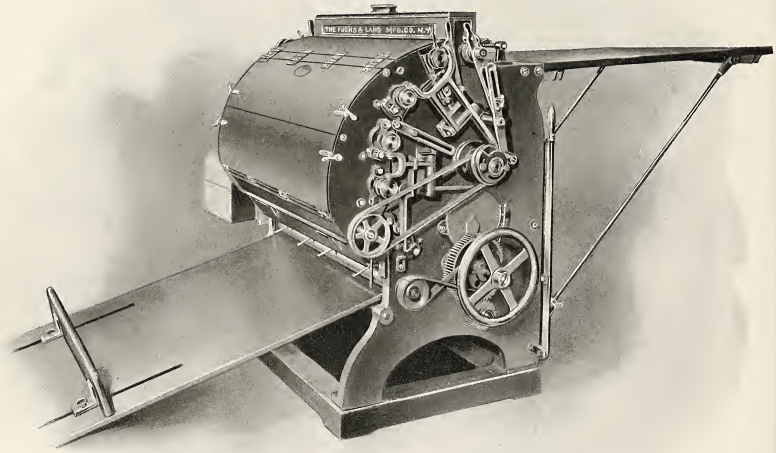
29 Warren Street NEW YORK | 328 Dearborn Street CHICAGO | 159 N. Fourth Street PHILADELPHIA | 6 Bouverie Street LONDON, ENG. | Factory BROOKLYN | Machine Works RUTHERFORD, N.J. | Foundry RUTHERFORD, N.J.

MACHINERY AND SUPPLIES
FOR
LITHOGRAPHERS AND PRINTERS

Owners of
EMMERICH & VONDERLEHR
MACHINERY

BRONZING MACHINES

Century Model



No.	Size of Sheet. Inches.	Floor Space Over All.	Floor Space. Feed and Delivery Boards Off.	Power Required.	Speed. Sheets per Hour.	Approximate Net Weight.	Approximate Shipping Weight.
6	30 x 44	5 ft. 0 in. x 11 ft. 0 in.	5 ft. 0 in. x 3 ft. 3 in.	1 H. P.	1,200	2,150	2,350
7	36 x 54	5 ft. 6 in. x 12 ft. 6 in.	5 ft. 6 in. x 3 ft. 3 in.	1 H. P.	1,200	2,350	2,600
8	44 x 64	6 ft. 2 in. x 14 ft. 6 in.	6 ft. 2 in. x 3 ft. 3 in.	1½ H. P.	1,200	2,600	2,900
10	64 x 64	7 ft. 10 in. x 14 ft. 6 in.	7 ft. 10 in. x 3 ft. 3 in.	2 H. P.	1,200	3,400	3,800

Other sizes and styles from 14 x 25 to 44 x 64.

Adopted as a standard by American, Australian, Cuban, English, German & Japanese Lithographers & Printers.

PATENTED

POINTS OF ADVANTAGE — Large Cylinder (26 inches diameter); Vibrating Pad Frame; Vibrating Dusting Rolls; no shelves for bronze to settle upon; a Worm Conveyor carries waste bronze out of machine. The finest Bronzing Machine ever constructed.

WE WARN THE TRADE AGAINST INFRINGEMENTS

Bronzing Machines
Dusting Machines
Tin Bronzing Machines
Magnesiaing Machines

Bronze Sifting Machines
Litho. Tin Presses
Tin Cleaning Machines
Litho. Hand Presses

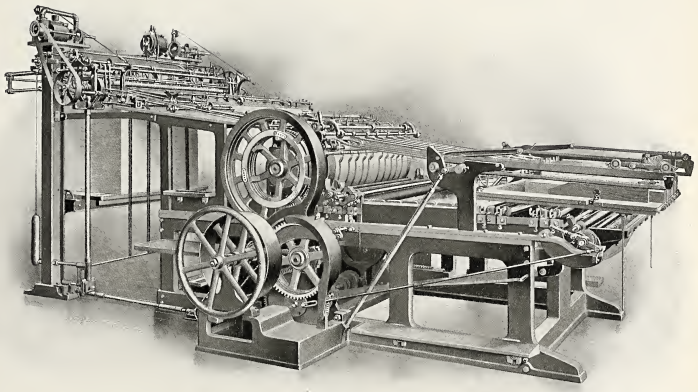
Coating and Varnishing Machines for Metal
Stone Planers
Stone Grinders

Ink Mills
Color Mixers
Ruling Machines
Reducing Machines

Embossing Machines
Calendering Machines
Engraved Steel Rolls
Paper Rolls

FULLER AUTOMATIC FEEDERS

NEW MODEL



For Printing Presses, Folding Machines, Ruling Machines, etc.

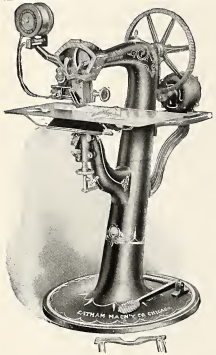
Accurately feeds all kinds of paper, light or heavy.
Can be attached to any make or style of Printing Press working flat sheets.
Adapted to all classes of letterpress, lithographic or color work.

WE GUARANTEE AN INCREASE IN PRODUCTION OF TEN TO TWENTY-FIVE PER CENT OVER HAND FEEDING, PERFECT REGISTER AND SAVING IN WASTAGE OF STOCK.

Thousands in successful operation.

FISHER BUILDING CHICAGO **E. C. FULLER COMPANY** 28 READE STREET NEW YORK

Bookbinders and Printers

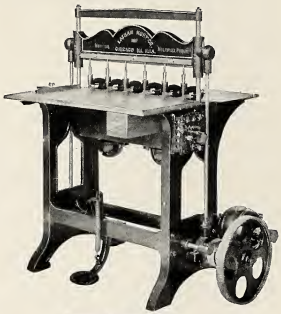


Monitor No. 1 Wire Stitcher

Who contemplate a visit to the World's Fair at St. Louis this summer, we respectfully call your attention to the following list of prominent Bookbinders and Printers in St. Louis who are using

LATHAM'S MONITOR MACHINERY

Most of those represented in this list will have their institutions open to visitors of the craft, and the many Latham Monitor Machines can be seen in practical operation.



Monitor Multiplex Punch

WOODWARD & TIERNAN PRINTING CO.—Five Monitor Wire Stitchers and Monitor Power Numbering Machine.

STEWART SCOTT PRESSROOM CO.—Four Monitor Wire Stitchers.

LAMBERT-DEACON-HULL CO.—Three Monitor Wire Stitchers.

SKINNER & KENNEDY STATIONERY CO.—Three Monitor Wire Stitchers and Monitor Multiplex Punch.

MERRY & NICHOLSON CO.—Three Monitor Wire Stitchers.

SAM'L F. MYERSON PRINTING CO.—Two Monitor Wire Stitchers.

L. S. TAYLOR PRINTING CO.—Two Monitor Wire Stitchers, one Monitor Paging and Numbering Machine, and Monitor 28-in. Foot Power Perforator.

FRANK B. PARKER—Two Monitor Wire Stitchers and 28-in. Monitor Standard Power Perforator.

RICHARZ PRESSROOM CO.—Two Monitor Wire Stitchers.

FELDBUSH & BOWMAN—Two Monitor Wire Stitchers.

CONCORDIA PUBLISHING HOUSE—One Monitor Wire Stitcher.

GOTTSCHALK PRINTING CO.—One Monitor Wire Stitcher and 28-in. Monitor Foot Power Standard Perforator.

SECURITY PRINTING CO.—One Monitor Wire Stitcher.

CON P. CURRAN PRINTING CO.—One Monitor Wire Stitcher.

G. A. WAGENFUHR—One Monitor Wire Stitcher, Monitor Table Shears, Monitor Job Backer, Monitor Lever Embosser, Monitor Standing Press.

L. VOLKENING & SONS CO.—One Monitor Wire Stitcher.

STEPHENS LITHOGRAPHING CO.—One Monitor Wire Stitcher and 28-in. Monitor Power Perforator.

A. H. LEWIS MEDICINE CO.—One Monitor Wire Stitcher.

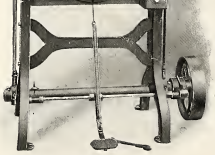
WARD & WORKS—One Monitor Wire Stitcher.

FRANK KEYMER—One Monitor Wire Stitcher.

SHALLCROSS PRINTING COMPANY—One Monitor Wire Stitcher.

SELIGMAN STATIONERY & BINDERY CO.—One Monitor Wire Stitcher, 28-in. Monitor Power Perforator, Monitor Table Shears, Monitor Standing Press and Monitor Job Backer.

SIMMONS HARDWARE COMPANY—One Monitor Wire Stitcher and Monitor Power Numbering Machine.

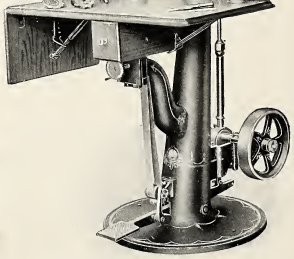


Monitor Perforator

INLAND TYPE FOUNDRY

"Model Printing Office"

Monitor Wire Stitchers and Monitor Multiplex Punch, and several other Monitor machines of our manufacture may be found in operation during the World's Fair, where we respectfully invite all persons interested in this line of machinery to call and inspect them.



Monitor Paging and Numbering Machine

LATHAM MACHINERY CO.

NEW YORK STORE
8 Reade Street

Main Office and Factory **195-201 S. Canal Street, CHICAGO, ILL.**



What are You Buying?

Are you close-fisted? We hope not! A man who is close-fisted is usually too mean for his own good. But some men get called close-fisted who are not in the least mean. They are simply careful. For instance! Many good printers are beginning to think they are paying too much for their regular half-tone black. If you buy ink at one dollar when 40c. ink will do the work we do not say you get cheated; you pay for more beside the ink. This page is printed with 40c. cut; look at it carefully, compare it with some of the best, see if it is good enough for you. It is true our printing is fine, but it is only a fair sample of the ink when rightly used.

F. E. OKIE COMPANY

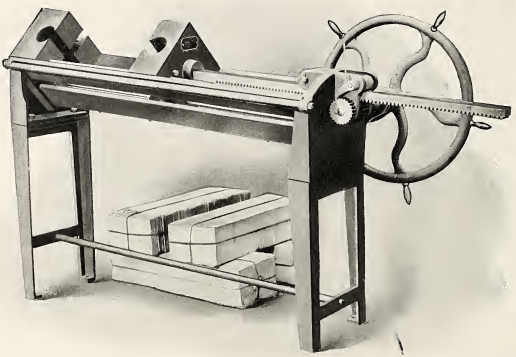
Kenton Place **Philadelphia, Pa., U. S. A.**

PRINTED ON IRWIN N. MEGARGEE & CO.'S "SNOW-WHITE ENAMEL"


OUR EXTRA DEEP CUTS
GIVE
FINE RESULTS
THEY WILL NOT
SMUDGE
OR FILL UP
HIGHEST
GRADE
WORK
LOWEST
PRICES
ELECTRIC CITY
ENGRAVING COMPANY
507-509-511-513-515 WASHINGTON ST.,
BUFFALO
N.Y.

The

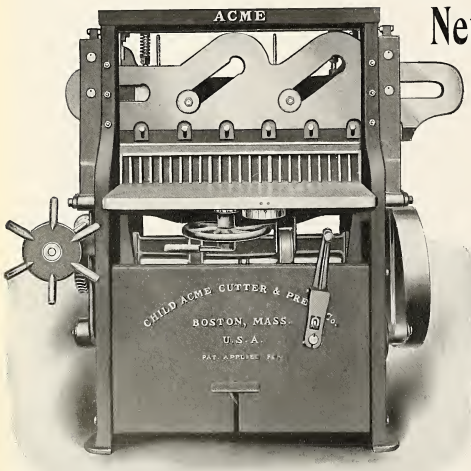
Anderson Bundling Press..



Write for Circulars, Prices and Terms.

C. F. ANDERSON & CO. Formerly CENTRAL MACHINE WORKS

327-329 DEARBORN STREET, CHICAGO.



New Acme Automatic Clamping Cutters

Built in 34 inch, 38 inch, 42 inch, 46 inch & 50 inch.

SELF, HAND and FOOT CLAMP In Combination	Inside Gear, Flush Box Frames, Crank Motion, Cut Gears and Steel Shafts

The Child Acme Cutter & Press Co.

33-35-37 Kemble Street, BOSTON, MASS.
41 Park Row, - - NEW YORK, N. Y.

St. Louis Printers' Supply Co., 211 N. Third St., St. Louis
Miller & Richard, - - 7 Jordan St., Toronto, Canada
G. E. Sanborn & Co., - - - - - - - - - - Chicago
Alling & Corey, - 225 Washington St., Buffalo, N. Y.
A. Lawrence Smith, - 661 Rose Bldg., Cleveland, Ohio
Hadwen-Swain Mfg. Co., 215-217 Spear St., San Francisco, Cal.
Geo. C. James & Co., - - - - - - - Cincinnati, Ohio

"COTTRELL"

THE history of great inventions and improvements in printing machinery is simply the record of the demand for them. With the rapid growth of publications of all kinds and enormous circulations there has always come the improved printing machinery to make it possible to handle the output easily and economically.

The *C. B. Cottrell & Sons Co.* have aided the printer and held his confidence in these matters for nearly fifty years—*WHAT A SPLENDID RECORD.*—During all this time thousands of Cottrell Presses shipped all over the World, have met every demand for increased production and superior press-work—*FIFTY YEARS* of press building—*FIFTY YEARS* of wisely watching what printers wanted and needed—*FIFTY YEARS* of inventive experience and skill have trained and qualified us as *the* leading Printing Press Manufacturers in the World today.

C. B. COTTRELL & SONS CO.

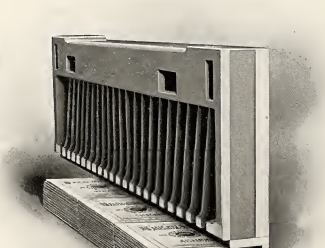
NEW YORK N. Y. | WESTERLY R. I. | CHICAGO ILL.

U. S. A.

MANZ N.Y.

The Best Cutter is Brown & Carver

¶The happy coincidence of the initials in the accompanying design perhaps was accidental, but we have made good the sentiment by hard and conscientious effort.



¶The cut shows how the special clamp face for Oswego and Brown & Carver Cutters, 34 inches and larger, permits embossed and other work to be cut without being indented by the fingers of the clamp.
¶The narrow strip holds the pile only at the edge.
¶It can be instantly attached, the same as the regular flat clamp face. Patent pending.

OSWEGO DIE PRESSES
OSWEGO BENCH CUTTERS
OSWEGO LEVER CUTTERS
OSWEGO SMALL POWER CUTTERS
OSWEGO AUTOMATIC CLAMP CUTTERS
BROWN & CARVER HAND CLAMP CUTTERS

OSWEGO MACHINE WORKS

NIEL GRAY, JR., Proprietor

OSWEGO, N. Y.

SELLING AGENTS

Van Allens & Boughton, . . . 17-23 Rose Street, New York
Southern Printers Supply Co., 304 10th St., N.W., Washington, D.C.
Thos. E. Kennedy & Co., . . . 337 Main Street, Cincinnati
American Type Founders Co., 405 Sansome Street, San Francisco
American Type Founders Co., . . 255 St. Clair Street, Cleveland
Toronto Type Foundry Co., Ltd., 70-72 York Street, Toronto, Ont.
American Type Founders Co., 606-614 Sansom Street, Philadelphia
J. M. Ives, ... 301 Fisher Building, Chicago

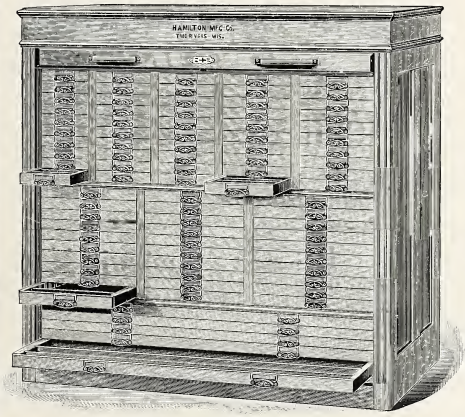
WHAT DOES IT AVAIL

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10	"	19 × 10½	"	"
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10	"	19 × 7¼	"	"
10	"	19 × 6¼	"	"
10	"	19 × 5¼	"	"
10	"	19 × 4¾	"	"

¶ The sides of all drawers are slotted at intervals of one inch, to receive partition strips. Four division strips are put into each drawer, thus each drawer can be divided into five compartments about 3¾ inches deep. Bronze finished label-holder pulls are attached to each drawer front. Cabinet made of ash, antique oak finish. Outside dimensions: height, 52½ inches; depth, 25 inches; width, 48 inches; weight, crated for shipment, 650 pounds.

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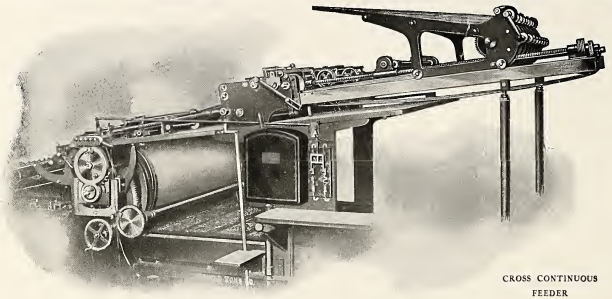
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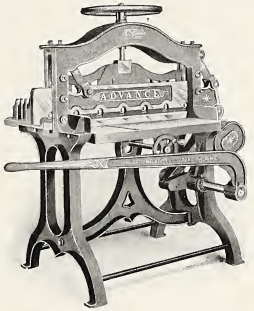
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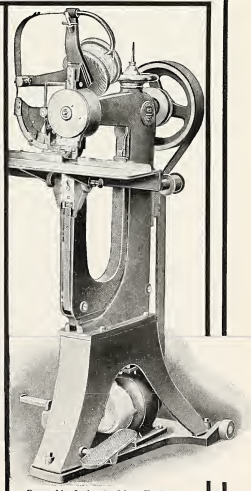
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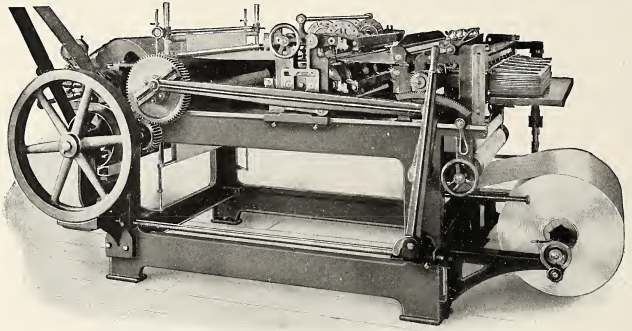
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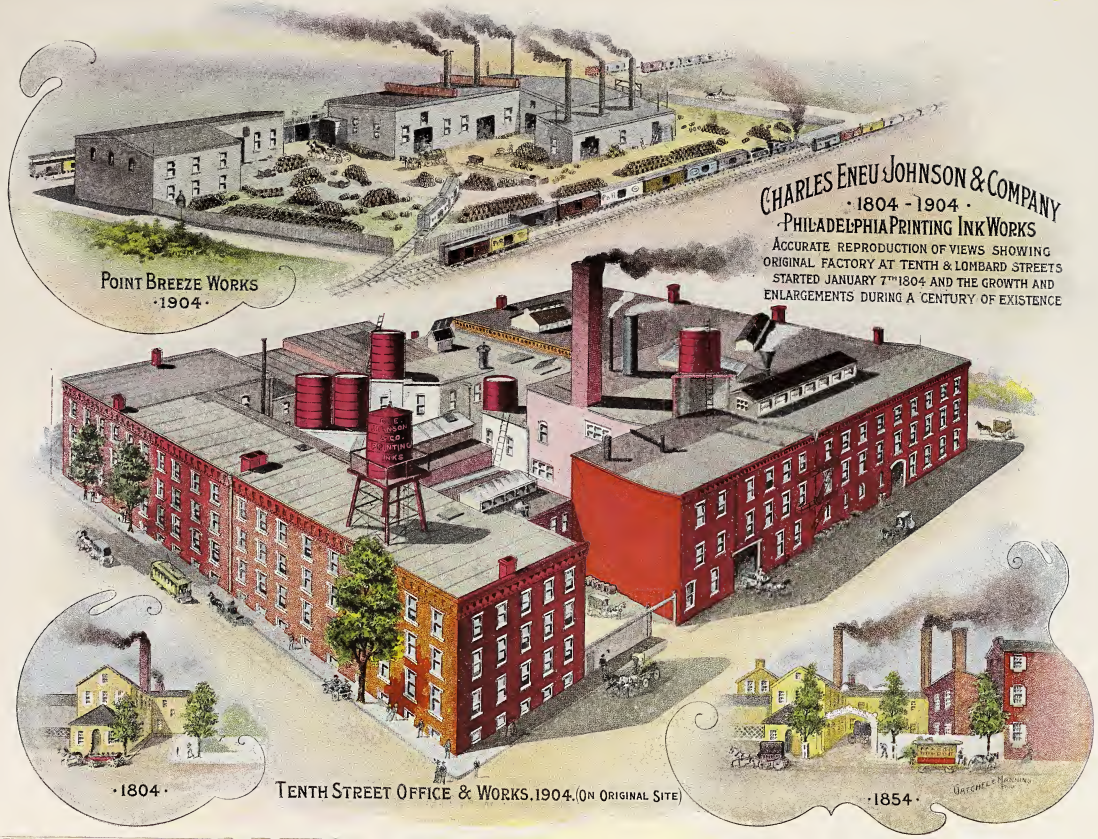
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A CHRONICLE FOR PRINTERS.

BY ARTHUR K. TAYLOR.

NOW, behold, there came a great fire, the smoke whereof by day darkened the sky like a mighty cloud, and the flames thereof by night turned the heavens into noonday, and devastation was on every side.

Now, there were of printers — men who are skilful in the making of books — three score and ten whose houses were utterly consumed and all that was within them contained — type, presses, inks, paper, notices of drafts; yea, they were all consumed as in a fiery furnace, so that no man of them had wherewith to do any work.

And one printer said unto another, Lo, is not this the first day that I have had off since the day on which I took unto myself a wife? And the other said likewise, This is the first day that I have not labored since the sheriff came up with me in the spring of '93. And it was so.

And another printer said unto his neighbor, Verily, fire insurance is a good thing. When the smoke clareth away, perchance I will buy me an automobile and an third interest in a patent medicine business, for it is not well that a man should labor until the undertaker is summoned. And yet another saith, Woe is me, only last week I passed up my premium on my fire insurance that my wife might have a new bonnet for her head; now what manner of man can print sale bills upon a spring bonnet!

Howbeit, there were yet some printers who were not touched by the fire, and they were filled with compassion for their brethren, and they cried unto them saying, Verily we are rushed to death, yet will we be to you as your other factory up the street, and your work shall be our work, and we will even put your imprint on the sheets — yea, on all the sheets. Come early and avoid the rush. And it was even so.

And there were other printers who sent from a great distance men who should condole, yet could hold out hope withal that they would succor them in distress, saying, Give us your orders.

And it came to pass that there were many printers who listened to the voices of them that offered help, and one said unto himself, This is my chance; for many years have I longed to have an office, and give my work even unto another to do, and to charge my customers therefor that which seemeth right in my sight, so now will I get a room up an alley and put out a sign, and perchance many may be moved with compassion and say, "Here is one who hath been singed in the great fire — him will I give my work." And I shall wax rich in this world's goods. Selah.

Now on the morning of the fourth day he opened his shutters, and from the dawn even unto the setting of the sun took many orders. Yet was he cheerful withal, and even hummed a gladsome song. For was not his office burned even unto the ground, and was not his insurance in good companies?

And he called unto his man servant, him who had erstwhile fed the Gordon press, saying, Come hither in great haste. Go unto the man that maketh cuts, and tell him I crave a cut in the likeness of an Phœnix, that it may be run in red ink, for have I not arisen from the fire? It thou shalt take to him who will hereafter do my bidding, yea, him who was beforetimes mine enemy — him that printeth, yea, him that smeareth his hands with ink. Go to him who hath the large iron harp above his door wherein is wrought in letters of iron "At ye Sign of ye Lyre," and bid him print for me the cut of the Phœnix on labels with my name and address. Bid him make great haste, for do I not want it right away? And it was so.

Now the man servant went unto him who made cuts, and bade him make a cut in the likeness of an Phœnix. And the man who made cuts lifted up his hands, and said, It seemeth unto me that the Phœnix season is upon us, for is not this the eleventh to-day!

For the space of six days the printer whose place

had been consumed sent his work unto him whom the flames had not touched, but when the work was delivered unto him, there came no bill with it. Whereupon did the printer call up him who did his work, saying, Render to me a bill for what thou hast done, and the other printer replied unto him, Lo, night and day I labor. I and all my servants; fear not, I will render unto thee a bill in due season, even when she that doth dally with my ledger seeth daylight after this rush. And it was so.

Then did the printer that suffered by the mighty fire fall to and set prices upon all the work that had been done. And he again waxed cheerful, for that all the work was given unto him without price, and what manner of man doth not greatly rejoice when he hath the confidence of them that deal with him. And he charged for the work that which seemed right in his sight, saying, It hath been truly said that we have not such fires as this every day, also, the man who doth my work, the same is a careful man, and he will charge me what is right.

Every man that buyeth hath coming unto him an accounting, and he that considereth it not the same is lacking in wisdom.

On the morning of the ninth day, one bearing a bill came unto the man whose establishment had been consumed in the great fire. Now this bill was of great length, and when he whose name was writ upon it did consider it he did straightway fall in a grievous fit, and when he was able to arise he went unto the man who had done his bidding. And he set up a loud complaint, and made moan that he had been overcharged, even skinned. Now, the printer looked upon him with reproach and answered him in much sadness, saying: For nine days have I done thy work. That in itself was a great favor, for have not many of my own customers been unable to get next to my counter, because of the rush? Now, by the light of day have I been employed upon my own work, while at night I and all my servants have labored upon that which thou hast ordered. Verily, thou well knowest that night work is more dear than day work, nor can any man work both day and night and accomplish as much as seemeth meet. Perchance, in the daytime he resteth yet a little while, also looketh out the window for a space, and then mayhap, he telleth the man at the next case all of the sayings of wisdom that his man child hath uttered in the last six days. Now, doth not he that soldiereth also expect recompense, and do I not pay him with my own good simoleons? And is not thy work the cause of it? Therefore should I not charge thee even more?

And the singed printer knew in his heart that it was so, and he was confounded, so that his tongue clave to the roof of his mouth, and in sorrow he departed from that place.

Now, when he had returned to his office, he fell to an accounting, and when it was accomplished, he knew that he had lost eleven and one-third simoleons in the space of nine days, howbeit those who had given him work to do considered themselves to be as philanthropists, for were not they setting him upon his feet?

Then did he straightway take an ax and smite the sign that was above his door; and the cut of the Phœnix — it did he cast within the stove and he dared it to so much as raise its head.

Then in a moment of gladness did he remember that one in authority had once offered him service as one that selleth printers' supplies. And he went forth, and did secure the work that was offered, and hath he not prospered, even to this day?

Written for The Inland Printer.

THE EFFECTS OF THE WEATHER ON PRINTING.

BY A. B. RICE.

ATTENTION has frequently been called to the subject of even temperature in the pressroom. The effect of change in the weather has spoiled many otherwise good jobs of printing, and the real cause is not always known. Frequently a feeder is held responsible for the register when the feeding is perfect, but the weather has made trouble by shrinking or expanding the sheets during the process of printing. This is apt to occur when the sheets are allowed to lay in a pile for a day or two and exposed to heat or dampness. The exposed edges and top sheets being affected more than the protected parts, gives the work the appearance of bad feeding on account of the variation thus caused.

Recently we had to do a piece of work which consisted of a sheet for use as an insert for a catalogue upon which ten badges were printed in colors and embossed. It was specified that the plates were to be furnished, perfectly registered upon large blocks, ten designs on one plate, and each color complete upon a single block. This precaution was taken to guard against that uncertain item of expense in all complicated colorwork — the making of register of one form upon the other. The engraver accepted the order for plates with this understanding.

The artist made ten separate wash-drawings of various sizes which did not reduce in the same proportion. The engraver made from these ten half-tone plates of correct size and mounted them all together on a large wooden block. Transfers were made from the half-tones and the color-plates were cut by hand. By the time these were ready, the half-tone block had shrunken about three-thirty-seconds of an inch, and they were a failure. Without looking carefully for the true cause, the engraver jumped at conclusions. He said that the transfers had expanded in the process and that had made the trouble. A new set of plates were made with but slightly better results, and on account of the great delay which had been caused by the error, the customer accepted the plates as they were and asked that we do the best we could with them and get quick results.

Our troubles then began. We made proofs of the plates in colors and they were approved. We ran all the colors in rapid succession — gold, red, blue and black — starting each form as soon as the preceding one was well under way. The work was soon rushed to a finish except the embossing. The die for the embossing had not been tried until then and it proved to be unsatisfactory, and many of the minor defects which the engraver said would not be noticed after the embossing was done now showed up more conspicuously than ever. The embossing die was returned to the engraver and considerable handwork was done upon it, so that it was not returned for several days.

On Saturday the embossing die came. After the few minutes later he brought a sheet for me to pass. "Did you have any trouble with the register?" I asked. "Not a bit," he replied, "everything was fine and dandy." Nothing was said about the water on the floor; it had all dried up.

This illustration of the effect of humidity on register is a very striking one, but there are others just as impressive. A case in another office was something like this:

A feeder who had made quite a good reputation for accuracy was required to feed a hair-line register job which was started on Friday afternoon and lasted over until Monday morning. The work was spread upon racks and allowed to lay until jogged. During this



Photo by Charles Reid, Wishaw, Scotland.

FIRST AT THE MEET.

counter die was made it was discovered that the sheets would not register within an eighth of an inch. A compass was gotten and the plates measured and compared by that method and found correct in all respects. It was recalled that at the time we did the printing of the colors it had been raining for several days and now it was just the reverse — a bright sunshiny day. It was bitter to think that at last we would be compelled to cut apart and register the plates separately for the embossing. After a few minutes' hard study a happy thought came to me. Taking the fire buckets down, the contents and several bucketsful besides were poured on the floor.

Monday morning came. The pressman, seeing the form on the press and apparently ready to run, proceeded to set the guides and perfect the register. A time the weather changed from fair to cold and rainy, and then cleared up again. The room was heated by steam and ventilated by open windows. On the second run the trouble became apparent, and the feeder was called to account for his careless feeding, and he was required to pay back by his employers considerable of his wages to make good the spoilage on the job. The foreman in charge could not or would not shield the feeder and would not share the responsibility. The feeder was confident that the feeding was good, and conceived the idea that there was something wrong with the press and came to me for my opinion on the matter. By close questioning the following facts were learned: The tympan had been secured against possible slipping by being fastened about the edges with gummed paper. There were several register sheets

made with the position of the guides marked, so that the second feeding was exactly the same as the first. The sheets varied in lots and would run sometimes for quite a while without any variation, and it was possible to separate them into three distinct lots. The bad sheets could not be made to register at both ends at the same time, but it was possible to save many of them by shifting the plates in the form on the worst of the three lots. The medium lot was partly saved by dividing the difference from end to end. We measured several of the sheets and found that they had changed in shape and size during the printing of the first form and that the different days' work had been mixed together when they were taken from the racks. The cause of the trouble was plain — the weather had done the mischief. It is always a good plan to keep separate each day's work on a close register job.

Written for The Inland Printer.

DISPLAY COMPOSITION.*

BY FREDERIC FLAGLER HELMER.

NO. III.— CONTRAST.

CONTRAST is a marked dissimilarity. It sets one thing out distinctly against another or brings out one thing from the midst of others. It is the contest of positive and negative as recognized by the eye.

For instance, in our work as printers we have two extremes as the basis of all our effects, the white of paper and the black of ink. These are merely typical, for all paper is not white and all ink is not black: but in common experience the white is the negative element, the building foundation, the background; and the black is the positive, the constructive element, the part which stands out from the other.

The difference there is between the spot of ink conveyed by the type and the white paper upon which it

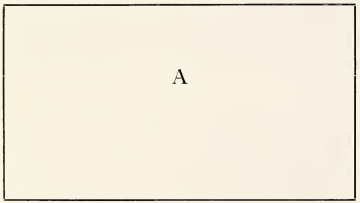


Fig. 1.

is pressed is just what enables us to see a printed letter, as the A in Fig. 1. But beyond merely distinguishing it, we say that this A "stands out." We do not say that the white space around the A stands out, because the white space is considered negative — it does not convey so definite a message to the mind. But against the negative background the A is positive, because it suggests more to us.

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Suppose, now, we place in a white space of similar bounds the word "Contrasting." (Fig. 2.) The A occupies exactly the same location as before and is still recognizable because it is distinctly different from the background and from the other letters, but there is no



Fig. 2.

such great dissimilarity that we could say A presents a contrast to the others. The other letters are all quite as positive in their character. It is now the group of letters that together stand out in their blackness against the negative white.

If we add more letters, a mass of words in fact, as in Fig. 3, this thing is to be noted, namely, that the A (to be found in Fig. 3, second line), though exactly as large and occupying the identical spot in the space

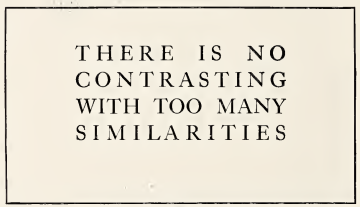


Fig. 3.

assumed at the first, has not nearly the force obtained in Fig. 1. It is not any less black, but the accumulation of similar black marks has made the mass almost negative.

This approach toward a negative effect increases as we fill the space with more words. In Fig. 4 we have almost an even tone made up of little blacks and whites mixing into a gray. If now we are to have a contrast, a note stronger than the prevailing gray must be inserted, as in Fig. 5.

After this manner we could go on from Fig. 5 and continue progressive examples, assuming the background to be a gray and repeating the contrasts of Figs. 2 and 3 by means of heavier-faced type.

After again filling the space with a solid form and making the effect of it a very heavy gray, we might yet produce the same round of contrasts by the use of still blacker letters. We thus get the principle that the

darker the background the stronger or blacker must be the words we want to have stand out.

The employment of gray background is considered a necessity in many kinds of work. Of course, space in newspapers and magazines costs money, and the

WORDS ARE PROUD THINGS AND THERE IS NO USE OF CONTRASTING ANY ONE WITH TOO MANY OTH ERS. SIMILARITIES ARE NOT CONGENIAL TO THEM THEY REVOLT AT THESE

Fig. 4.

effort of the advertiser and the printer is to make the most of what is purchased. With this intention they "fill it up," believing, as a rule, that the more it can be made to carry the better. Whether or not this is right, when they get it filled with type how shall they obtain contrast except by heavier type in the midst of light-faced type, after the manner of Fig. 5? Yet the fact holds true that the dark spot against white, as in Fig. 1, is usually stronger than the darker spot against

WORDS ARE PROUD THINGS AND THERE IS NO USE OF CONTRASTING ANY ONE WITH TOO MANY OTH ERS. SIMILARITIES ARE NOT CONGENIAL TO THEM THEY REVOLT AT THESE

Fig. 5.

gray, as in Fig. 5. Type matter can never be so negative as a dead white or plain paper tint.

Again, taking the type impression as positive, we must measure its strength from white as the zero. A gray is only part way to zero. Black and white furnish wider range, therefore, and greater possibilities for contrast than black and gray.

So much for the relation of a single point, a single line or an emphatic group or mass of words to the entire space. A new problem arises when we undertake to determine how many individual emphatic words or lines may be put into a given space without distraction.

In the first place, to add contrasts to display does not always add any strength. In a warship's armament, if one great gun proves effective, half a dozen may be six times as effective, but in a piece of display, if one contrast proves forceful, six such contrasts will not add six times the strength, but will perhaps destroy the first contrast and leave practically none at all. For instance, A as it stands alone in Fig. 1 has considerable force. In Fig. 2, with ten other letters, A as an individual force is altogether lost, though neither size nor position has been changed. Any of these ten letters could take the place of A in Fig. 1 and make just as strong a contrast, but not one of them as brought together in Fig. 2 begins to have the force of the solitary letter in the first example.

The one word "Contrasting" in Fig. 2 is emphatic because of its contrast with a generous white ground, but the word "Contrasting" is shorn of perhaps three-fourths of its force when it is placed with three other similar lines, as in Fig. 3, and becomes a part of a mass. Even when the emphasized words are separated, as in Fig. 6, the number of them does not proportionately strengthen, but, inversely, seems to reduce the force which the space holds for a proper and intelligent display.

We will make more of this point later, in "subordination," but in general, the temptation to over-emphasize or to introduce a great many words or lines of strong-faced type simply leads to darkening the tone of the whole without being certain where in its confines the eye is most likely to alight first. In a Christmas pudding we notice the surface is dark with many plums or raisins, but no particular bit of fruit in our slice is more likely to entice the advancing fork than another. Pardon the illustration, but did you ever remark the direct attention a boy will give to the half walnut on the top of a piece of frosted nut cake? The cake may be full of chopped nuts, but the one placed on top has first care and appropriation. And the truth is, in regard to display, that we change but do not really shake off our childhood habit.

WORDS ARE **PROUD** THINGS AND THERE IS **NO USE** OF **CONTRASTING** ANY **ONE** WITH **TOO MANY** OTH ERS. **SIMILARITIES** ARE **NOT** CONGENIAL TO THEM THEY **REVOLT** AT THESE

Fig. 6.

Just as with a line backed by a plain or solid setting, the more thickly a space is filled with emphasized words the heavier must be any line or portion that would stand out from the rest, or, in other words, achieve a contrast of black and white. Overemphasis tends to throw words into the background, not into the foreground.

In the examples we have examined thus far, black and white, or contrast of tone, has been the only con-

trast considered. There is another quite as important, founded upon difference in size.

A large thing is naturally seen before a smaller thing, and the larger object is likely to be considered at first glance of more importance than the lesser in size. A building that looms up to twenty stories will be considered by a stranger in the city more important than a three-story structure standing "shoe-high" right by its side. When the elephants are passing who is going to look at the circus ponies?

In display we are dealing constantly in first impressions. Our work is introductory, and we must use whatever will give immediate and telling effect. It is natural for any one to assume, in typography at least, that size is proportionate to importance, and display, recognizing this, makes good use of that impression.

Sometimes the "yellow" dailies make fools of the public and sell papers by such contrasts of size as these. (Fig. 7.) The fact that newspaper headings can mislead an eager and not altogether simple city population is proof enough that the lesser typographic lines do not receive any notice until the larger ones have been read and accepted as the gist of the matter printed. The use of such contrasts by the papers is generally not misleading, however, and enables us to

A BIG BATTLE
HAS NOT BEEN FOUGHT, ALTHOUGH
THE WAR IS OVER
Its First and Preliminary Stages

FIG. 7.

take the headlines as an index spread over the surface of the page by which we are able to skim the contents and find what interests us most.

Big type produces contrast because its very bigness makes it blacker, and also because the eye, having become adjusted first to the letters easiest to be seen, is for the moment blind to those requiring a different and more trying focus. The letters set in type of smaller body are actually indistinct during the reading of headings, else a word from their midst would oftener catch the attention when a careless glance is thrown over the display.

Many an advertiser, anxious that certain words in the text of his copy shall not be missed, orders them set larger, and the result is a series of contrasts that gives a spotted effect to the general appearance, similar to the use of heavy face in the midst of light face, exhibited in Fig. 6. This calls attention away from headings by chance obtrusions of really subordinate words of the text and keeps the eye stepping up and down, as it were, in its focus, in a manner similar to the progress of Chicago pedestrians in the old days when the city streets had various levels and abrupt rises and descents occurred several times in each block.

The contrast of big and little, like the contrast of black and white, is too valuable to misuse. We must remember, for instance, that in the points of a display there can be but one biggest, and that, to make it instantly recognizable as the largest and most important, the other lines must not approach too near in size. Twenty-four point will easily lord it over eight-point

Polite Display

It is not the duty of contrast to "sandbag" the passing reader and drag him unconsciously into the presence of an advertisement, but to invite him to peruse the matter which is printed,—to act the hall boy with alacrity and style, or meet him with a cordial grip

It matters a great deal *how* the display shall meet the reader

FIG. 8.

or even twelve-point, but finds a shouldering rival in twenty or twenty-two point.

Another form of contrast may be called that of "near and far," or comparison of distances. For example, the distance between lines of a form of type may be uniformly one lead, or merely the shoulder width as set solid, while above this form there may be an additional line separated by at least a nonpareil slug from those below. The inference would be that this upper separated line is a heading. It need not be in a larger or blacker type but simply farther from the line below than the uniform distance kept between the rest. Again, at the bottom of a page, any group of lines cut off from the rest by something more than the regular distance will suggest a note or the beginning of a new subject (Fig. 8).

"Near and far" are relations suggestive of more or less close connection, in grammatical construction as well as division into subject, body and note, illustrated in Fig. 8. The proximity of two lines in a display may logically be taken to mean that these two lines have something in common, some close connection in meaning as well as in actual position. A distance between lines naturally will be taken as indicating their comparative independence. The amount of space between will be judged equivalent to the degree of independence.

Fig. 9 gives us an example in which the idea of "near and far" is exhibited without resort to other than a single size and face of type. The heading is shown distinctly separate from the two-line subheading which follows it, but heading and subheading together are set a considerable distance from the first of the explanatory groups below, each of which takes up a particular point relating to the heading. By

means of the considerable space they are removed, these are made evidently subordinate, although the three are declared equally emphatic by the uniform distance between them. The matter displayed in Fig. 9 would look better, no doubt, if, instead of merely leading the lines for distinctions, we employed large type and small type or heavy and light faces as well. The purpose of the example, however, is to show this one form of contrast by itself and something of what it can do.

As intimated, later lessons will show how these factors of display are to be worked together for strong results. For the present it must suffice to examine and learn the elements of contrast we shall have to use, and to prove there is at least force to be obtained from the marked dissimilarities of *black and white, big and little, near and far,* and one or two other things which may be included in contrast.

In Lesson II explanation was made of the contrast of *different faces.* Farther on we may find that there are contrasts of forms that enter into effective work in display, and a few other things related to contrast but not really essential to list at the present.

The principal elements of contrast used in display are:

Black and White.
Big and Little.
Far and Near.
Different Faces.

These are sufficient to build up strong and telling display quite in themselves. But it must not be thought that this argues the uselessness of every other element.

We know that display has a double aim. It is to attract attention to the matter which is printed and it is to so arrange the page that the copy will be interpreted to the reader with speed, with ease and with certainty of its meaning.

But in the use of contrast, to demand attention we must not forget certain obligations and restrictions. Lesson II spoke for unity; future lessons will speak for good form and attractiveness and what concessions we should make to these coworkers in successful display.

In nature we observe contrasts, and here we may find a clue to something in its possibilities that often escapes us in typography. We notice instantly the sail against a gray horizon or the blue water of the lake; we see distinctly the red barns and the white farmhouses amid the green fields and foliage of the country; we remark the whiteness of a negro's teeth and eyeballs, and likewise are quick to note the complexion of the fair lady who is dressed in black. All these contrasts compel attention, but, beside that, they *please* us. The sail seems whiter because of the setting of dark water; the red barns of the country "strike a happy note" in the pastoral symphony; the negro's teeth seem like pearls; the blonde lady in black receives at least the tribute of a second glance.

Now, in typography we are in danger of overlooking this important quality of pleasing, and seem to think that if we catch the eye by any means the copy will do the rest.

As compositors, we have no right to depend upon copy to do any part that display can do itself. Display, if rightly designed, need not depend upon copy to pacify the reader for a rude and possibly unwarranted

DISPLAY

The Window Dressing of Typography

Attracts Attention

Detains the Eye

Shows the Kind of Goods

FIG. 9.

arrest of his attention, but can make the detention itself agreeable and can favorably prejudice the reader by form and style so as to make the way ready for copy to have an easy conquest of his interest.

(To be continued.)

VERBS NEEDED.

The *St. James Gazette,* of London, thinks there is a need for certain new verbs. "We want," it says, "popular verbs for several operations introduced by modern science. The X-rays, the Finsen treatment for lupus, the operation of radium for cancer, and what not — what are the words for these? A man is guillotined or hanged; his leg is amputated; he is trepanned. What is it when he is rayed, Finsened, radiumed? We still want a wireless word. 'Marconigram,' which was suggested, seems to have died a natural death. What is the synonym for telephone when one speaks over the instrument to which a phonograph is attached? And have we finally agreed that 'motor' is the verb to travel by automobile?"

FROM RUSSIAN WAR POEMS.

Great the copy he must set,
Story thrills him to the quick —
How the hostile host was met,
Met and crushed by Colonel Kickemakaraschopoffoptschpopoffvitvhschvitschoffskivitschky.

Written for The Inland Printer.

A NEW ERA FOR PRINTERS.

BY R. C. MALLETTE.

NEARLY every Young Men's Christian Association in the land conducts classes for instruction in several branches of manual training. Tuition in these is practically free to members of the association, there being in some cases a small charge added for expense of lessons and equipment. This rarely exceeds the fee for membership, which is frequently $4 for simple annual membership without gymnasium privileges, or $7 with use of gymnasium. From thirty to forty lessons are generally given during the winter.

One of the subjects universally taught is free-hand drawing, with its companion, mechanical drawing. As taken up here, it is given attention with especial view to such use of it as will be found necessary in machine shop or office work. But the inquiring or ambitious printer will find in the course a great deal that will help him in his strivings for perfection in detail work, for balance, harmony and proper perspective. It will aid him to think with his pencil; to plan the whole of a piece of composition before he sets a line; to catch at a glance the salient feature of a bit of copy, whether for one color or two, and to construct it in such manner as to conform to laws of harmony and canons of good taste without the necessity of painfully reconstructing the work as it proceeds.

A few printers, hither and yon, have been taking such courses during the past winter. Without exception, they have been benefited. Yet they have not met the full measure of possible benefit. They were handicapped because the course was not arranged for their requirements and special work must needs be devised for them. To obviate this drawback, a movement is about to be projected in the East whereby it may be possible to add to the Y. M. C. A. curriculum in the larger cities a course in drawing and perspective for printers especially. In Bridgeport, Connecticut, Mr. Charles L. Powers has interested Instructor Holmes of the local Y. M. C. A. in the matter, and has obtained from him a virtual promise that if sufficient interest is shown there will be a course for these ambitious printers ready at the opening of the educational department next fall.

As yet the matter is not fully arranged. It is hoped that there may be given careful instruction in the elementary principles of perspective, harmony, balance, and perhaps the simpler color schemes. The latter, however, would very likely be in the nature of instruc-



Photo by George A. Furneaux.

DALLES OF THE WISCONSIN RIVER.

tion for an advanced class. Everything is to be thoroughly practical. Nothing that is theoretical or even academic will be taught, the intention being to give the printer help along just the lines that make up the problems confronting him in his daily tasks. Drawings will be made, explained and criticized; perfect and imperfect examples given of every-day work and the student shown why one is admirable and the other unsuitable; why details that are pleasing in one instance are out of place in another, even while the two may seem to be largely the same. Efforts will be made especially to stimulate the originality of the student, and to guide it in the right direction, advancing to a second step only when the first has been thoroughly mastered.

It should be stated, perhaps, that this in no wise contemplates the instruction of a printer lad in the mere mechanical processes of the setting of type or locking of forms or feeding of sheets. All this he is supposed to know, or to learn elsewhere. Here he is to be taught that which is a step beyond; that which his foreman may not be able or willing to teach him; those principles which distinguish the art and mystery of printing from the drudgery of other trades; those finer qualities, in a word, which distinguish the better printer from him who is no more than ordinary in attainment.

No plant will be installed for use or illustration. As stated, the purpose is not to teach printers to print, so much as to explain and exemplify the groundwork of such principles of art as are applicable to the composition and spacing of a letter-head or a title-page or a booklet; such schemes of color as make true harmony on the printed page.

Nor is it the intention or desire that this form of instruction should supersede or eliminate instruction in the purely technical schools — the Inland Printer Technical School, for instance. This fills a place in the typographic world which can not be filled in any other way. But there are scores of printers, apprentices and journeymen in whom the spark of ambition is bright and who are deterred from visiting this school by the one fact of lack of opportunity or the claims of those dependent upon them for livelihood. It is for these that the course of study as outlined above was projected. Should it become a fact accomplished, it may form part of the regular course in the associations of many of the larger cities throughout the land, spreading in all directions from Bridgeport. Here elementary training will be given to many whose desires will thereby be awakened, and who will, with the foundation thus obtained, be eager to enter and graduate from the greatest of all technical schools for printers.

EVERYTHING IN ITS PLACE.

The clam likes not
The chowder-pot;
But that's where he belongs.

— *Washington Star.*

Written for The Inland Printer.

CALENDAR PRINTING ECONOMIZED.

BY GEORGE SHERMAN.

IN the matter of saving stock, there is much room for the display of genius, not only in bookwork, but even in the most common every-day printing. Take, for instance, the subject of calendar printing. This particular method of souvenir advertising has developed to such immense proportions that it has become specialized, and immense manufacturing plants are now devoted entirely to this class of work. Thousands of tons of paper and cardboard and millions of dollars are expended yearly in the production of this kind of advertising, and yet what advance has been made in the way of economizing in the cost of production?

I have before me a calendar printed in Cardiff, Wales, in 1814, which differs in no wise from the same article as manufactured to-day. It contains the usual cardboard calendar back, with the conventional pad attachment. It seems to have escaped the manufacturers entirely that there is room for improvement and saving even in calendar-making; that a superior article can be produced with just one-tenth the cost in composition, merely a fraction of the square inches of electros and a saving of tons of stock.

After more than a hundred years of use in its present form it may be termed radical to claim that so great a saving can be accomplished in an article of such common daily use without changing its form entirely. The fact of the matter is that the printer has allowed himself to travel a beaten path in regard to the printing of calendars. When the calendar above mentioned was printed, ninety years ago, the printer was entirely blameless, on account of his narrow conception of economy as viewed in the light of modern methods of production. He simply put the cart before the horse, as the following illustrations of how a calendar may be built demonstrates:

1905	JANUARY					31 Days
Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

FIG. 1.

Fig. 1 shows the calendar as it appears, hanging on the wall. To the casual observer, there is not the slightest difference in appearance from the ordinary calendar and pad.

In the illustration, however, all that portion of the calendar excepting the heading (marked "A") should be printed directly on the cardboard backing. In other

words, all that is necessary is a pad showing the months and days as illustrated below. This at once saves four-fifths of the stock now being used in the pad. The latter is reduced to about three-fourths of an inch in width and the twelve narrow strips can be printed as in Fig. 2.

1905	FEBRUARY					28 Days
Wed	Thu	Fri	Sat	Sun	Mon	Tue

1905	MARCH					31 Days
Wed	Thu	Fri	Sat	Sun	Mon	Tue

1905	APRIL					30 Days
Sat	Sun	Mon	Tue	Wed	Thu	Fri

1905	MAY					31 Days
Mon	Tue	Wed	Thu	Fri	Sat	Sun

1905	JUNE					30 Days
Wed	Thu	Fri	Sat	Sun	Mon	Tue

1905	JULY					31 Days
Fri	Sat	Sun	Mon	Tue	Wed	Thu

1905	AUGUST					31 Days
Mon	Tue	Wed	Thu	Fri	Sat	Sun

1905	SEPTEMBER					30 Days
Thu	Fri	Sat	Sun	Mon	Tue	Wed

1905	OCTOBER					31 Days
Sat	Sun	Mon	Tue	Wed	Thu	Fri

1905	NOVEMBER					30 Days
Tue	Wed	Thu	Fri	Sat	Sun	Mon

1905	DECEMBER					31 Days
Thu	Fri	Sat	Sun	Mon	Tue	Wed

FIG. 2.

Assemble these twelve strips or headings in their regular order and staple them over the figures in proper alignment, as with the ordinary pad. The simplicity of the idea is at once apparent. January 1, 1905, shows Sunday as the first day. At the conclusion of the month tear off the January slip and February is revealed, showing the first of the month to fall on Wednesday, and so on throughout the entire year.

What is the result? A calendar that is more compact than the old style and in every way filling the devised purpose. Furthermore, and in addition to the enormous saving of paper in a large edition, let us examine the cost in labor, etc. In the first place, the pad form is reduced from a good sized cylinder form to one but nine inches long, which will easily go on a platen press. In printing large quantities on a cylinder, just five times the number of sets can be run as was possible under the old method. Nor is that all. The number of square inches of electros required has been reduced to just one-fifth of what was previously required. In mailing, another saving is effected for the customer in the matter of postage. Then the cost of composition on the original form must not be overlooked, and especially if it is run from type. Instead of being compelled to set up a form 18 by 33 inches (where the pads are 5½ by 9) the labor will be reduced to a form 9 by 9 inches. Furthermore, the composition will be free from a complexity of figures and rules, while still another advantage will be discernable by the country printer, whose supply of type does not permit of setting up so large a quantity of big figures.

Previous experience in the novelty calendar business has placed me in touch with that department of the United States Patent Office which covers this particular branch of advertising. In making a recent search in connection with a patent covering an automatic calendar, I came across patent No. 90,017, taken out by J. D. Parsons, in 1869. This invention covered the foregoing description of a calendar in many ways, but it is evident that this idea went to the Patent Office and died there, as in all my calendar experience I have never seen this method of economy in production put to actual use. Nevertheless, all patents in any way touching these methods of production have long since expired and there is, therefore, a broad field for profit to printers along these lines.

BOOKS NOT SECOND-CLASS MAIL MATTER.

The United States Supreme Court has decided that books published periodically are not entitled to transmission through the mails as second-class mail matter. The opinion was delivered by Justice Brown, and covered three cases against the Postmaster-General, instituted respectively by Houghton, Mifflin & Co., Smith and others, and Bates & Gill. The Chief Justice and Justice Harlan dissented. The question decided has been the subject of long controversy between the Post-office Department and the publishers, both before Congress and in the Department. For sixteen years and under eleven Postmasters-General these publications were carried as second-class matter, though under protest from the department, which made many efforts to have the law modified or repealed, but without success. Failing in this the Postmaster-General issued an order in 1902 excluding the books from the second-class rate. Thereupon the matter was taken to the courts, the effect being that the Postmaster-General was sustained by the final decision.

WE WILL TAKE NO CHANCES.

I have not as yet found a printers' journal equal to THE INLAND PRINTER. If you miss sending me a number, your life is jeopardized.—*Ned J. Roberts, Barre, Vermont.*

Written for The Inland Printer.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. VIII.— GRAMMAR OF NOUNS AND PRONOUNS.

BEFORE writing what may be taken as commendation of Cobbett's Grammar, but is not intended as unqualified commendation, a warning is necessary. The most easily procurable edition of Cobbett is the one edited by Alfred Ayres, and Ayres's most prominent attempt at emendation is the subject of the warning. Ayres would have many of Cobbett's relative pronouns changed, and in nearly every instance the author's usage is better than the editor's. In the quotation following the pronoun "that" is used three times where "who" is much better.

In the book named the editor's introductory note says: "Cobbett's Grammar is probably the most readable grammar ever written. For the purposes of self-education it is unrivaled. Persons that studied grammar when at school and failed to comprehend its principles — and there are many such — as well as those that never have studied grammar at all, will find the book specially suited to their needs. Any one of average intelligence that will give it a careful reading will be rewarded with at least a tolerable knowledge of the subject, as nothing could be more simple or more lucid than its expositions."

We have now reached a point where this assertion of simplicity and lucidity may be put to test, namely grammatical case. An element necessary to both of these qualities is missing in Cobbett's explanation, as it is in most of such writings. This element will be supplied if we secure a real understanding of the meaning of the word case as used in grammar. Case is the name of certain varying relationships between nouns or pronouns and verbs or prepositions, as all grammarians tell us; but we are not often told why the relationships are called cases.

Webster's International Dictionary quotes from J. W. Gibbs, an American philologist who lived from 1790 to 1861, and is said to have been a thorough and accurate scholar. He says: "Case is properly a falling off from the nominative or first state of a word; the name for which, however, is now, by extension of its signification, applied also to the nominative." The Standard Dictionary quotes a similar sentence from De Quincey. Worcester quotes T. K. Arnold, an English clergyman (1800 to 1853), who wrote many books for the study of foreign languages: "The word case means fall. The old Greek grammarians wrote the nominative in an upright line, and the other cases in lines inclined at certain angles; so that the forms of the genitive, accusative, etc., seem to be falling, as it were, from the original word. Hence these forms were called oblique cases."

What led to these sayings is the fact that "case" is simply the English form of a Latin word (casus) that means a fall. There are three cases in English — nominative, objective, and possessive. Nominative means simply naming. A noun in the nominative case



Photo by Charles Reid, Wishaw, Scotland.

"IN MY AIN COUNTRIE."

names the subject or agent — the doer or actor. The objective case names the object acted upon. When we say that a man writes platitudes, the first noun is nominative and the second objective. The possessive case names a possessor, and sometimes denotes a relationship that can be classed as possession only by what the lawyers call a fiction. More is to be said about this later. Pronouns vary in case exactly as the nouns for which they stand.

No difficulty is found as to form in any of the cases of nouns except the possessive. Confusion is frequent in pronominal forms, however, especially in the fact of using an objective form instead of a nominative, or nominative instead of objective. Nouns are not changed in form in these cases, but pronouns are changed. In the following two sentences "whom" is used where "who" should appear:

"How lightly, before their marriage, he had spoken of Sim, whom she now saw was regarded by everybody except Jones as the latter's superior."

"There was no chance at present of getting speech with the only living person whom he knew had touched the treasure."

In this one "who" is used where "whom" should be: "The robin soon learns that behind his wires he need not dread the human being who out-of-doors he never thought of fearing."

The first two sentences may be considered as though elliptical, as the sense would be more fully expressed in the first, ". . . who, as she now saw, was," etc., thus showing more directly the actual nominative relationship; and a similar process would show the second to be of the same nature. In the third sentence the pronoun is the object of the verb at the end ("fearing whom" shows the sense), and the objective form is demanded.

Such errors are frequent, and made by many writers who should not write bad grammar; but they are none the less wrong for that reason. Enough seems to have been said to show fully the proper distinction and its reason, and we could not use the space necessary to exemplify every possible error of this nature; something must be left to analogical reasoning. One very common error, however, is well worthy of inclusion, even though it is so persistent that no one may be induced hereby to correct it. It is the use of "me" for "I," and of "I" for "me."

The story is told that President McCosh, of Princeton, once stopped at a student's door and knocked, and on being asked who was there answered, "It is me, President McCosh," and was met by the answer that it could not be, because he would have said, "It is I." A pronoun following the verb "to be" is in the nominative, not the objective. How often we hear such sentences as, "He gave it to you and I," "Between you and I and the lamp-post," "Let's you and I go." Yet these are no better than "He gave it to I," "Let I go," which no one would say. It is right to use "I" with more words just as it would be used without them, and the same is true of "me."

Sherwin Cody, in the little book "Grammar and Punctuation," of his series, "The Art of Writing and Speaking the English Language," covers this point about as well as any one, thus: "We should always say 'It is I,' not 'It is me,' 'It is he, she, they, or we,' not 'It is him, her, them, or us,' as we often hear people say. Also, remembering that the object of a preposition is always in the objective case, we will say 'between you and me,' not 'between you and I,' 'It can be done by you and me,' not 'It can be done by you and I.' We would not say 'between I and the fence-post,' nor 'It is being done by I and somebody else.' These sound absurd. It is quite as absurd to say 'between you or the fence-post and I.'"

A strange fact in connection with these personal pronouns is that many persons, on being informed that speaking of "you and me" is sometimes to be avoided, substitute "you and I" on all occasions. One substitution is as bad as the other. And yet a stranger fact is that the use of the nominative in the place of the objective is very common among usually good speakers; indeed, this habit of speech is so fixed with many persons that they simply can not see anything wrong in it. Nevertheless, one who says, for instance, "It is for you and I," uses ungrammatical speech, just as bad as that of the one who says, "You and me are going."

No means but one seems available for correction of these errors when they are habitual. That one is the study of the difference between the two cases, persisted in until the distinction has become as instinctive as the confusion was.

(To be continued.)

Written for THE INLAND PRINTER.

THE PRINTER AS AN ADVERTISEMENT WRITER.

BY A. E. GREENLEAF.

IT is safe to say that very few men preparing advertising literature for merchants, manufacturers and business men, or who are responsible for the expenditure of hundreds of thousands of dollars yearly in national campaigns, are graduates of the case or possess much knowledge of the printer's art.

While it is not necessary for the advertising man to be a practical printer in every sense of the word, if he possesses the ability to view a proposition through the eyes of the public, to carefully analyze the conditions and circumstances to which he must appeal for a demand and to anticipate the usefulness of an article, he is generally successful.

But how about making "type talk," as well as to be able to present a convincing argument? Some one says if you have a good story to tell — something that interests the people — don't worry about position or display; they will find it. While this may be true, it costs money to tell the story, and every precaution should be taken to eliminate all chances.

The advertisement which combines truthful and convincing information with beautiful design and attractive display is the one that wins more readers, more attention, more demand. It makes advertising an investment, not an expense, and the man capable of doing this is the one the manufacturers and business men are after — the man who can bring in two dollars for the one spent.

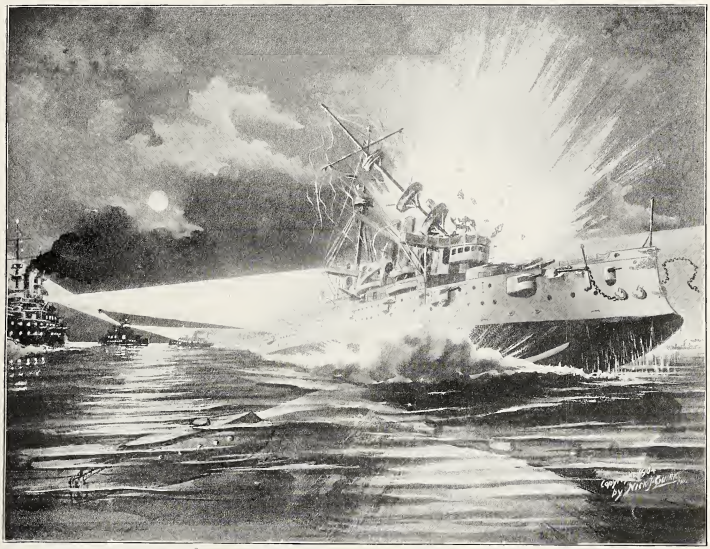
Who has a better foundation for entering the field than the practical printer? On him depends, to a more or less degree, the proper producing of the advertising man's argument. He must possess the ability to grasp the meaning intended to be conveyed to the public, and his responsibility in arranging a harmonious and pleasing effect is no less important than he who prepares the copy. If the printer is able to cope with such problems in his every-day life, is it not reasonable to suppose he should possess the ability to produce copy equally as good, provided he cultivated those qualities?

The ability of an advertising man is not judged by his reputation as a newspaper correspondent, or from the fact that he is able to write a column on the weather; it is he who writes a line and makes you *think* a column, who possesses sound business ideas combined with common sense and honesty. All that is really valuable in the world is original thought, and there are few printers who are proud of their profession who do not put as much thought and originality into their work as does the advertising man in catering to the desires of the public.

The writer was calmly informed by a manufacturer recently that if he advertised for a clerk at $12 a week he would be flooded with answers, but, on the other hand, if he advertised for a man at a salary of $15,000 a year, there would be few applicants. The reason is obvious. We must prepare ourselves for the opportunity — not wait for it to come to us.

This is a matter that should interest every printer who has an eye on the future. His past experience is a valuable asset; it can neither be given nor taken away, borrowed nor stolen; it is the stepping-stone to a field of usefulness which presents many opportunities to men of purpose, determination and worth, and if he puts himself in the hands of an advertising school, with a firm resolve to do his level best, they will put him on the right track, open up new schools of thought and broaden his vision of the future.

There are many printers to-day who possess just the necessary qualifications to be a credit to the advertising profession. Are you one of them?



Copyright, 1904, by N. J. Quirk.

THE ASSASSIN OF THE SEA.

Written for The Inland Printer.

THE JOB-PRINTER'S PAPER STOCK.

BY EDWIN B. DEWEY.

"WHY can't I get some of your business?" said Mr. Plugger, salesman for a Boston paper-house, to Mr. Quad, of Quad & Space, job-printers, of Busyville, a western New York town. Quad could not see why he should at that time; but Plugger came every few weeks, and one day Quad weakened and bought a few reams of coated-book seconds (for which he had no particular use) at a low price. The seconds were finally worked off, but at what cost? No great cost, because little was invested; but with the time lost in throwing out defective sheets, together with the stock wasted, Quad & Space would have been better off financially had regular stock been purchased.

Still Plugger came, and once again was Quad induced to buy, this time investing in a job lot of machine-finished book at about a quarter of a cent a pound off the regular price. This stock was all right, but were Quad & Space anything ahead, after paying double the freight they would have paid had the stock been bought in Buffalo or Cleveland?

By this time Quad & Space, to their way of thinking, began to get wise. "What's the use," said Quad to Space, "of buying stuff all over the country, when we can get the same goods of Poster & Book of Buffalo, or the Bond Paper Company, of Cleveland, with whom we deal regularly, at just as low prices?" "Not any," said Space, "and, besides, if we're in a hurry the stock can be had by freight in a couple of days from either place."

And Plugger came again and again, but Quad, while trying to be courteous, could see nothing in the Boston man's samples that interested him, hence did not buy. For had he not reasoned that it were better to have regular stock from a near-by house, which could be replenished in a day's time, than to have odds and ends from all over the country?

Then does Plugger, in talking to another printer, express himself thus: "Quad & Space are married to Poster & Book, of Buffalo, and there's no use trying to sell them anything."

Now, possibly Plugger is right, for the way Quad & Space see things, he can not sell them often; but Plugger might happen along just at the right time and, if he is always pleasant, he might make a respectable sale of some particular stock that was wanted at that particular time. To illustrate: Mr. Agreeable Fellow, from a Columbus, Ohio, paper house, calls on Quad & Space on his regular trips to Busyville. He does not get "sore" because he can not make a sale each visit, but drops in just the same; he appreciates the fact that he is at a disadvantage, his goods usually being on the road a week. But he once in a while strikes Quad & Space when they want a quantity of some special stock, and he makes it an object for them to buy of him; then he sells the goods. So, Mr. Traveling Man, be always agreeable, no matter whether you sell or not. You yourself like better the customer who sticks to you than the one who is continually flopping from one house to another.

This is about the way Quad & Space have figured out the paper stock business for job-printers who are located in towns where there is no supply house, and who must carry a stock worth several hundred dollars:

I. Settle upon the largest and most reliable wholesale dealer in the nearest city with whom to do the greater part of your business.

II. Stick to your house so long as you are used right, and, if you are good pay, this will continue as long as you both continue in business.

III. Should you have a large order to place, for some particular stock, get quotations and samples from two or three reliable paper houses.

IV. Don't try to carry all the kinds of paper, envelopes, etc., that are made, but make your line as simple as possible.

Something like the following makes a clean, nice stock:

Poster Paper.— Carry two sizes only, say 25 by 38 — 30, and 28 by 42 — 40, and do not change your sizes. Should the sizes vary an inch or so it is inconvenient to cut when assorted colors are wanted by the customer. Get white and assorted colors.

Book Papers.— Carry a small stock of machine finished, sized and supercalendered, and coated, in white only. A quantity of any special size and weight can be had in a day or two.

Writings.— Carry two grades only, in white, one worth 6 or 7 cents a pound. If the cheaper grade is a fair sheet, it can be worked on many things, and can be bought in case lots at a lower rate than if bought a few reams at a time. Folio and double cap sizes are about the only sizes it is necessary to keep in stock, unless your trade requires special sizes. A small stock of No. 2 tinted flats in folio size may be good stock.

Bond Papers.— Much being used nowadays, three grades may be a necessity, one worth about 7, one 10, and one 15 cents a pound. Carry all three in white and colors, and a small stock of envelopes for the two better grades.

Envelopes.— Carry a No. 2 rag (these are perfectly satisfactory to nearly all customers) in XX and XXX in the 6¼ and 6¾ sizes, and in XXX only in the larger sizes. Cheap envelopes in the 6¼ and 6¾ sizes are good stock. Some small manila coin envelopes should be carried, also; but do not get too many kinds.

Ruled Goods.— Carry two qualities — one the same as your cheap flat, one same as the better. If the lower-priced one is fairly good stock, these will give satisfaction in nearly all cases, and but a small line of the better goods need be carried. If the trade requires it, a small stock of medium-priced bond goods may be carried also.

Tags.— Carry two grades, about the cheapest obtainable, and one of fair strength. Buy these in gangs

of four, as if the customer orders but 500 or 1,000, two can be put in type, printed on one end of the gang, then the gang turned and printed on the other end and other side from first time through, without changing the gauge pins on the press.

CARDBOARD.— Carry two grades of white, a small stock of good tinted, and quite a quantity of very cheap colored if there is any cheap ticket or advertising-card printing to be had. In tagboard carry a very cheap grade, and one of fair strength. A small stock of blanks, railroads and tough checks are also a necessity.

COVER PAPERS.— Beware of these. There are so many beautiful things in the market that the printer may be tempted to buy much that would move slow. Carry two grades, one low priced and medium weight, and the other a little higher in price and some heavier. As trade is now, both of these should be in the antique. If special covers are wanted, show the customer samples, and order by express if necessary, as the chances are that the right thing would never be in stock in the quantity wanted, no matter what was carried.

Of course, there are other things, such as cut cards, weddings, etc., necessary for the printer to carry in stock. But above all things, buy only things that will move. The printer's trade will determine what he should carry in large quantities.

Keep a pad hung up in the stockroom, and note your wants on this *at the time* you see anything is low.

Keep the stock moving. When new stock is opened up, put it at the bottom of the pile, and work off the older stock first. This keeps your stock fresh.

One particular object in buying most of the stock of one near-by house is that it is an easy matter to keep the stock complete. For instance, an order taken to-day may require a few sheets of fancy cover. It can be ordered by freight, adding enough regular stock which is low to make a respectable shipment. Or a job being run to-day may take all the 120-pound white cardboard in stock; another job to be printed a couple of days later may require the same stock. Possibly not much of this stock is carried or used ordinarily, but one hundred or two hundred sheets may be ordered by freight, other regular stock being added to make a fair shipment.

TYPOGRAPHY AND ADVERTISING.

The majority of advertising matter could be considerably improved by a knowledge of typography. Type is talk. It conveys ideas, manners and individuality. The judicious filling of space is as important as sensible, logical head-lines and sentences.

The ocular effect has an enormous influence in the pulling power of an advertisement. The first and essential purpose is to catch the eye. This, backed by forcible business propositions, produces the desire to buy. One of the chief faults frequently made is overcrowding. Many advertisements are spoiled by the misuse of elaborate scrollwork and too many styles of type. This produces a tawdry effect and detracts attention from the desired end. To be original it is not necessary to resort to rhapsody. Simplicity and sincerity, beauty of contrast and symmetrical arrangement are potent elements. They appeal to the eye and claim attention.

Another important factor often overlooked is the nature of the goods or trade advertised. A style which has brought success to one man may ruin another. What might suit motor car advertising would be out of place in a millinery advertisement.

To understand typography and display is to know when to use a condensed or extended type, where to make good use of an italic word or letter, where to use a heavy or light-faced type, etc. A trained eye can give an almost perfect idea of the amount of type required for a given space, and can draw an excellent likeness of the announcement.

Few advertisers appreciate the value of good printing, and are not conversant with type. Printers seldom have a knowledge of display applicable to the varied circumstances of advertisers. A printer receiving a dummy from a man posted in typography and display will give more attention, and together they produce a strong, business-getting advertisement.

The time expended in observing these important matters, so intimately connected with the vital principles of successful advertising, is amply returned.— *The British Advertiser.*

WHEN THE OLD SUBSCRIBER QUIT.

'Twas market day, and people came
From miles and miles around
To gather at the corners or
Upon the courthouse ground,
To sell their truck, to buy new duds,
To talk of this and that —
And each browned face its pleasure smiled
Beneath a broad-brimmed hat.

And at the business office of
The *Weekly Clarion* stood
A long, long line of faithful ones,
To make their standing good;
And as each in his turn advanced
And his subscription filed,
The editor, beside his desk,
Just smiled, and smiled, and smiled.

For it was good to hear the clink
Of money, and 'twas nne
To know the *Clarion* was the guide
Of all that eager line;
'Twas cheering to reflect that he
Had been their monitor,
And so he smiled, and smiled, and smiled,
And let his fancies soar.

Came maid, came swain, came old, came young,
Their tribute then to pay —
And oh! the sun was shining fair
Upon that happy day,
Until from out the line there stepped
A hoary-headed one,
Who straightway gloomed the cheerful sky
And blotted out the sun.

"Look here!" he said, "I tuk this sheet
Fer nigh on forty year
And I ain't satisfied at all
Th' way you're doin' here!
By gum, your policies is rank,
And I come here t' say
As how I don't want this blamed sheet
Another single day!"

Then out he stalked, as having done
His duty, as he knew it —
"By gum," he said, "I hated tew,
But I jest had t' dew it!"
And to his clerk the editor
Turned in his deep distress:
"The deacon's stopped his paper, Jim —
Go down and stop the press!"

— *Baltimore News.*



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Drawn by F. De Forrest Schook.

THE EASTERN SITUATION ASSUMES A SERIOUS ASPECT.

[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQUILKIN, EDITOR.

Editorial Contributors — ARTHUR K. TAYLOR, F. W. THOMAS, EDWIN B. DEWEY, W. B. PRESCOTT, R. C. MALLETTE.

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P. R. HILTON, President. HARRY H. FLINN, Secretary.
A. W. RATHBUN, Vice-President and Treasurer.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Morton building, 110 to 116 Nassau street.
H. G. TICHENOR, Eastern Agent.

VOL. XXXIII. JUNE, 1904. No. 3.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $2.50; six months, $1.25, payable always in advance. Sample copies, 25 cents; none free. After July 1, 1904, $3 per annum; six months, $1.50; single copies, 30 cents.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.— To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum, in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space. THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, Phœnix Works, Phœnix place, Mount Pleasant, London, W. C., England.
W. H. BEERS, 170 Edmund st., Birmingham, England.
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & CO. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
PENROSE & CO., 109 Farringdon Road, London, E. C., England.
JEAN VAN OVERSTRAETEN, 17 rue l'Kint, Bruxelles, Belgium.
SOCIETÀ DELLE MACCHINE GRAFICHE ED AFFINI, via Castelfidardo, No. 7, Milan, Italy.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Lamited), Capetown and Johannesburg, South Africa.
JAMES G. MOSSON, 6 Glinka street, St. Petersburg, Russia.

3-4

EDITORIAL NOTES.

IT appears from statistics furnished by the Department of Commerce and Labor that trade relations between the United States and Japan have in recent years grown with greater rapidity than between Japan and any other nation. Paper and manufactures thereof stand well in the list, our total exports to Japan being $1,666 in 1890, and $187,860 in 1902.

ONE ardent spellbinder proclaims it widely that "The 1-cent newspaper makes every man in the country a politician or a statesman, and the 10-cent magazine makes every home a literary circle. We read more than any other nation; therefore we move faster and accomplish more." But it requires a good deal more than the average 1-cent paper or 10-cent magazine to make a "statesman" or a "literary circle." It all depends on which paper you happen to prefer.

THE annual meeting of the Federation of Master Printers of Great Britain and Ireland took place at Belfast, May 30 and 31. The printers of the Irish commercial metropolis plumed themselves on the quality of their reception committee and assured all visitors of a traditional Celtic welcome. We are sure the gathering proved profitable and enjoyable, and hope that none of the British visitors had reason to believe good St. Patrick did not banish the snakes from Antrim's shores.

THE *International Bookbinder* is, so far as we have noticed, the first official union paper to take cognizance of the social habits of its constituents. Labor editors have hitherto fought shy of that ticklish subject. Mr. Feeney, in an editorial on "The Drink Habit," says he conceives it to be his duty "to advocate the interests of union bookbinders in every way and call their attention to any weakness or defect that is liable to prevent them from becoming useful citizens or respected craftsmen." Then follows a stirring appeal to the drinking man to forsake his evil ways, and admonition that it "should be a pleasure and a duty for every man not a slave to drink to strive by all possible means to halt the man on the downward path."

THEY seem to be getting along in England. At a recent meeting — dinner of course — of the Sheffield Master Printers' Association, one speaker said the employers had found it was to their best interests to form associations, so that, among other things, they could meet the workers' organizations, of which he approved, in a satisfactory way. The Sheffield association is not as strong as it might be, so another speaker took upon himself the rôle of missioner, and, addressing non-members, said: "In the times gone by the members of the printing craft were a species of modern Ishmaels, but I am pleased to say this spirit has been eliminated since we have banded ourselves together." This speaker was an alderman (how is it

there is always an alderman at a British printers' dinner?) and must have been a spellbinder, for it is said that all the outsiders within range of his voice "joined," saying tritely and truly "combination was what was needed."

THE United Kingdom boasts more than five thousand periodical publications, of which 232 are dailies issuing one or more editions on the six weekdays, and 2,597 are magazines. The oldest paper now in existence in England is the London *Gazette*, established at Oxford on Wednesday, November 15, 1665, while Parliament sat at the University during the plague in London. The printing was transferred to London some time in 1666, the name being thereupon changed from *Oxford Gazette* to the present title.

BRITISH trade journals give space to concise reports of many technical instruction classes. These appear to flourish particularly well in London, Manchester and Edinburgh, while Belfast and Sheffield and other cities, never forgetting Joseph Chamberlain's famed Birmingham, are well represented. The instruction consists largely of lectures, illustrated with lantern slides and explained by diagrams. It is intended for those who are actually engaged at the trade, the advanced apprentice and the journeyman who is ambitious, and yet it would seem to be somewhat academic in scope, if one may judge fairly by published reports.

AMONG the almost daily strike items from Barcelona it may have escaped the reader's notice that there has been trouble in the printing trades. This is not so unusual, but it is a little out of the ordinary that members of the printers' union should be sent to prison, as was their fate in the last difficulty. Barcelona is the industrial metropolis of Spain, and its people contend they are unfairly treated in the apportionment of taxes. The employes' organizations are very powerful, being in the forefront in opposing the fiscal laws, and though they have disputes enough with the employers, many of the latter sympathize so strongly with the political attitude of the unions that they do not seek aid from the government.

SOME slow-going but evidently much-disgruntled members of the International Printing Pressmen's Union claim to have made the discovery that the peace agreement with the United Typothetæ was not approved by the popular vote. It is alleged that the vote of two unions — 442 — was counted for the agreement, whereas the unions voted to reject it. The fault lies with the local officers, who made the error in transmitting the returns. A writer in the union's official paper, the *American Pressman*, makes a plea for fair dealing, and says that, as the vote was published in detail and ample opportunity given to correct errors, the union can not go behind the returns, especially as the representatives of the contracting parties signed the agreement in good faith. That is high and unassailable ground, and we hope the pressmen's officials will not be swerved from the stand taken by this writer. To put the situation on a low plane, if the agreement were as vicious as its union opponents say it is — which it is not — it could not work a tithe of the harm to the pressmen's union that repudiation would. The mere suggestion of such an act could not help but prove hurtful, while to consummate it would leave the organization characterless and without business standing.

LEGAL REQUIREMENTS.

HOW little do legislators acquaint themselves with technical terms of matters upon which they pass! Election laws of many States specify size of type and paper for official ballots at elections, and even at primaries and caucuses; but it is frequently impossible to follow these directions absolutely, and sometimes they are intelligible only when interpreted in the light of common knowledge and common sense. In one of the New England States all election ballots must be procured from the Secretary of State, who prescribes the size and quality of paper and the size and style of type. He allows the name of the party to appear in "pica," but insists that all names of offices and of candidates shall be set in "capital letters of ordinary roman face book type, long primer size, like the type used in these instructions." Now, the sample shown is undoubtedly long primer — about a nine-point face on the long primer body. But there are very few offices that still use their old body types, even if they have not discarded them, and so it is that almost invariably the ballots and pasters are printed from ten-point caps. And an election rarely passes without one or more visits to the printer by anxious or angry committeemen who have discovered that the type used on local ballots differs slightly in style or weight from that on State or national ballots, or that pasters from different offices are not precisely the same. Careful and painstaking explanations are required before the visitors can be even partially pacified, and there are instances where orders have been canceled because a paster printed from say Century Expanded loomed large when placed on a ballot whose names had been set in Ronaldson. But in reality the use of any face of modern or even old style caps., either long primer or ten-point, covers the meaning of the requirements, and all such ballots are accepted without question. Any attempt to designate the precise style of caps. to be used would be an injustice to the small printer whose office does not show that exact type and whose revenue from the printing of ballots is insufficient to enable him to add it at a profit. Nor is this ambiguity confined to local legislators. One of the rules of the United States Supreme Court concerning briefs is that they must be printed in clear and readable type, never smaller than small pica, on unglazed paper, and of a size and shape of page to allow them to be conveniently bound together in an ordinary octavo volume. This is very

plain — also very misleading. What is an octavo volume, measured in inches? Is it 5½ by 8½, or 6 by 9, or 6 by 9½, or 6½ by 10, or 7 by 11, or even 8¼ by 11½? All these sizes are given under the caption "octavo." The preference is, when the word is used without distinguishing prefix, for medium octavo, 6 by 9½. And this size would doubtless accord with the intentions of the honorable justices. But how much easier and more certain to have set forth dimensions in inches! R. C. M.

SAVE THE DISCOUNTS.

PROBABLY employing printers are not particularly different from men in other lines of business, but if this be true there are many men who are slow in paying their bills. There is no question that there are numerous printers who are lax in this respect. This article has to deal with printers only, and what they can do if they would but "set their stakes."

Now then, suppose the average printer uses $200 worth of paper stock a month, and that one-half of them do not discount their bills, but instead take thirty or sixty days, and then pay net (and doubtless over one-half of the printers take all the time permissible). Do these printers who are "slow pay" ever stop to think of the cash they are throwing away by not taking advantage of the discount allowed?

Some paper dealers allow two per cent and some three per cent off for cash in ten days from date of invoice. There are other terms, but admitting that the average discount is two and one-half per cent, and that the average printer pays $200 a month for stock, it will be seen that those who do not discount their bills are losing $5 a month that the business-like printer saves with little if any effort. Of course $5 a month is not a great deal, but it is the profit on a fair-sized job — one that the printer may spend considerable time to get — or may be the profit on several smaller ones, and means in one year $60. This would buy the printer a couple of suits of clothes, or take him and his wife on a little trip which both need — the printer to get his mind off business for a few days and the wife to break the monotony of home life.

Some printer will say that he never has the ready cash with which to discount bills. Then he is "lame" in his business methods, especially if this condition exists year after year. He certainly has to pay his bills thirty, sixty, or possibly ninety days from their dating, and they certainly fall due just as frequently as though they were paid in ten days. So it will be seen that if the printer makes an extra effort to collect his accounts promptly and once gets in a position to discount his bills, it will require little effort on his part to keep in that position — and remember, he will not have to pay his bills oftener than as though he were constantly a month or two behind.

Possibly some concerns with whom the printer deals do not allow a cash discount. These may be paid in the thirty or sixty days (always when due) if necessary to let them run, using the cash on hand for discounting all bills possible.

Another excellent reason for discounting bills is that the printer who makes it a practice has good credit. The best houses like to do business with him, because they know that their goods are quickly turned into cash. The prompt-paying printer gets close prices on the stock he buys, while the slow man, to whom the dealers care little about selling, usually has to pay the limit.

If the printer has credit, it would pay him to borrow money and discount his bills rather than pay net. Better than this, however, is to hustle collections a little (without offending your good customers) until "ahead of the game," and save both interest and discount. At any rate, save the discounts! E. B. D.

COMPETENT PRINTERS WANTED.

CONTEMPLATION of the number of printers East and West who came originally from down in Maine leads to an ardent desire to remark that these seem to be the Maine-stay of the country. But, as it appears, they are not — they do not stay in Maine. They are leaving at such a rapid rate that the Maine Press Association has deemed it necessary to pass resolutions at its annual meeting bewailing the increasing scarcity of suitable compositors and pressmen in all parts of the State, and urging that everything possible be done to encourage apprenticeship to the printers' craft. One of the prime causes for this lamentable scarcity, however, is set forth in the resolution itself, being none other than the growth of the publishing business in general, and in particular the higher wages paid in Massachusetts and elsewhere.

If these Maine printers shall succeed in obtaining a greater percentage of desirable youths for apprentices, it were something to be proud of. But it does not yet appear how the customary union rule of one apprentice for five journeymen or less is to be set aside or circumvented, in those offices where unions are recognized. In the smaller towns where no union is organized there will be room for comparatively few apprentices — few, certainly, in addition to those now employed. And it would seem that so long as present conditions continue, the demand for good printers will draw from the towns of Maine the best and most ambitious of the apprentices, those who are characterized as "suitable," whether they are called to Massachusetts or elsewhere.

Not alone is it a question of wages, greatly as these differ between Boston and Bucksport. There must also be considered the possibility of rapid advancement, of foremanship, of superintendency, of ultimate partnership or ownership even. And these various possibilities always seem so much nearer to the youth who is leaving for the city, so much more alluring than similar possibilities at home! It can not be denied that, generally speaking, the city offers advantages

so immeasurably in advance of those that the country holds forth that there can be no intelligent comparison of the two; but it is equally true that many a printer earning going wages is actually making a less net income, week by week, than his brother in the country — less than he himself would were he in the country. Had he never left, it would have been well for him. Considering the cost and standard of living, the wages paid in country towns are not less productive of possible savings, in perhaps the majority of cases, than those of the average city.

But this for the printer who earns and obtains only the scale, whatever that may be. For him who is actually worth, in open market, an advance over the minimum, there are opportunities in cities such as can not possibly exist elsewhere. Scarce a fortnight ago I was asked to advise a printer, young, competent, enthusiastic, as to taking a position with the Quad Printing Company. (That name will do as well as any other — it is necessarily composite.) I could tell him only that if he was an average sort of printer he had better stay where he was, or look for place elsewhere; but if he could command ten to twenty per cent advance over scale wages — could earn it as well as demand it — he would find the Quad Printing Company an excellent firm to work for and with. They were seeking such as he.

This is not an isolated instance. As indicated, there have been many other such inquiries and answers. And it all comes to this at the last: Faithful apprentices, taught by competent and faithful foremen, make the printers who are always in demand and who are gladly given the scale and more. And whether these apprentices be trained in the forests of Maine or in the shops of the Inland Printer Technical School, there is abundance of room for them, work for them, pay for them. But one question will be asked: "Is he capable?"

R. C. M.

DISCIPLINARY MEASURES.

IT gives us pleasure to quote the following from the pressmen's union's official paper, the *American Pressman:*

> The sacredness of agreement has been well defined by Omaha Typographical Union, No. 190, which disciplined four of its members and fined them $10 each for quitting work concertedly in violation of a contract. This may be put down to individualism; the bosses set it down as a secret strike, but the union had the manhood and honesty to call it $10. Action such as this would soon clarify the union horizon. All men have rights — even employers.

This recalls an incident recently referred to in the Chicago daily press. A non-union man had been beaten, and haled his union antagonist before one of the courts, when it developed that not only had the latter been fined $20 by his organization, but the officers were responsible for his surrender to the authorities. The magistrate concluded the offender had been sufficiently punished for the assault and suspended sentence. Though conscious there is considerable "hot air" in union resolutions denouncing violence and unfair strikes, we nevertheless give unionists credence for more sincerity than the generality of people. The senselessness of such methods is recognized by the vast majority of unionists, but a false loyalty to the cause prevents them following the dictates of their best judgment. If they will but elevate offenses of this character from the class of those which they condemn to those for which they invariably impose pecuniary penalties, they will be doing the right thing. For years the typographical union has imposed a fine on individuals guilty of "jumping situations" on newspapers. As three or four men doing practically the same thing is just as bad morally and worse materially, the punitive principle should be given wider application.

W. B. P.

PROFIT AND LOSS ACCOUNT.

HOW much does the average printer, the man whose total sales will run anywhere from $10,000 to $50,000 a year, allow for bad debts and uncollectable accounts when he sets forth the schedule of what goes to make up the basis of his estimating? One per cent? Two? Three? And how do the figures at the closing of the books compare with those that had seemed so fair and conservative a brief twelvemonth ago? And, further, does it happen that the estimate is revised, increased in case losses prove greater than expected, or is cold comfort had in the thought that next year the balance *must* be on the other side and thus will average be found?

I suppose that at first glance two per cent will, to most printers, seem a large share to set aside as necessary to provide a fund upon which to draw when it is found that work printed for a transient customer is never called for, or an account supposedly good proves worthless, or disaster and loss overtake a trusted patron. That was chosen, however, that we might be well within the lines on all ordinary occasions and be reasonably protected if there should come severe losses in any year.*

Since personal experience has been that this figure was much in excess of the actual loss, it is the more surprising to learn that many printers consider it too low. This, of course, takes no account of those printers who make no allowance for this drain and content themselves with curses when their books are cumbered with charges that can not be collected. Nor does it appear that printers stand entirely alone in this regard, though they are sometimes thought to possess almost a monopoly of laxity in business methods.

But as showing what is possible by way of almost eliminating the loss from bad accounts, commend me to reports from certain of the huge combinations commonly known as trusts. One of the first results of this combination has been to stop long credits and dilatory payments, and hold jobbers strictly to the letter of their

* "Starting a Printing-office," Mallette & Jackson; page 52.

contracts. And this is in general a distinct gain to all parties concerned. It was said that under separate management there would average a loss of something more than $100,000 in the annual business, amounting to, say, $28,000,000, of the various separate factories that were afterward merged in the United States Rubber Company. As such things go, it was by no means bad, barely more than one-third of one per cent. Then the "trust" was formed. Methods were reformed. It became possible, according to Gilbert Holland Montague, who writes of such matters in printed but never called for. But to accomplish this means work and thought unceasing, the sharp collection of all accounts of more than a certain specified age, and refusal to extend credit to persons from whom there is reason to believe that money will not be forthcoming. It may mean the loss of a customer now and then, perhaps; but such are better lost than retained. It means courteous but firm adherence to the rule which should be a part of the routine of every printing-office in all this broad land, that orders from strangers must be accompanied by a deposit of from one-third to



Photo by Charles Reid, Wishaw, Scotland.

CATS-CRADLE.

"Trusts of To-day," to market $28,000,000 worth of the product of these same mills at a bad-debt loss of a paltry $1,000 — a fraction of percentage that only decimals can fluently express. A companion to this was the record of the American Steel and Wire Company. Dissatisfied with its former clean showing of a loss no greater than one-half of one per cent, its officers labored until they were able to declare with justifiable pride that of its gross sales, enormous as they were, only one twenty-fifth of one per cent was charged to profit and loss.

Now, no printer can equal that, or hope to approach it even measurably. If he can find, year after year, that his losses in the way of work spoiled or unpaid do not exceed one per cent, he will have much to be thankful for; his lot is better than that of the average man of types. This is to include both accounts uncollectable and rebates or allowances made to customers for any reason; work spoiled wholly or in part; jobs one-half the price of the finished job, the balance to be paid when the work is finished and taken away. It means also greater amount of ready cash for the printer, the possibility of discounting bills, of buying at closer figures, of effecting a double saving by lowering the total of losses and raising the total of cash discounts. And is not the latter sufficient to outweigh twice all that can be put into the other side of the balance? Then strive to attain it! R. C. M.

WE REGRET TO REPORT.

The boss he blamed the foreman, and the foreman blamed the comp.,
And the comp. he cast his eyes upon the copy that he set,
While he called upon the devil to rake among the proofs,
And he wagered all his wages — but no one took the bet.

He vowed he set the stuff O. K.: "a pi-line at the head."
The foreman swore till all was blue, and this is what he said,
"Kuzbvoiscbgwcziplaewkyzvischkosky," said he,
'Twas the latest Russian victory.

INSTRUCTING APPRENTICES.

THE apprenticeship question is coming to the front again and we hear rumblings of it in the oft-put query as to where working printers are coming from. Heretofore the journeyman has troubled himself about apprentices mainly because he was apprehensive concerning the opportunities for the ever-increasing army of printers to eke out a livelihood. Over fifty years ago the National (now International) Typographical Union declared that "printers were being made too quickly in this country." Compared with conditions in other trades of equal skill, the ranks of journeymen printers have been overcrowded, at least in the printing centers. The "sub." system was in part responsible for this, and in the later years of hand composition the free-for-all subbing regulations produced a large number of compositors who just about managed to make ends meet. They held on, hoping that fortune would smile on them in the shape of "cases" or at least extras, and meantime willing to accept a few weeks' work in the despised book and job rooms. In those days an employer always knew where he could get men in an emergency. The subbing system kept them on hand to be used when needed, much as more perishable commodities are kept in cold storage. Though we shall have periods when there will be a surplusage of idle men, history is not likely to repeat itself in this respect, and, year in and year out, there will not be a reserve force of subs. to draw from.

There are still subs. in newspaper offices, but they are operators and comparatively few in number. They do not wish to work as hand compositors, and employers are not anxious to experiment with them — as their work is of a character operators have little knowledge of. Neither do employers wish to bother with apprentices as much as they did of yore, for the material incentive is lacking. Previously the former clamored for apprentices because he wanted to use cheap labor on a class of composition that is now done on machines, and if an occasional boy displayed an aptitude for the higher grades of work, he was "given a show." In short, he was put at the branch of the business at which he could be utilized most profitably. This suited the boys, as a rule, and if the employer did not do it of his own volition, they would have forced him to by leaving and seeking jobs at their best-paying specialty. Nevertheless, boys were exploited rather than taught the trade, and it is astonishing that the exploiter should express surprise if the supply of all-round printers is not equal to the demand, seemingly oblivious of the fact that his class was an important factor in bringing this condition about. Now that straight matter is set on machines requiring a degree of experience and skill, and the remaining work is of a higher grade than heretofore, the employer is less disposed to have boys. There are other causes working to the same end, among them the specialization constantly going on, costly machinery and high rents which compel the utilization of space and time to the best advantage, so that the making of thoroughgoing journeymen in composing-rooms is becoming a thing of the past. The few offices in which the effort is made are such conspicuous exceptions that they serve principally to prove the rule and as reminders of the bygone methods, their output of men having no appreciable effect on the market.

This has been more or less the case for many years, but the pressure has been relieved by the influx of young men from the smaller towns and villages, who, after serving in the hard school of experience, developed into the most expert of our city printers. The ranks will continue to be recruited from the same source, but hardly to the same extent, relatively, as in the past. The roseate pictures painted of life under the sub. system — the flavor of bohemianism given it and exaggerated stories of the "bills" made — drew thousands of so-called "country printers" from their happy homes. The more serious-minded and ambitious rightly saw in this system a means whereby they could better their fortunes. If they did not succeed in "catching on" in a jobroom, they could fall back on an occasional day's subbing to keep body and soul together until they had an opportunity to demonstrate their ability as job-men. Then there was a close relationship between the work the "country printer" had done at home and what was expected of him on a city daily, and, the rule being piece work, if he showed a disposition to learn he was allowed to remain. But now not only is there a great disparity between the character of the work in the two classes of offices, but time work prevails and much capital is invested in machines, consequently the foreman is compelled to subordinate his sympathies to business necessities. If the young man's work does not prove satisfactory, he is told of it in a few hours, or days at the most. Should the foreman be a lover of his kind, he may examine the work, point out its defects, and tell the disappointed youngster to go back to the country and perfect himself before he essays to "stick" a daily paper again.

These are some of the reasons that lead to the conclusion that the ranks of the journeymen printers will not be as crowded as they have been. From a humanitarian standpoint, this is desirable. Some of the men who complain of the impossibility of securing workers would find the situation relieved if they would increase their wage rate or improve shop conditions. The workingman is being told continually that he must be amenable to the immutable law of supply and demand; it seems some employers think they are superior to it, but they are not. If things go on in the next decade as they have in the past ten years, securing printers will be a real problem. Granted that when labor is scarce wages are sure to ascend, but there is a point under our present industrial system beyond which wages can not safely go, though we are far from that stage in the book and job trades. By that I mean that wages could be much higher before the total volume of work would be detrimentally affected. But the problem is in the air. There is before me an

article by an employer on the subject, and two members of the union ask the writer how the organization is going to fulfil its moral obligation to furnish competent men. One of the delegates at the last convention of the typographical union said, in advocacy of relaxing restrictions on apprentices, that the organization should be preparing for such an emergency, which he predicted would follow in the wake of the next revival of trade, he evidently being a believer in the theory that "good times" and "hard times" travel in more or less well-defined cycles.

But how is the union to meet the issue? To increase the ratio of apprentices to journeymen without employers doing their full duty by the boys would not prove a remedy. What has happened would be repeated — men displaced by boys, who in turn would be exploited for the apprenticeship period, with no attempt made to teach them the trade, and the expected harvest of competent printers would not materialize. The resultant effects of such a policy would be to flood the market with indifferent workmen, creating a menace to wages and hampering the employer. There are other manifestations of the feeling that something should be done. It has recently been made incumbent on typographical unions to "define the grade and classes of work which apprentices must be taught," which is a good thing in its way, but its enforcement depends upon the employers — even where unions are wide-awake enough to make the matter an issue. Among the obstacles to be met in carrying out such a program it is only necessary to mention the obvious one that an office could not be expected to teach a boy classes of work it did not undertake to do.

As practical a step as any on the right road is the series of lectures to apprentices given under the auspices of Chicago Typographical Union. This creditable project could be profitably emulated by other unions, and it suggests a feasible solution of one phase of the good-printer question. It is a step toward the trade-school idea, and we seem to be drifting in the direction of supplementing work in the office or shop by courses in technical or trade schools. If employers who hire boys refuse or neglect to teach them the trade — and others will not have them — does not this supplemental education fill a void? It may even prove better than the old system. The Chicago application of the idea is crude as yet, but it may be developed to a beneficent institution, and that thoroughly and quickly if the employers will lend a helping hand. They should do so; primarily because without their assistance a full measure of success can never be attained — nor could they succeed fully in a similar venture without the union's coöperation; secondly, their sense of craft patriotism should be so acute they would not permit the union to undertake a work of this kind, the benefits of which will be diffused throughout the craft, without giving it effective encouragement. This is a matter of common concern, and the typothetæ and union ought to get together on the proposition. There is no good reason why they should not. If these organizations came in contact with one another more frequently on such questions there would be much less acrimony, fewer misunderstandings and less danger of explosions when they met to thresh out differences.

W. B. P.

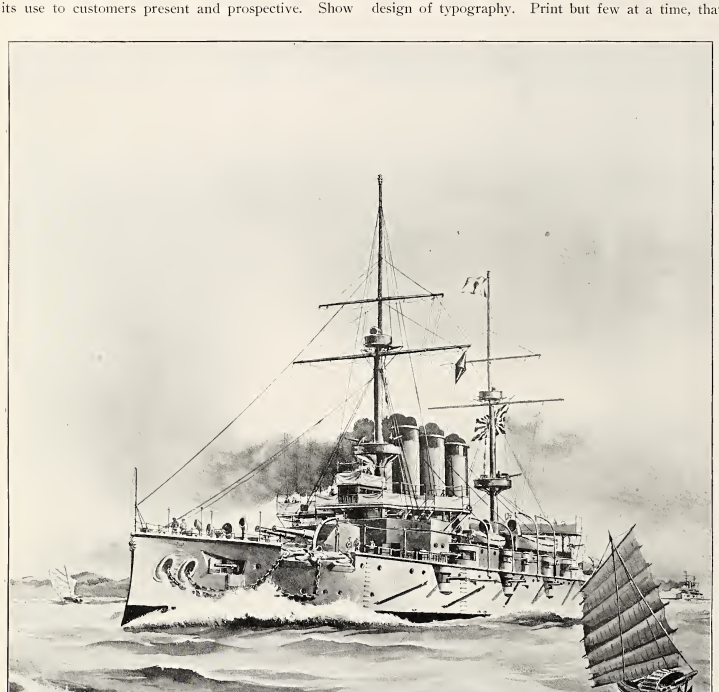
PRINTERS' STATIONERY.

THERE is a trenchant saying in the law, "He who pleads his own cause has a fool for a client," referring with equal force to the lawyer who attempts to conduct his own prosecution or defense and the layman who seeks to do quite without the aid of any man of law whatever. Because of the never absent personal equation, or for other reasons of less import, the outcome of this attempt is seldom wholly pleasing or satisfactory to him who essays it. In like measure may it be said that the printer who prints for all the world and does it well is apt not to produce for himself such results as are to be desired fully and without reservation. Exceptions there are, surely; but the rule is thereby given strength rather than disproof. This applies in some sort to most of the matter that goes out for advertising the office and its facilities, but most sharply does it touch that class known as stationery, and of this notably letter-heads and envelopes. Take up a handful of headings as used by printers whose shops are as far sundered as goes the circulation of THE INLAND PRINTER — a dozen, two-score, a hundred if you like, the proportion will scarcely vary. Examine them closely. Two things are manifest: The surprising diversity of coloring and design; the failure of so great a share of them to approach even measurably the canons of good taste and sound judgment in matters typographic.

Now, I hold that a printer should print his own stationery. Should he be of the favored few who conduct under one roof both printing and lithographing and engraving establishments, it were not unwise that type headings be alternated or supplemented by those from the stone or the plate; but the type should still have its due proportion of attention. And as for that vastly greater number who are but printers and print, they ought never to depart from the design of type. A steel die heading is handsome and it is also expensive; but it is not printing and seems to me to have no true place on the paper of a printer. Much less the lithograph or the etched zinc plate.

The printer should be alive to his opportunities, however. He should vary his display. He should avail himself of the creations of the founder, the productions of the papermaker and the skill of the ink-mixer, and press all these into service for himself as he does for his customers, and more. Does he purchase a new series of type especially suited to stationery headings or cards or booklets? Let him show it on his own paper or cards or booklets first of all. Let it be shown in pleasing combinations, the paper and the color of ink being chosen with special regard for the

needs of this particular piece of work, displaying it to best possible advantage. Suggest possibilities of its use to customers present and prospective. Show otherwise excellent printers — use paper and envelopes that match, each the other, in color and texture and design of typography. Print but few at a time, that



Copyright, 1904, by N. J. Quirk.

IMPERIAL JAPANESE BATTLESHIP HATSUSE.

15,240 tons (English built). Flagship of Admiral Togo in first attack on Port Arthur, February 9, 1904.

wherein a heading in this type will prove more pleasing than the continued use of an old favorite.

And follow the style consistently throughout the whole range of stationery needed in the carrying on of the office. Above all — and this is a matter that seems to have escaped attention at the hands of some there may not be cause for regret if it is soon desired to change to a newer style when more type is bought with the increasing profits of the rightly conducted business.

I can see no reason why printers should not follow the example set by the founders and add a line to such

stationery showing that the type used thereon is new, stylish, popular, and has just been laid in their offices. It will be seen even if set in microscopic gothic, and can not fail to arouse comment. It might be well also to enclose in letters going to customers a slip showing the various sizes of the type and containing one or two carefully prepared suggestions as to its proper use. Cost considered, this will be found one of the very best means of advertising the possibilities of the equipment of the office and the brains and skill of its directors and its workmen.

Nor would I have the printer adhere to one style of display, however excellent it may have been and still appears. It is trite to say that a design suited to one face of type may be utterly unsuited to another; yet printers there be, here and yonder, who in resetting their stationery do not otherwise than employ different type without alteration of the motive of display — a solecism too frequent to cause remark save at sight of a more glaring example.

And it is well to rewrite the wording occasionally. Say you that this can not be done, that a letter-head is a stereotyped affair and naught new can be written for it? Not so. The elision of needless words, the clarifying of phrase or sentence by substitution of more apt or seemly language — and a new meaning is given the entire matter! But further: Special features for the printer there be in these days that need be mentioned now or passed in silence later; changing conditions that have emphasis or oblivion as seasons come or go. Here is surely opportunity for writing and rewriting the heading!

And while I am hesitant as to offering advice that concerns this matter and its display — for does not each master printer and each journeyman who handles copy of stationery for "the boss" know better than all others what to say and how to set it? Yea, verily! — I dare add that the prevalent tendency is to overload the sheet with words and colors and intricate composition, sometimes almost barbaric in its splendor. There is about it an affectation, a straining for effects that were better unattained and unsought. Be simple, natural! Say little. Use few and well-chosen colors. Take extremest care that the story there is to be told in this way be told logically and truly; that the introduction of the type, and the exordium of the words and their setting forth, and the peroration of the harmony of ink-shade and paper-shade are fitly joined together, a perfect whole. Then will be heard no more the reproachful saying that printers may perhaps be able to devise good printing for others, but can not for themselves.

R. C. M.

LEARNS NEW SCHEMES FROM IT.

I have been a reader and a single-copy subscriber of THE INLAND PRINTER since 1892, and have many bound volumes. I find it the best way for a printer to keep up with the times, and I learn many new schemes each issue.— *Leonard W. Jones, Boonville, New York.*

A FABLE IN SLANG.

There was once a Bunch of Craftsmen called Pressmen. Some of these Ink Slingers were Real Goods, Artists Par Ex., who could Accomplish Wonders with a Bum Cut. These Spirits of '76 were Long Since Next to the Mysteries of Diluted Lamp Black, 20 cents per lb., and could tell Linseed Oil from Kerosene by the Sense of Smell; a Bad Electro to them was Pie; these Strenuous Ones liked to Show their Skill and had Lots of It up their Sleeves. Long past the days of Being Afflicted with an Abnormal Top, their Uppers were crowded to Standing Room with formulas, recipes and Why, When and How to Do It. While not Students from the Latin Quarter, they had Color Schemes Galore. They had the Touch, they were Wise to all the Safe Combinations, hence the term Crackerjack. To Sum Up, they Knew ALL THE WORKS.

There was another Contingent of Good but not Infallible Press Fixers. These were the Every Day boys. They Stood High on the Per Capita Round Up and had Quite Some names on the Charter. Some never Got the Show to Get up on the very Top; some lacked Ambition, and Some were satisfied to let Well Enough alone, as long as the Wherewith materialized. Some could Pass up if they cared to Knock, but of two Evils they choose not the Hammer. These All Right boys cared naught for Masterpieces and their Run was free from Worry and Work-up. They believed in Preserving their Slats while on this Wandering Mud Ball, till the Final Wash-up. And now the Come Ons; some of these New Ones make up in Gall what they lack in Talent — Understudies who are Chesty and imagine themselves Leading Men. It is Good to Think that way if you can Deliver the Goods. Among these are a few Hardly Ables, who had Received the Scale in some Bedroom Printery and Annexed a Working Card. Now they are expected to Make Good and an Inconsiderate Boss will Fire them. The more Fortunate Ones should try and Place these Yearlings and Boost their Game, since they have the card which Proves they can cop the Scale on some Class of Work.

A Little Advice to the Also Rans: In Making a Front the general Architecture may be O. K., but look well to the Interior Decorations on the Top Floor. Pull yourself Together and say I Will like Chicago did when that Vaudeville Show played in Jackson Park. You've Got a Card and Belong to the Union. That Ain't All that's Required. You'll Have to Hurry and get used to Hard Knocks like your Elders did. Of course you can't expect to be a Phenom. right away. Remember they can Steal your Money, Burn your House, but what you've Got in Your Block is Yours. A word to The Wise is plenty. Get Wise. Be a Bell Cow. Talk Shop; you need it. Talk it with some one Who Knows more than you do. Abstain from the Excessive Use of liquor, hot air and Late Hours, and some one will Appreciate your Ready Wit and give you a Steady Graft. Get Wise.

Moral.— Hitch your Auto to a Star.— *American Pressman.*

THE OMNIPRESENT REPORTER.

It is said that a reporter who had been assigned to talk with an American millionaire on an important question was repeatedly refused admittance to his house. Then he sought out a senator who was a personal friend of the millionaire, and petitioned his aid.

Armed with the senator's card, he returned to the millionaire's house, and sent in his talisman. This time he was admitted.

"Young man," said the millionaire, "do you know that sixteen reporters have called upon me to-day about this very question, and that I have refused to see them all?"

"I ought to know it, sir," responded the visitor, "for I am the whole sixteen."



YOUNG APRIL.

From flash-light by George S. Hutchinson, Randolph, Vermont.
Engraved by Inland-Walton Engraving Company.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

COMPLIMENTARY.

To the Editor: SPOKANE, WASH., April 3, 1904.

Seldom does one see simplicity in composition so well mastered as shown in Portfolio No. 2 of your commercial specimen series. The tendency to overdo any part of the construction of the thirty-eight samples shown has been eliminated in every instance. To my way of thinking, every specimen shows clearly that the job was produced effectively and at a reasonable cost to obtain the best results possible.

The colors are in keeping with the stock used, and the type selection and margins well taken care of, showing conclusively that the compositor well knew what he was going to do before he handled a type or rule.

The wash-drawing, three-color process and half-tone inserts are equally valuable in connection with good typography. However well a job may be set or a set of plates printed, the whole can be ruined in the pressroom, even though the colors were rightly selected.

"The Half-tone Screen and Its Relation to Paper," showing the same set of cuts printed on different grades and weights of paper, contains a study seldom offered to any one connected with the printing trades. EDWARD W. STUTES.

AD.-WRITING NOT FOR PRINTERS.

To the Editor: PUNXSUTAWNEY, PA., April 17, 1904.

Though not a subscriber to your valuable journal, I have been a reader of it for the past eight years, getting it each month from the local news stand. I consider it as much of a necessity to my success as a printer as food is necessary to my health — in fact, I do not see how any up-to-date printer can get along without it.

But why I write you is this: In nearly every magazine I pick up I notice advertisements of correspondence courses in various things, and those that have particularly attracted my attention are the courses in "ad.-writing" which so many printers are taking up.

Now, while such a course may be all right and a good thing for some people, I think, as a rule, printers should let it alone — or, in other words, leave it to the clerks and young business men whom it more directly concerns. In my opinion printers who want to take a special course of instruction should confine their studies to something that would be of more direct benefit to them, as, for instance, ad. and job composition, presswork, etc., as given in the Inland Printer Technical School.

There are hundreds of printers to-day who have yet much to learn. Printers, as a rule, are none too liberal in giving away to fellow workmen information which it has taken them long years of hard work to learn by experience.

I know a number of printers who have taken up courses in ad.-writing but have yet to learn of one of them finding a better position at ad.-writing than at printing. Of course there may be some outside of my circle of acquaintances who do make a success of it, but I believe that the number of successful ones would amount to less than two per cent of those who take the course, while the same amount of money expended in making themselves better printers would certainly bring better results.

For my own part I have, as I stated before, been a student of THE INLAND PRINTER for the past eight years, and it has helped me perhaps more than anything else to gain my present position as foreman of the best printing-office in this section of the State. Besides I have for the past few years devoted considerable of my spare time to experimenting in engraving in connection with printing, or what I call "Peno-Prints," a combination of penwork and printing. My success in that line may be judged from the card which I enclose.

In conclusion, I wish to say that I believe printers should leave ad.-writing to the clerks, who are more in line with that work, and devote more of their time and money — if they have the latter to spare — toward making themselves better printers. B. F. HARLAN.

[A knowledge of ad.-writing, we believe, would be valuable to printers. See Mr. Greenleaf's contribution elsewhere in this issue.— EDITOR.]

REASONABLE PROFIT.

To the Editor: NEWARK, N. J., April 28, 1904.

A little incident came to our attention recently which goes to show the lack of knowledge possessed by the employe regarding the cost of printing, and his idea of the profit.

One of our highest paid compositors, and a stockholder in our company, placed an order with us for five hundred orders of dance, size 3½ by 6, printed two sides on extra thick translucent bristol, hole punched at top and strung with cord and tassel. We billed the job at $7. Our employe-customer said we made a mistake and that it should not cost over $5, and to prove it, itemized the job as follows:

Stock	$ 0 75
Cutting	15
Composition	1 50
Proofreading and make-up	25
Presswork	50
Punching, stringing and strings	1 75
	$4 90

While he made a mistake in the composition, as it took three and a half hours, and in the presswork, as it was done in two impressions, and also the punching, stringing and strings, we waived these differences by asking him where our profit came in (accepting his figures as correct), and he told us that we made over fifty per cent on the composition, presswork and binding. All of which goes to show, as we stated above, the lack of knowledge possessed by the employe regarding the cost of printing, and his idea of the profit.

A better knowledge on the part of employes of where the pay-roll comes from might cause them to hesitate before demanding an eight-hour day. Yours truly,

THE BAKER PRINTING CO.,
WM. A. BAKER, *President.*

TO W. B. PRESCOTT.

To the Editor: ST. LOUIS, MO., April 11, 1904.

The identity of the person criticized by Mr. W. B. Prescott on pages 65 and 66 of the April INLAND PRINTER is, of course, known to those of your readers who also subscribe for the *Typographical Journal.* Those who have not heretofore possessed this information are hereby placed on even terms. The correspondence containing the objectionable paragraph was printed over my signature, as has been and will continue to be my invariable rule. A perusal of Mr. Prescott's letter demonstrates that he knew he was not making reply to an anonymous writer. It therefore remains that he must have had another reason for eschewing mention of my name and referring to me through the medium of the caption of my correspondence. Ignorance of identity having been removed as a

possible purpose, I judge it to have been in the interest of sarcasm. Inasmuch as I do not regard the immoderate use of adjectives, invective or sarcastic phrases as constituting logic, I shall speak to Brother Prescott plainly so that "he who runs may read."

My fellow craftsman misunderstood the offending paragraph, and to set him right in the matter I shall analyze it. My meaning is that I do not consider it becoming in a member of an organization — much less one who has been the recipient of its highest honors — to discuss and call attention to alleged defects in its organic law before persons not members thereof. Mr. Prescott's facile pen, when confined to the discussion of technical matters, in THE INLAND PRINTER, will receive only my heartiest approbation. The fact must not be lost sight of, however, that the laws of an organization are made by the majority — absolutely so as regards the International Typographical Union, since all changes are adopted by the referendum — and the will of the majority is the foundation of all voluntary human government. The only proper place to agitate for desired changes in laws is among the persons who make them. There is nothing personal in the position I take. Mr. Prescott has been told by members of the I. T. U. that they did not indorse his course. If I have been the first to say so in print, I am willing to bear the odium.

It is only by the wildest flight of the imagination that my objectionable remarks can be held to indicate hostility toward the master printer. I append the following as tending to prove his mistake:

"Proposition No. 56.— By Mr. Dirks (St. Louis):

"*Resolved*, That the International Typographical Union extend an invitation to the United Typothetæ to send a representative to the conventions of this body, with enjoyment of the same courtesies as are conferred upon the representative of the American Newspaper Publishers' Association."— Page 104, *Typographical Journal*, October, 1903, proceedings of forty-ninth session of International Typographical Union.

I was not a delegate to the convention, but my desire for a harmonious understanding between employer and employe was so strong that I exercised my privilege and submitted the resolution through the secretary.

Mr. Prescott's reference in the closing paragraph of his letter to a decision he made while president of the I. T. U. (without which "it is among the possibilities the serio-comic gentleman would be without a card to-day, for he was close to if not among those thought to be 'unfit'"), like all human actions, must have had a motive. The correct one in this instance I decide to be that of a conviction on Mr. Prescott's part that I am under obligation not to criticize. If this be true, the matter resolves itself into two conclusions — (1) If he rendered his decision in strict accordance with the law, I am not his debtor. (2) If his decision was not lawful, but made to favor me, he violated his oath of office. In either case his reference has not furnished logic in inveighing against my commission of the unpardonable crime of "lese majeste," but discredits himself. "It is possible I was mistaken," says he, discussing the decision, "and the criticisms may have been deserved, but I continued to insist on justice being meted out to the individuals." I quote the concluding paragraph of a letter written to me by Mr. Prescott on this subject, dated "1914 W. North ave., Baltimore, Md., April 11, 1903," as follows:

"If No. 108 or any of its members or ex-members are aspersing your standing as a union man on account of these happenings of seven years ago, all I can say is that it is unjust, slanderous and scandalous."

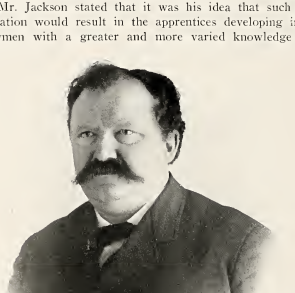
If he (Mr. Prescott) has changed his opinion since last spring, I have committed no act to cause the revulsion, unless it be my temerity in daring to criticize him. His reference to the decision offers no more logic on the main point at issue than does his liberal use of invective. Respectfully,

J. J. DIRKS.

PRINTER APPRENTICES ORGANIZE.

To the Editor: ST. LOUIS, Mo., May 5, 1904.

About one year ago there was organized in this city the St. Louis Printer Apprentices' Society, composed of printer apprentices, as the name implies. The meeting for the purpose of organizing was called by Mr. Joseph A. Jackson, president of Typographical Union No. 8. In urging the apprentices to organize and the benefit to be derived therefrom, Mr. Jackson stated that it was his idea that such an organization would result in the apprentices developing into journeymen with a greater and more varied knowledge of



JOSEPH A. JACKSON,
President, St. Louis Typographical Union, No. 8.

printing than they would otherwise possess. He stated that he received complaints quite frequently that the apprentices after completing their term of apprenticeship were not up to the standard, and that the union admitted persons to membership before they were competent; that he had recently come from a meeting of employers and journeymen, and that great stress was laid on this point in connection with the question for which the meeting was called; that not all the proprietors held this view, as some contended that if the proprietor or foreman took pride in seeing that his apprentices made first-class journeymen it was an easy matter, as all that was necessary was to give the apprentice the opportunity and to advance him from time to time in the different branches of work, and not to keep him distributing or setting straight matter, or locking up, or at any one thing during his entire term of apprenticeship just because he happened to prove apt at the first thing he was taught to do; that while more money was made out of the boy this way for the time being, more money would be made in the long run by teaching the boy the trade properly.

Mr. Jackson said it was his desire to prove to the proprietors that it was the way in which a boy was taught the trade that unions objected to, and that he thought the question of the number of apprentices one office should have would be of secondary consideration if the men and the proprietor would only agree on the various stages of a boy's apprenticeship — that no union man was afraid of a first-class printer. He urged upon the boys their duty to the proprietor, the journeyman and themselves, and also stated what he believed to be the duty of the proprietor and the journeyman to the apprentice; that it was the duty of the journeyman to teach the apprentice and the duty of the apprentice to be respectful and obedient, the apprentice, however, to understand that respect

was only due to those whose actions commanded it. He also stated that it was his idea that the boys should get together and discuss samples of work; the proper way to lock up and impose forms; hear lectures from journeymen occasionally; get the proprietor interested so as to deliver lectures; have papers read on designing, drawing, folding, margins, colors and estimating; in short, everything pertaining to printing for the advanced apprentice and those just beginning the trade.

The president of No. 8 informs me that he made the request in writing to those proprietors who had grievances on the apprenticeship question that they meet with him and endeavor to adjust matters to their satisfaction, and that he would favor any plan that would assure the boy being given every opportunity to become a competent all-round journeyman, but that so far he had heard nothing from the "kickers"; he however hoped to take the matter up in the fall when the scale conference would come up, and that it would not be the fault of the union if ample provisions were not made for the protection of offices against the turning out of incompetent journeymen after a boy had served his apprenticeship — that it was up to the proprietor as far as willingness to teach the boy properly was concerned.

And now that THE INLAND PRINTER has taken the matter up with the Chicago Typographical Union, I am in hopes that the proprietors of offices in this city will follow the example of the Chicago proprietors, give encouragement to the movement by their actions, and help make the future printer come up to their ideal.

It was to try the outcome of organizing for the above purpose that the Apprentice Society came into existence. Offi-



STEPHEN C. TAMMANY,
President, St. Louis Printer Apprentices' Society.

cers were elected, and in order to make our meetings run smoothly the study of parliamentary law was taken up, and from the comprehensive manner with which the subject was grasped it proves that those of us who take a pride in our work have only to be "shown" in order to grasp the intricacies of the "art preservative."

Our meetings are held monthly. So far one or two social functions have been held, in order to have a little diversion in our companionship. We are adding members to the roll monthly, now that we have been in existence for a while, as it has been demonstrated to those apprentices who were timid about joining at the outset that the society can spell nothing but benefit to them.

When we get a little more money in our treasury we hope to be able to purchase the paraphernalia necessary for stereopticon lectures, as is described in THE INLAND PRINTER. Of course we are doing everything we can to help ourselves, and we hope to have the assistance of all those who are interested in the printer of the future being up to the standard of the printer of the past, if not his superior, in workmanship.

We hope and believe that the Typothetæ and typographical unions throughout the country will sooner or later — let it be soon — take up the idea set in motion by St. Louis and Chicago unions through their presidents, that will forever settle this apprenticeship question. At any rate, from what I can glean from the journeymen, they are willing, and from what I have read in the trade journals the proprietors have long



SEBASTIAN MUELLER,
Vice-President, St. Louis Printer Apprentices' Association.

been seeking just such an opportunity, and if these statements from both sides be true, I can not see what is to prevent them coming to some agreement. Do not destroy us between the millstones of willingness. Come together and give us a lesson right at the start, and show us that you are sincere in wishing us well and in your desires to see us become competent workmen. We will do our share.

The lectures which appeared in THE INLAND PRINTER have been read at our meetings and steps taken to procure copies in pamphlet form. Possibly we can make arrangements to get slides from you and give stereopticon views as soon as we get the necessaries.

At our March meeting we organized an International Apprentices' Society, its object being to exchange lectures, etc., with other apprentices' societies that are sure to come into existence in the near future. We are in hope that some friend in both the International Typographical Union and the National Typothetæ convention will introduce a resolution looking to the coming together of representatives of both parties for the purpose of carrying out the good work commenced for the proper teaching of apprentices.

Respectfully, STEPHEN C. TAMMANY,
President, St. Louis Printer Apprentices' Society.

A SCOOP.

One day a well-known politician was enjoying a chat with a friend at a London hotel, when a strange young man came up and said:

"Can I see you for a moment, Mr. Dash?"

"Certainly," answered Mr. Dash, rising.

The young man led him across the room and seemed to have something important to say to him. Arrived in a corner, the stranger whispered in the politician's ear:

"I am on the staff of an evening paper, and I should like you to tell me what you think of the situation in the East."

Mr. Dash looked a little puzzled at first, then he said:

"Follow me."

And leading the way, he walked through the reading-room, down some steps into the drawing-room, through a long passage into the dining-room, and, drawing his visitor into the corner, behind the hat rack, he whispered:

"I really don't know anything about it!"— *Spare Moments.*

Written for THE INLAND PRINTER.

POETS AND HUMORISTS OF THE AMERICAN PRESS.

BY ARTHUR K. TAYLOR.

PROBABLY the most distinctively American feature of our daily press is that represented by the work of its poets, humorists and paragraphers. Day after day and month after month these writers fill their allotted space with wit and humor, satire and epigram, pathos and prophecy. Where under these exacting conditions quantity does not shortly result in deterioration of quality, there you have the mark of a genius.

If it is true — and who doubts it? — that we are a nation of optimists, it must in no small measure be credited to the



STRICKLAND W. GILLILAN,

Vice-President, American Press Humorists, humorous lecturer, and humorist of the Baltimore *American*.

daily words of brightness and cheer that in the morning's paper tend to start the day aright, and in the evening's sheet help to efface the memory of the rough places in the day's journey.

The importance of this feature of our journalism is evidenced by the increasing number of influential dailies that are catering to the public taste for a relish as well as the substantials in the daily bill-of-fare.

That the readers of THE INLAND PRINTER may know something of the personality of these men with whose work they are more or less familiar, there will appear from time to time short sketches — biographical or autobiographical — together with extracts from their work appearing in the foremost dailies in this country.

Strickland W. Gillilan, the subject of the present autobiography, thus describes himself:

"I am eighteen hands high, golden sorrel in color, indifferently city broke owing to my tendency to shy at the cars. Raw-boned and rangy in build, bad action, fairly good disposition except when excited; then excessively stubborn with a proclivity for bolting. Good feeder, fair traveler, better as roadster than at heavy draft. Work best double. Gait between pace and canter — indescribable. Always balk under the whip. Go best when given free rein. Sometimes take bits in my teeth but never break anything except a few good resolutions. Country bred, grooming neglected in colthood, and still sensitive to currycomb and brush. Have been in harness too long to appreciate pasture. Often look at the grass as I trot by and wonder how it would feel to be turned out.

"That would be the truth if I were a horse. The fact that I am otherwise, however, detracts little if anything from the accuracy of the picture. For I've been playing horse in one form or another a long time.

"Native of southern Ohio, Jackson county, to be particularly spiteful. Nearly thirty-five, which is ten years younger than I look and twenty years older than I feel and act. Parents' reputation good previous to my being made public. Worked on a farm, also on my mother's sympathies. Cultivated corn and an enlarged variety of feet. I have the latter yet, decorated with samples of the former. Always dodged husking in the fall by pleading zeal for education. Dodged study without any plea. Learned early how to make a smattering pass for profundity. Any boy who grows up on a farm without learning to keep the best and reddest apples on top of the basket is a hopeless case. Couldn't learn at school, so gave up ever knowing anything and went to teaching. I succeeded. Between teaching terms, in order to get rid of the plethora of money I obtained by earning (?) $35 per month, I attended college. Toward the last, when I had tried all the experiments I could think of in the way of getting even with my fellow students for the hazing I got when I was an onion, I took a few studies. Forget the subjects now. Forgot the less important details sooner. This was at Athens, Ohio. Most of the damage I did there has been repaired in the twelve years that have elapsed since my untimely departure. There will be some more to repair when the faculty sees that I have confessed publicly that I was once there as a patient. The worst of it is, I can prove I was there.

"Reaching my junior year and the procession of slatted box-cars at precisely the same moment, I yearned to become self-supporting or die, I didn't care which. There is so little difference between leaving one's salad days and getting off the earth, that it is hard for me to tell which I did. I began stealing money from the Richmond (Ind.) *Telegram*, in surreptitious doses of $6 every week. I concealed my wealth so effectively that no one who saw me knew I had money. Out of that amount I roomed, boarded and clothed myself. With what I had left over I bought bicycles, golf clubs, brass andirons, antique bric-a-brac, natural gas stock and gambled in wheat. Bloated with my success, I struck, and was raised to $7. Ever since, I have favored arbitration. Strikes are such cruel things. I think that extra dollar a week started the paper to totter. It died about a year later. Afterward I worked on the Richmond *Palladium*. Please omit the word "on" in the preceding sentence. Then I went to Marion, Indiana, and helped start a paper now dead. Then I went to California and spread rhythmic salve for the Los Angeles *Herald*. Have been with the Baltimore *American* since December, 1902. Have also been doing lecture platform stunts since 1898. The "Off Agin, On Agin, Gone Agin, Finnigin" verses in New York *Life* some seven or eight years ago are responsible for starting me on that tack. Like the work. There's good money in it, and it isn't so cold-blooded a robbery as the Standard Oil Company. I wish it were, so Ida M. Tarbell would write me up in *McClure's*. For that's good advertising.

"I am under the management of the Redpath Bureau of Boston. I write some awfully good things. But nobody laughs at them. Then I write a lot of rotten things and people split their sides over them. People aren't good judges of stuff. But it's their judgment that brings in the elongated verdant. We strive to please.

"I have no bad habits except excessive garrulity. We couldn't afford vice on the farm, and I've never had time to cultivate it since.

> Vice is a monster of such frightful mien
> It scares the daylights from the boy that's green;
> Let once that monster look him in the face
> And you can't find that farm-boy any place,

as the poet should have said. It may be moral scruples that keep me good, but I have a sneaking suspicion that the main cause (of course I am an exception to all rules in this) is that I don't think I have sense enough to succeed in more than one line, and that the vice field is sadly crowded. Besides, I never knew a man who was dirty inside who seemed to enjoy it so well as I enjoy being clean."

ACCENTED MODERN JOB TYPE.

Charles W. McLaughlin, Brooklyn, New York, sends to THE INLAND PRINTER the following interesting communication:

In discussing the need for accented modern job letters, two facts will be apparent to any one conversant with present business conditions in our country and who is familiar with, or possesses a practical knowledge of, the change from the old fashion of type bodies to that of the point system in modern typecasting.

First, that with the accession of the islands of Porto Rico, Guam and the Philippines as territory of the United States, and more intimate commercial relations with Cuba and the South American countries, in all of which the Spanish language is in general use, a large and growing demand for printed matter in the Spanish language has been created in the United States; and not alone for periodicals and books, but also for all sorts of forms and advertising matter for commercial purposes which call for the use of job types having acute, grave and other accented letters.

Second, that in doing work of this kind with the point system of job types, few of which have accented letters, and for most of which accents, if procurable at all, have to be cast to order by the typefounder, great difficulty is experienced in making accented letters because the descending scale of faces, three or four on one body as in many of the six and eight-point faces, leaves an increasing shoulder above the letter as the size of face decreases, so that in very many cases the letter breaks while the compositor is trying to cut away the shoulder so that he can set the accent close to the head of the type; thus many letters are destroyed and time wasted before the accent is made, and when the job is accomplished the letter has scarcely a leg to stand upon.

To add to the difficulty these point system types are often set solid because of the shoulder giving a leaded appearance to the matter, and then it becomes necessary to cut the piece accent to be adjusted or the letters adjoining the one to be accented.

These two facts clearly evidence the need for accented modern job letters on the point system.

Typefounders have either overlooked this need or they do not believe there is sufficient demand to pay the cost of cutting extra punches and making matrices for the manufacture of accented job letters.

However this may be, it seems to me that the typefounder who first issues modern job type fonts, when called for, containing the accents used in the Spanish language, or who keeps in stock accents on the descending scale of job faces on the point system, will prove a benefactor to the printing trade and have little cause to regret his new departure.

FULL OF GOOD THINGS.

We find every issue of THE INLAND PRINTER full of good things, and could not think of doing without it.—*A. B. Morse Company, St. Joseph, Michigan.*



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

TYPOGRAPHIC STYLEBOOK.— By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.— By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, $1.24, postpaid.

THE VERBALIST.— By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¾ by 6½, $1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.— A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proofreaders' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.— A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

PROOFREADING AND PUNCTUATION.—By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, type-founding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, $1.

GRAMMAR WITHOUT A MASTER.— By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6½, $1.07, postpaid.

THE ART OF WRITING ENGLISH.— By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, $1.50.

AN OBDITY.— We have from American Falls, Idaho, the question whether it would be proper to use a semicolon instead of the comma in "American Falls Lodge No. 53, I. O. O. F." It would certainly be an oddity. Why should any one ever think of such a thing?

AN EXTREME OF NICE LANGUAGE.— The word "nice" is here used in the sense of especially careful or particularly discriminating, and the occasion is given by the New York *Times*. That newspaper, in its Saturday literary review section, had recently the following answer to an inquiry: "Mrs. Moulton's book, 'This, That, and the Other,' was published in 1854 over the name of Ellen Louise Chandler (her maiden

name). Somebody discovered not very long ago that many articles in periodicals were printed with the writer's name at the end, and conceived the brilliant thought that it could not be right to say that such articles were published "under" the name, because they are "over" it. This notion found so much acceptance that now some of those who are silly enough to write about words admit that "over a signature" and "under a signature" have about equal currency. But just how might a book be "over the name"? May the author's name have been on the back cover?

A Doubtful Comma.— C. W. B., Washington, D. C., writes: "Please comment on the punctuation of the following sentence: 'There is one issue, and one only, on which the two great political parties of this country are divided to-day, pre-

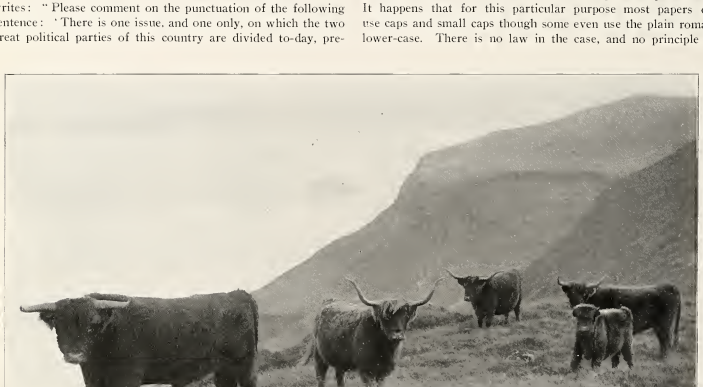


Photo by Charles Reid, Wishaw, Scotland.

A HIGHLAND KING.

cisely as they have been divided in the past. That is the issue of Protection to American Industries and American Labor.' It is punctuated as copy was written, but I set it without the comma after 'to-day.' I claimed that the comma broke the force of the sentence, as well as the grammatical construction, and should be omitted; but the proofreader disagreed with me and marked it in. The period and new sentence after 'past' was copy, and, though faulty construction, neither compositor nor proofreader felt warranted in changing it." *Answer.*— Undoubtedly what is meant is better expressed without the comma than with it. The presence of the comma indicates a separation of sense in the clause that does not exist. Doubt could arise only as to whether the person for whom the job was printed would insist on using the comma. It is likely that he wished it to be used, or he would not have written it. At any rate, real safety lay in following copy, and that is the common practice in job-work.

Style in Names of Newspapers.— J. J. R., Kansas City, Missouri, asks: "Will you kindly give your opinion of the following to one who would be correct? Granting that the custom of a paper is to use caps and small caps when referring to itself, and italics for a contemporary, should the paper not, in printing a direct quotation from another paper referring to itself, print its own name in italics? In other words, must not a direct quotation, as distinguished from an indirect one, include within its quotation-marks the exact reproduction of what its author said?" *Answer.*— A desire to be correct is very laudable, and should never be belittled by any one; but efforts toward correctness should not be allowed to lead us into quibbling over matters of no importance and not amenable to any standard of reasoning. The style of type to be used for any such purpose as the one in question is not a matter of right or wrong, but is entirely within the control of personal preference. It happens that for this particular purpose most papers do use caps and small caps though some even use the plain roman lower-case. There is no law in the case, and no principle is involved, except possibly one of conventionality. Exact reproduction of what an author says is a desideratum in direct quotation, but in such a matter as the one in question the type used is not what is said. Undoubtedly most newspaper proprietors or editors prefer the use of their own customary type.

Rime versus Rhyme.— When an amateur etymologist rises to defend an etymological blunder he always does it with a vehemence in direct ratio to the size and absurdity of the blunder. Therefore does some young person who writes pieces for the Rochester *Democrat and Chronicle* make a most amusing spectacle of himself by denouncing the substitution of "rimed" for "rhymed" in an article published by the *Literary Digest*. "Rime" and "rhyme," he says, were once alike in sound and spelling, though distinct in derivation and meaning. That is near enough to the truth for most practical purposes, but the rash youth hastens to add that the similarity of the words "was a source of confusion and a fault of the language," and that "to correct this fault one 'rime' came to be spelled 'rhyme,' and thus was marked the distinction between the two words for both the ear and the eye." Now, a good many, even of amateur etymologists, know that all this is ridiculous nonsense, and that one "rime" came to be spelled

"rhyme" not because anybody had ever been inconvenienced by the existence of two "rimes," but because certain individuals — evidently ancestors of the Rochester word sharp — evolved the crazy notion that one of the "rimes" was a near relation of "rhythm," and therefore ought to be spelled after the same cumbrous fashion. The pseudo-learning thus displayed impressed a lot of people, then and since, but it never won universal acceptance, and of late there has been an almost general inclination to get back to the spelling which is at once simple and historically correct. The Rochesterian solemnly asserts that "the orthographical forms of English words are not arbitrary or accidental," but that "they were adopted, sometimes to differentiate one word from others of the same sound, more often to indicate the origin and history of the word and to illustrate its meaning, which is of very much more consequence than its mere sound, phonetic spellers to the contrary notwithstanding." If more mistakes can be put into a single sentence than there are in that one, we should really like to see it done.— *New York Times.*

GRAMMAR.— I propose to consider two questions: First, why should the business man [or the proofreader] pay any attention to grammar? Second, how shall he study grammar if he decides that he wants to do so?

There has been considerable difference in defining grammar. Some describe it as "the art of writing and speaking the English language correctly"; while others view it as a science. The definition once included spelling and prosody. I prefer to consider it not as an art at all, but a science, and to limit it to the arrangement of words in a sentence —"the science of the logical arrangement of words in a sentence." A "sentence" is a group of words which completely expresses a thought. First of all we must choose the right words to express our meanings, and we must spell them correctly. Then we must construct our sentence so that every word shall have its exact logical relationship to every other word, and our meaning will be expressed with perfect accuracy.

Now, why are minor inaccuracies in sentence structure objectionable, especially when the meaning is apparently clear enough?

If we say, "Referring to your favor just at hand, please hand catalogue to any one who would appreciate it," the meaning can certainly be gathered in spite of the fact that *we* (the writer) is implied before "referring," and *you* (the person written to) is implied before "please." No one is really misled if we say, "It don't make any difference to me," instead of "It doesn't make any difference." "It's me" or "It's him" is often forceful, though inelegant; and "between you and I" is apparently both elegant and intelligible, even if it is not correct.

The most obvious objection to these things is that they are not recognized by cultivated people, and it injures one's prestige to appear ignorant. This applies especially to letters and advertising matter which go to educated customers.

But many advertisers seem to think that if their customers are uneducated, correct English is a minor matter.

The great argument for grammatical correctness applies equally to the educated and to the uneducated customer. A sentence grammatically correct is accurately logical, and a sentence grammatically incorrect is illogical and confused. The confusion may not be so great that we cannot guess the meaning; but anything that causes the mind to pause, even for the shortest possible time, on matters other than the subject in hand interferes with the sharpness of impression and the consequent effectiveness of the letter or advertisement. One slight pause may mean little or nothing; and two may produce no noticeably bad effect; but certainly an accumulation of slight inaccuracies may do untold injury by clouding the vision and destroying the clear mental impression.

The chief object of grammatical knowledge and skill is absolute, logical accuracy and clearness. If one's mind is naturally logical he will write with grammatical accuracy, and a study of grammar is not necessary; but the wording of most business letters and many advertisements is grammatically incorrect, and therefore illogical and clouded in meaning, and so undeniably bad.

Lack of clearness is due to two things: Imperfect knowledge of the values and meanings of words; and to grammatical inaccuracy in the arrangement and use of words, the general meaning of which is fairly well known.

Now, the exact values of words must be learned by reading or through knowledge of the world. The meanings of words are arbitrary — a matter of usage, of authority — and are to be discovered only by experience.

But grammar as a science is a branch of logic. Its laws are as fixed and as inviolable as the laws of mathematics, and they have no exceptions. There are only a few of them, and usually they can be mastered. I certainly think that any educated man ought to be ashamed not to have mastered them.— *Sherwin Cody, in Profitable Advertising.*

PRINTERS AS MIND READERS.

An editor was sitting in his office one day, when a man entered whose brow was clothed with thunder. Fiercely seizing a chair, he slammed his hat on the table, hurled his umbrella on the floor, and sat down.

"Are you the editor?" he asked.

"Yes."

"Can you read writing?"

"Of course."

"Read that, then," he said, thrusting at the editor an envelope with an inscription on it.

"B——" said the editor, trying to spell it.

"That's not a 'B,' it's an 'S,'" said the man.

"'S?' Oh, yes, I see. Well, it looks like 'Sal for Dinner,' or 'Souls for Sinners,'" said the editor.

"No, sir," replied the man, "nothing of the sort. That's my name — Samuel Bruner. I knew you couldn't read. I called to see about that poem of mine you printed the other day, entitled 'The Surcease of Sorrow.'"

"I don't remember it," said the editor.

"Of course you don't, because it went into the paper under the villainous title of 'Smearcase To-morrow.'"

"A blunder of the compositor, I suppose."

"Yes, sir; and that is what I am here to see you about. The way in which that poem was mutilated was simply scandalous. I haven't slept a night since. It exposed me to derision. People think me a fool. (The editor coughed.) Let me show you. This first line, when I wrote it, read in this way: 'Lying by a weeping willow, underneath a gentle slope.' That is beautiful and poetic. Now, how did your vile sheet represent it to the public? 'Lying to a weeping widow, I induced her to elope.' 'Weeping widow,' mind you. A widow! Oh, thunder and lightning! This is too much!"

"It's hard, sir, very hard," said the editor.

"Then take the fifth verse. In the original manuscript it said, plain as daylight, 'Take away the jingling money; it is only glittering dross." In its printed form you make me say: "Take away the tingling honey; put some flies in for the boss.' By George! I feel like attacking somebody with your fire shovel! But, oh, look at the sixth verse. I wrote: 'I'm weary of the tossing of the ocean as it heaves.' When I opened your paper and saw the lines transformed into 'I'm wearing out my trousers till they are open at the knees.' I thought that was taking it an inch too far. I fancy I have a right to murder that compositor. Where is he?"

"He is out just now," said the editor. "Come in to-morrow."

"I will," said the poet, "and I will come armed."— *British and Colonial Printer and Stationer.*

THE INLAND PRINTER is the "Koh-i-noor" of the printing trade — a perfect gem.— *Karl R. Moberg, Ostersund, Sweden.*

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-150 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.— Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype Machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

CORRECT KEYBOARD FINGERING.— By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.— By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, $1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

THE MECHANISM OF THE LINOTYPE.— By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a revision of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated. Cloth, 128 pages, $1.50, postpaid.

DO NOT FORGET —

That the split bearing of the mold disk permits the disk to be adjusted to make it revolve truly.

That the mold disk should not be removed from its shaft except in emergencies.

That mold, if removed from disk, must be set to the right and as far down as it can go in its slot when replacing.

That mold should be taken apart and cleaned and polished monthly.

That metal should not be permitted to accumulate on face or back of mold.

That mold should never be touched with steel or emery cloth in polishing.

That the edges of the mold cell must not be rounded.

That polishing with No. 120 emery sprinkled on a lapping block is the best way to remove scale of metal from mold.

That feathers on bottom of slug indicate a warped mold, or adhesion of metal, or edges of mold cell rounded by misuse.

THE Monotype is in operation in sixty-three cities of the British Isles.

EIGHTY-FIVE Linotypes were sold by the Mergenthaler Linotype Company during the month of April. Two of these were sent to Havana, Cuba, while thirty-eight other offices made their initial instalment of Linotypes.

AN eight-hour day for morning and evening papers has been secured by Cincinnati (Ohio) Typographical Union. The scale calls for all overtime at price and one-half; $23 per week on evening papers and $26 per week on morning papers; machinists, morning, $26; assistant machinists, $22; helpers where more than one, $17, where one only, $18; machinists, evening, $23, and helpers, $15.

SIMPLEX typesetters may not be in use quite "from pole to pole," but from Juneau, Alaska, on the north, to Nelson, New Zealand, on the south, is a pretty good approach to it. One can not get much farther either north or south and find good-sized printing-offices.

DURING the months of January and February the Lanston Monotype Machine Company placed 82 casting-machines and 124 keyboards. Of these 71 casting-machines and 111 keyboards were sold outright. The equipment went to offices of every size, from the smallest to the largest.

THERE has recently been organized in Paris a society of machinists and Linotype operators, the objects of which are to promote good fellowship, to establish a system of correspondence, to aid one another out of their difficulties with the machines, and to act as an intermediary between employers seeking men and workers out of employment.

ARRANGEMENTS have just been perfected whereby instruction can be given to a larger number of students than ever in the Monotype school of New York. The course provided



MRS. VIOLA BOYD.

Pioneer lady Linotypist in New Hampshire, and swiftest hand compositor in that State.

covers a period of six weeks, and the instruction is given free. The supply of good Monotype operators is not equal to the demand, and no doubt many printers will take advantage of the opportunity to learn the work. Printers desiring to enter the school should address Lanston Monotype School of Instruction, 137 West Twenty-third street, New York city.

LINOTYPES IN NEW ZEALAND.— A New Zealand correspondent writes: "In THE INLAND PRINTER recently it was said that there are several plants of more than twenty machines in New Zealand. There is only one office in New Zealand with as many as twelve machines. If it read several plants of more

than six machines, it would have been nearer the mark. The Greymouth (New Zealand) *Evening Star* has installed two machines, and the Government Printing-office has installed two pica Linotype machines and two Monotype machines."

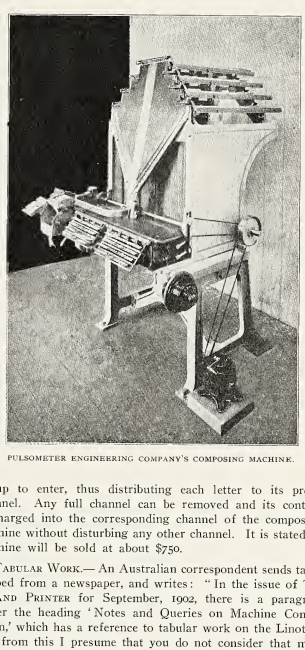
THE new sort-casting attachment of the Monotype machine is being shown at the Monotype exhibit at the St. Louis Exposition. The change from general composition to the casting of job letter is made daily during the noon hour.

HAD TROUBLE.—A Cleveland (Ohio) operator writes: "The following note was left by a Linotype operator for the machinist after what was apparently an exasperating night's work:

BOB: — This iCs an unexxaggerated sample of the keFyboard on No .1. You wiCll readily recogniez tFhat a continuance of this state of affairsC will exxxcite strong men's nerves and make goodF subjects for depCortation to Newburg .The eazl with wChich some mats drop would be gratifying were theyF dollars; on the other hand, were we to depend fFor a living on others weC would starve to death .
C The "boss" maxrked me up for "Cy" afterF finishing Baylies . Did not knCow the whereabouts of a fifth font of Old Style so hied mCy way to the arms oFf Morpheus .
F C x HERR HEMSE .

FOT-ROLLER PIN.—W. G., an operator-machinist, writes: "(1) The pot-cam roller-pin wears out very fast. I can not locate the trouble. There was a new one put in about three months ago and it is all worn flat on one side. If I loosen up on the spring, the pot will not lock up close, and squirts. (2) Another trouble: If you set the first-elevator screw so it has a play of one thirty-second of an inch it looks like it shaves matrices, but if put lower it seems all right." *Answer.*—(1) The pot-balancing spring which supports the pot at the rear should have tension enough to keep the pot roller from riding on cam except when locking up. If the roller bearings are not broken or badly worn, the pin should not wear out so rapidly. Lubricate the roller bearings with graphite or vaselin. (2) The play in the first elevator when toes of matrices are in groove in mold should never be more than a thirty-second of an inch; less, if anything.

NEW TYPESETTING MACHINE.—The Pulsometer Engineering Company, of Reading, near London, England, has constructed a new typesetting machine, which, although not yet placed on the market, will shortly be exhibited at the Printers' Exhibition at Agricultural Hall, London. It has been operated at the company's shop before a few invited guests and is said to operate satisfactorily. The principal difference between the new apparatus and other machines of this class lies in the arrangement of the type reservoirs, which are placed horizontally instead of vertically, the type being pushed forward to the outlet by weighted followers. The reservoirs or channels are arranged in vertical steps rising toward the center of the machine. There are 116 channels in all, which allows for upper and lower case, small caps., figures and the usual extras. Each channel has its corresponding groove in the front plate, which inclines slightly outward and is covered with glass. The type is released from the channels by ejectors, which, pushing from the bottom, raise the letter above the lips which hold them and they thereupon drop into the converging channels in the face plate and assemble in a curved trough in front of the operator. A rapidly revolving eccentric pushes the type forward as they drop feet first into the line, this eccentric and the ejecting mechanism being driven by a small motor. The line is assembled in the composing trough and passes thence to one of several channels or grooves in a cylindrical receiver. The operator receives warning by a bell when one of the grooves has received enough matter to make a line, and by touching a key causes a partial revolution of the cylindrical receiver and an empty groove to be presented. In the present machine about seven hundred and fifty ems can be composed before stopping composition, the operator then swinging around and justifying the matter by hand as usual. The type is distributed in a separate machine, supplied with a keyboard. The dead matter is raised from the galley and the operator reads the words as they pass before him and touches the keys as in the composing machine. No nicks are employed to accomplish distribution, but instead, the type are separated according to their widths. The first separation of the type divides it into groups of four letters varying at least .008 of an inch in thickness, these next passing through three bridges, the first allowing only the three thinnest type to pass, the next the two thinnest and the last only the thinnest one of the



PULSOMETER ENGINEERING COMPANY'S COMPOSING MACHINE.

group to enter, thus distributing each letter to its proper channel. Any full channel can be removed and its contents discharged into the corresponding channel of the composing-machine without disturbing any other channel. It is stated the machine will be sold at about $750.

TABULAR WORK.—An Australian correspondent sends tables clipped from a newspaper, and writes: "In the issue of THE INLAND PRINTER for September, 1902, there is a paragraph under the heading 'Notes and Queries on Machine Composition,' which has a reference to tabular work on the Linotype, and from this I presume that you do not consider that much is to be gained by setting tables on the machine. At present I am employed on one of the leading papers of the State of Western Australia as an operator. During the past three or four years a battery of nine machines has been running in the office, and during the past few weeks the tenth machine has been erected. The operators are paid at the rate of 4d per thousand ens, the type being brevier, minion, and nonpareil. About two years ago the operators were receiving 3½d per thousand ens, which included 'fat' under certain conditions. The Typographical Society, however, not thinking this sufficient, took the employers to the Arbitration Court, and the latter body fixed the scale at 4d per thousand ens for only matter that came from the mouth of the machine. Now, I feel sure that I am well within the mark in stating that all of my fellow operators are excellent all-round men, and one or two, at least, may be termed 'rapid,' if not 'swift.' But I also feel sure after carefully reading THE INLAND

PRINTER that the odds in the office are against the operators getting beyond the ordinary. For instance, the metal in some way or other is allowed to go stone cold, the face of the slugs very frequently becomes unreadable, and often the spacebands do tricks that would put an acrobat in the shade. These are only a few of the sweet little tricks that the machines occasionally play. Another of the drawbacks, in my opinion, to the ordinary operator becoming swift is the tables I have enclosed. Before the machines were introduced this kind of table very rarely found its way into the paper; but since the installation of the machines, it has been the other way about. What is your opinion of them? Do you think the headlines over the columns of figures would look better and be easier to set if put lengthwise? My opinion is that the tables should be either set by hand composition or should not be given to operators on piece work. In the half-measure matter the full slug is cast, but half of it is blank, which is then cut off. The operators do not look after their machines, as we have two mechanics, one for day and one for night, but the operators are responsible for keeping their metal pots full, and very often they have to restart the distributor when it stops." *Answer.*—In the article mentioned, reference was made to tabular work containing vertical brass rules, which class of work can not profitably be done on the Linotype. The samples submitted by our correspondent are ordinary two or more column tables without vertical rules, and would be considered "fat" in any American office. The scale paid (its American equivalent being 16 cents per 1,000 ems) is higher than any piece scale in this country. The headings over the columns are set as well as they could be, considering their length.

BORDER DESIGNS ON THE LINOTYPE.—THE INLAND PRINTER has frequently shown in the past complicated border designs done on the Linotype, but no explanation of how these designs

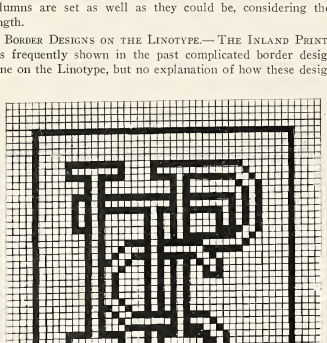


FIG. 1.—THE DESIGN.

were executed has heretofore been published. It is probable that most, if not all, were set on the "hit or miss" principle, and the borders juggled and reset until they assumed the positions desired by the operator. Composition of this character has always been considered impractical where time was a consideration, but now has been reduced to a science, as is shown by the examples presented herewith. The idea was developed in the Inland Printer Technical School, and the monogram shown was set by a student on the Linotype, the time of composition being fifty minutes. This was the operator's first attempt and no lines were reset on account of improper line-up of the characters. The monogram was first blocked out on paper ruled into squares, as shown in Fig. 1. The copy for the operator was prepared from this and was given him in the shape shown in Fig. 2, the design as set being shown in Fig. 3. The method of executing the design is as follows: After selecting the characters desired to form the design, the matrix distributing combinations are cut to cause them to run in selected channels in the magazine, the keys being correspondingly marked. In preparing the copy each character is given a distinguishing letter, in the present instance the outside border being designated as a, the quads as f, the black star as e and the open star as g. Then by counting the number of squares in the design, line by line, the copy is written out as follows:

40a
1a 38f 1a
1a 38f 1a
1a 38f 1a
1a 38f 1a
1a 4f 9c 4f 14c 7f 1a
1a 4f 1c 7g 1c 4f 1c 13g 1c 6f 1a
1a 4f 4c 1g 4c 4f 4c 1g 8c 2g 1c 5f 1a
1a 7f 1g 1c 10f 1c 1g 1c 7f 1c 2g 1c 4f 1a
1a 7f 1c 1g 1c 10f 1c 1g 1c 8f 1c 1g 1c 4f 1a
1a 5f 3c 1g 12c 1g 8c 1f 1c 1g 1c 4f 1a
1a 5f 1c 1g 1c 1g 1c 10g 1c 1g 1c 6g 1c 1f 1c 1g 1c 4f 1a
1a 5f 1c 1g 1c 1g 8c 1g 3c 1g 6c 1g 1c 1f 1c 1g 1c 4f 1a
1a 5f 1c 1g 1c 1g 1c 6f 1c 1g 1c 1f 1c 1g 1c 4f 1c 1g 1c 1f 1c 1g 1c 4f 1a
1a 5f 1c 1g 1c 1g 1c 6f 1c 1g 1c 1f 1c 1g 1c 4f 1c 1g 1c 1f 1c 1g 1c 4f 1a
1a 5f 3c 1g 1c 6f 1c 1g 1c 1f 1c 1g 1c 4f 4c 2g 1c 4f 1a
1a 7f 1c 1g 1c 6f 1c 1g 1c 1f 1c 1g 8c 2g 1c 5f 1a
1a 7f 1c 1g 1c 3f 4c 1g 7c 6g 1c 6f 1a
1a 7f 1c 1g 1c 2f 1c 3g 1c 1g 1c 6g 6c 7f 1a
1a 7f 1c 1g 1c 1f 1c 2g 3c 1g 6c 2g 1c 11f 1a
1a 7f 1c 1g 2c 2g 1c 2f 1c 1g 1c 1f 1c 1g 1c 1f 1c 2g 1c 10f 1a
1a 7f 1c 1g 1c 2g 1c 3f 1c 1g 1c 1f 1c 1g 1c 2f 1c 1g 1c 10f 1a
1a 7f 1c 1g 1c 1g 1c 4f 1c 1g 1c 1f 1c 1g 1c 2f 3c 10f 1a
1a 7f 1c 1g 1c 1g 1c 4f 1c 1g 1c 1f 1c 1g 1c 15f 1a
1a 7f 1c 1g 1c 1g 1c 4f 1c 1g 1c 1f 1c 1g 1c 15f 1a
1a 7f 1c 1g 1c 1g 1c 4f 1c 1g 1c 1f 1c 1g 1c 15f 1a
1a 7f 1c 1g 1c 2g 1c 3f 1c 1g 1c 1f 1c 1g 1c 15f 1a
1a 7f 1c 1g 2c 2g 1c 2f 1c 1g 1c 1f 1c 1g 1c 15f 1a
1a 7f 1c 1g 1c 1f 1c 2g 7c 1g 4c 12f 1a
1a 7f 1c 1g 1c 2f 1c 7g 1c 1g 1c 3g 1c 11f 1a
1a 7f 1c 1g 1c 3f 8c 1g 3c 2g 1c 10f 1a
1a 4f 4c 1g 4c 3f 1c 1g 3c 1g 4c 2g 1c 9f 1a
1a 4f 1c 7g 1c 3f 1c 1g 1c 6g 2c 1g 1c 9f 1a
1a 4f 9c 3f 1c 1g 9c 1g 1c 9f 1a
1a 16f 1c 1g 1c 7f 1c 1g 1c 9f 1a
1a 16f 1c 1g 1c 7f 1c 1g 1c 9f 1a
1a 16f 4c 1g 4c 4f 1c 1g 1c 9f 1a
1a 9f 3c 1f 1c 7g 1c 4f 1c 1g 1c 9f 1a
1a 9f 1c 1g 1c 1f 9c 4f 1c 1g 1c 9f 1a
1a 9f 1c 2g 1c 12f 1c 2g 1c 9f 1a
1a 10f 1c 2g 1c 10f 1c 2g 1c 10f 1a
1a 11f 1c 2g 10c 2g 1c 11f 1a
1a 12f 1c 12g 1c 12f 1a
1a 13f 12c 13f 1a
1a 38f 1a
1a 38f 1a
1a 38f 1a
1a 38f 1a
40a

FIG. 2 — THE COPY.

In the design shown, the vise jaw and assembler were set a pica wider than the true measure and an em quad and spaceband start the line, these not showing, of course, because of the mold not covering them. In future numbers further suggestions along these lines will be given.

BATTLE-SCARRED MACHINES.—A graduate of the Inland Printer Technical School recently wrote to the instructor of the machine composition branch: "I arrived here last Thursday evening and went to work as operator-machinist. While the machine is running pretty well, am correcting adjustments from day to day. The blacksmith whom I mentioned as having taken off the lid of the magazine to clean it has left his

work in duplicate and triplicate on a good many of the three thousand parts of the machine, and I have been trying to smooth over the scars of battle. The vise automatic is inoperative (he took off the block that strikes the dog), the flexible front was set so first partition came between lower-case n and s, offending partitions being bent or beaten into submission; the safety pawl was 1½ inches from edge of cam 10, the spaceband shifter was set so the guide block on first elevator nearly tipped the machine over when recasting lines,

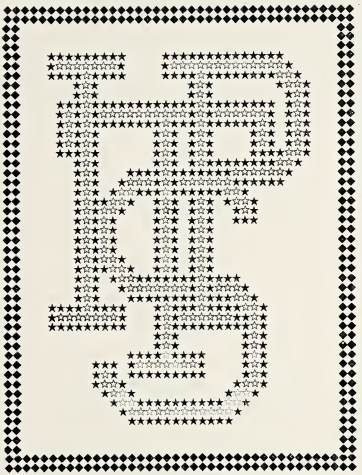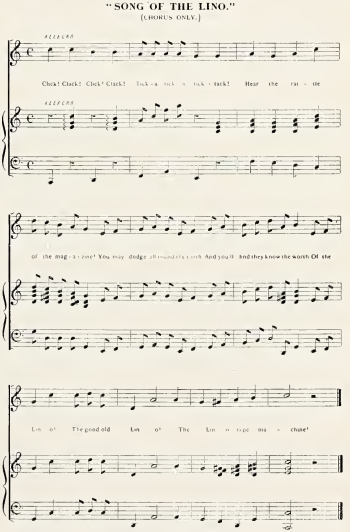


FIG. 3.— MONOGRAM.
Linotype composition by student in Machine Composition Branch, Inland Printer Technical School.

the — but that's enough to indicate. He also thought the lapping block was an anvil and used it as such. The devil was straightening a spike on it one day, using the bottom side. "Hell!" yelled the machinist, "That side's smooth. Use the rough side." Do you remember what you told me of the little friction spring in the assembler clutch? Well, to make and put in one of those was about the first thing I did on the machine. The machinist from 'Frisco had used a cold-chisel to batter the shaft so the clutch would not slip out of action, and I had to dress it off before I could get the thing apart. It works all right now."

LINE-DELIVERY CARRIAGE.— E. B. McG., Ypsilanti, Michigan, writes: "When we put up the machine and started it I noticed the line-delivery carriage failed to return to place, stopping just short of the catch. But as it always held, I let it go when I found the late model had not the 'eccentric pin' adjustment in the roller. By jamming the rod in the back out of the slot and up under the spring clasp, the carriage worked all right. It appears to me this rod is long. I do not consider this method of overcoming the difficulty good, so drilled a new hole, thus shortening the rod. This held the carriage all right, but failed to deliver the line into the vise jaw, stopping about an inch short and going down with a bang. A half-dozen lines was enough of that, so I returned to the other expedient. Also tried to remedy the trouble by loosening and tightening the large coil spring controlling the movement of the line-delivery carriage arm, but to no purpose, so set the spring as it was. I can not 'hang a line' with this machine, the carriage extending so far over that the assembler can not return to place. As I am setting brevier, this retards speed quite a little. I have considered the failure of the carriage to return to its proper place as the cause of the carriage holding up the assembler, as I do not think the company intended to fix it so a line can not be 'hung up' waiting for the elevator to return." *Answer.*— Beginners should always remember when in difficulty that the machine itself is made right. It is never necessary to drill new holes or remake parts. Adjustments will slip or get out of place, but intelligent investigation will always reveal the fact. As our correspondent knew the old adjustment for regulating the return stroke of the carriage, he should have known that if this was not found in the new machine some other adjustment for accomplishing this must be used. Examination of the parts would have disclosed a split hub on the lever which rests against the cam and this could be loosened and the lever moved toward the cam to cause carriage to return further. This will overcome the other trouble.

SETTING MUSIC ON THE LINOTYPE.— The following is from *Linotype Notes,* London, England: "For several years the manufacturers of the Linotype have been busied with adapting their composing machine to the production of music, as they



MUSIC SET ON LINOTYPE.

believed that, by the use of the Linotype, the setting up of music might be greatly simplified and quickened. What difficult and slow work it is to set up music with ordinary music type all compositors must know who have tried it. The cases are divided into as many as 252 boxes, and the setting of the type is like piecing together the minute portions of a fine

mosaic. After the expenditure of much thought and ingenuity they are now convinced that their aims have been realized, and they can with confidence recommend the Linotype to all printers of music. With this machine music can be set up almost as easily as ordinary reading matter. The "Song of the Lino.," written by Mr. Albert E. Pain and composed by Mr. C. W. Sperring, is the first complete song ever set up by machinery, and so marks a revolutionary epoch in the history of music printing." A sample portion which we print shows the quality of the music set by the Linotype.

As giving an idea of the extent of the business of the Lanston Monotype Company, it may be mentioned that at the beginning of the year 1903 there were 120 in stock, while during the year 700 more were manufactured — a total of 820 for the twelve months.

In his statement before the Committee on Appropriations of the United States Senate, in presenting his argument why Linotypes should be put into operation in the Government Printing-office, Mr. J. L. Kennedy laid before the committee a copy of The Inland Printer, and said: "This periodical is The Inland Printer, published in Chicago. It is not the organ of the master printers; it is not the organ of the journeymen printers. It is an independent typographical journal, devoted to the general interests of 'the art preservative of arts.' Master and journeymen printers, and all who have a pride in fine printing, are proud of The Inland Printer, for they recognize it as the very foremost exponent of all that is best in the printing art. The typography of its pages is as beautiful as any that ever came from the press. It is a Linotype production and the work of union printers."

A Book About the Monotype.— The Lanston Monotype Machine Company has just issued a book describing the Monotype casting-machine in detail, written from the standpoint of the machinist. The work is illustrated with mechanical drawings that serve to illustrate the text, and accompanying it is a pamphlet containing a list of parts and giving half-tone views of them. The plan adopted is unique, as not only is each part and its use fully described, but a symbol with the illustration showing it at once shows its location on the machine. Under this system there is no danger of a wrong part being ordered if the least care is exercised. The illustrations supplementing the list of parts is probably the most complete ever issued of any machine. Instead of showing the parts separately, a plan that would make their identification extremely difficult, different sections of the machine are photographed together, and identification is easy and certain. No pains were spared to make these illustrations complete. The casting-machine book consists of 124 pages, illustrated by some seventy-four outline drawings. These sketches show the different mechanisms in their simplest form. They are of particular interest, as they were made by one of the students in the Monotype casting-machine school. The method of explaining the Monotype makes the description particularly simple. The entire machine is divided into three parts — the matrix, in which the face of the type is cast; the mold, in which the body is cast, and the pump, which supplies the metal. Each of these parts is treated independently, as though the other two did not exist. To show the entire working of the machine at a glance, charts are provided. These charts trace the movement of the matrix, for example, and all parts that affect it, to the source of their motion, the cams. They also illustrate the flexibility of the Monotype. It seems hardly credible that work of this character could be done on a machine. A complete and full cross-referenced index adds materially to the value of the book.

About Files.— Printer-machinists usually are not adepts in handling files, and few realize that this much abused tool is of any importance. Files should never be thrown together in a drawer, or even allowed to come in contact with each other, or with other tools, as the delicate edges of the teeth are most easily broken down, and the value of the file seriously impaired. They should be kept in a drawer, separated from each other by low partitions, and arranged according to length, section, cut and condition, thus facilitating the selection of any desired file. A file, to do its work fast and well, should be kept free from its cuttings. Cuttings "pin" when they lodge so finely that they can not be removed with a brush. Pinning may be obviated by chalking the surface of the file, but this has the effect of reducing its bite. A little oil on the file will frequently reduce the tendency to pin. It should be used, however, only on the fibrous metals, as it glazes on the surface of the non-fibrous metals, making them harder to cut. Chalk is usually applied to a file when a smooth, fine work surface is desired. The effect of the chalk is to prevent the teeth from cutting as freely as when it is not used, and thereby produces about the same result as would occur if a finer cut file had been used. When oil has been used on a file it can be readily removed by thoroughly chalking and brushing two or three times, as the chalk soaks up the oil and leaves a dry surface. Referring to the numbers of Fig. 1, the names of the various files are: 1, "hand"; 2, "flat"; 3, "mill";

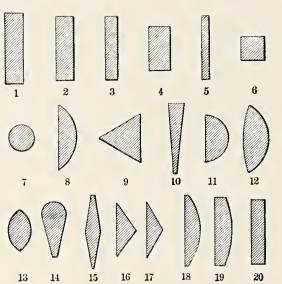


Fig. 1.

4, "pillar"; 5, "warding"; 6, "square"; 7, "round"; 8, "half-round"; 9, "three-square"; 10, "knife"; 11, "pit-saw"; 12, "crossing"; 13, "tumbler"; 14, "cross-cut"; 15, "feather-edge"; 16, "cant-saw"; 17, "cant-file"; 18, "cabinet"; 19, "shoe-rasp"; 20, "rasp." The length of the file is measured from point to heel, and does not include the tang. Files are classified under three heads, "single-cut," "double-cut" and "rasp." The "single-cut" file, or "float," as its coarser cuts are sometimes called, has surfaces covered with teeth made by single rows of parallel chisel cuts extending across the faces. The "double-cut" file has two rows of chisel cuts crossing each other. In the rasp the teeth are entirely disconnected from each other. They are round on top, and are formed by raising, with a punch, small portions of stock from the surface of the blank. The machinist seldom has use for a rasp, as they are intended for filing the softer materials, as wood and leather. The regular grades of cut upon which the coarseness of a file depends are "rough," "coarse," "bastard," "second-cut," "smooth" and "dead-smooth." The "rough" file is usually single-cut, and the "dead-smooth" double-cut. The other grades are made in both double and single cut. These grades of coarseness are, however, only comparable when files of the same length are considered, as the longer the file in any cut, the fewer teeth per inch of length. A file bites freer on work having a narrow surface than a wide, because fewer teeth come in contact, at any point in the stroke, with the work surface, and consequently less pressure is required to make the file bite. On

very thin work the teeth of a "double-cut" file bite so freely that the danger of breaking them is great. For work of this character the long tooth of the "single-cut" is best adapted, as its form gives it greater strength, and the shear of the cut is smoother, one tooth coming into cut as another leaves. On the broad surfaces, however, the teeth of the "double-cut" have the advantage. The term "cross-filing" applies to those filing operations in which the file is pushed endwise across the work. When in cross-filing the character of the work requires a heavy file, it should be held in both hands, as shown in Fig. 2, the end of the handle abutting against the palm of the hand, thus giving a good bearing to receive the thrust on the work stroke. When held in this manner an extremely

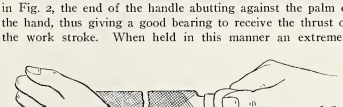


Fig. 2.

tight grip is not required, which makes it much easier on the fingers and enables the workman to more readily control the file. When a very light file is being used on the work it is usually best to hold it with one hand, as shown in Fig. 3. In this case, the thumb rests against the side of the file just ahead of the handle, and the forefinger extends along the top,

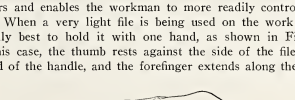


Fig. 3.

considerable downward pressure being exerted by this finger, as near as possible, over the working surface of the tool. When the file is of medium size and thin, if held as shown in Fig. 2, the pressure at the ends will bend it down, making it concave on its under surface, which will cause it to cut away

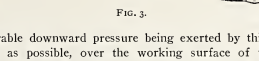


Fig. 4.

the metal at the edges, as shown in Fig. 4. If, however, it is held as shown in Fig. 5, the downward pressure of the thumb will spring the file in the opposite direction, and thus enable the operator to move it across the work without cutting away the edges. When the thumb becomes tired, the position

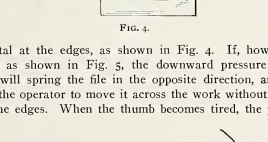


Fig. 5.

shown in Fig. 2 can again be taken, the ball of the thumb bearing down hard on the file and the fingers lifting at the point accomplishing the same object. Either of these methods of holding is difficult to maintain for more than a few moments at a time, consequently a stiffer file, having considerable belly, is preferable on work of this character. Handles should be so secured to the tang that its center line is parallel with the length of the file. Handles made of soft, tough wood are preferable, as they are lighter and less liable to crack when forced on the tang. The soft-wood handle, if provided with a hole for the reception of the tang of a diameter slightly greater than the thickness of the tang, can be driven on without danger of cracking. If of hardwood a good job requires heating the tang red-hot and burning the hole in the handle to fit it. Care must be exercised, or the temper of the teeth near the heel will be drawn. A piece of wet waste wrapped around the heel will prevent this. In cross-filing, and more especially where much metal is to be removed, the direction of the strokes should be varied frequently. This not only enables the production of truer work, but faster reduction of the metal. The file when pushed endwise produces small grooves or channels in the direction of the stroke, and when the direction of the stroke is changed the file teeth come in contact with the tops of the ridges between the grooves, thus diminishing the area of tooth contact with the work surface, and consequently increasing the bite; that is, for equal pressures. In cross-filing the file should be held at quite an angle with the direction of the stroke, which has the effect of giving the file a side motion as it sweeps forward. This improves the condition of the surface filed, prevents to a marked degree deep grooving and brings the file under more perfect control. In selecting a file for any piece of work the form and position of the work surface must determine the shape and size of the file to use.

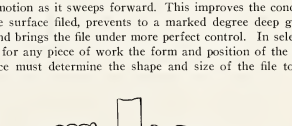


Fig. 6.

The hardness of the metal and the amount of stock to be removed, together with the quality of the finished surface that is desired, will determine the degree of coarseness in the cut of the file used. If the surface is a flat one, the hand file, the curvature of the sides of which makes it best suited to such a surface, or its immediate associates, the flat, mill or pillar files, will be used. The length will depend upon the extent of the surface, files shorter than eight inches being used only on very light work. A safety edge on a file is one having no teeth. The safety edge enables the mechanic to file one of two surfaces, intersecting at right angles, without injuring the other. The safety edge on a new file should always be passed over a grindstone or emery wheel before depending on its "safety." A very satisfactory safety edge is made by grinding the teeth from the edge of a full-cut file. The term "draw-filing" refers to that use of the file in which the direction of its motion over the surface of the work is at right angles to its length. In draw-filing the file is grasped by its ends with both hands, as shown in Fig. 6. The handle is usually removed, as the file can not readily be controlled when one hand grasps the handle. As the belly of the file can be brought to bear on the high spots more readily and under better control than in cross-filing, more accurate results can be obtained by draw-filing, even by a less skilful mechanic. For a given pressure, the file in draw-filing does not cut so deep or remove so much metal as in cross-filing. It is not, therefore, well adapted to the quick removal of large amounts of metal, but when an accurate surface or a finely finished one is required, it can best be obtained by draw-filing. The grain or lay of

the finish produced by draw-filing will be in the direction of the strokes, and much finer than can possibly be obtained with the same file in cross-filing. In all filing operations the work should be done on the forward stroke, the file being relieved of all pressure but not raised from the surface of the work



E. R. JONES,
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WILLIAM M. HOLT,
Princeton, Indiana.



C. W. UNDERHILL,
Canton, Illinois.

GRADUATES MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

Holding situations on Linotypes in cities named.

on the return stroke. Draw-filing is practiced in truing the mouthpieces of metal pots.

RECENT PATENTS ON TYPESETTING MACHINERY.

Linotype Assembler Lift.— Patrick Shea, Chicago, Illinois. No. 758,284.

Typesetting Machine.— Jules Lagarde, Clermont-Ferrand, France. No. 757,319.

Linotype Matrix.— D. D. Scott, Boston, Massachusetts, assignor to Mergenthaler Linotype Company, New York city. No. 757,685.

Mold-turning Pinion.— W. H. Randall, Brooklyn, New York, assignor to Mergenthaler Linotype Company, of New York. No. 758,103.

Linotype Justification Movement.— S. J. Briden, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. No. 757,648.

Base Trimming Knife for Linotypes.— P. T. Dodge, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. No. 757,099.

AN AMERICAN COPYRIGHT DECISION.

The United States Treasury Department has rendered a decision regarding the copyright and importation into this country of books printed in a foreign country from type set in the United States or from plates made therefrom. The decision was made on the application of Edward Schuberth & Co., music dealers, of New York city. It states that, if the statutory requirements relating to the procurement of the copyright are complied with, and the books are printed from type set within the limits of the United States, or from plates made therefrom, the books are not liable to the prohibitive provisions of section 4956 of the Revised Statutes, which forbids the importation of copyrighted books not printed from type set within the United States or from plates made therefrom. The department explains its ruling by calling attention to the fact that the statutes do not provide that books shall be printed in the United States, provided the type or plates have been produced there, as ordered.

THE RECOGNIZED STANDARD.

By persistent effort and by paying strict attention to criticisms in THE INLAND PRINTER, I hope to bring my work and the work of the office up to your standard, which is the recognized standard of this continent, if not of the whole world.— *F. C. Rice, Granby, Quebec.*

HENRY L. BULLEN.

ALTHOUGH it has been his fortune to be always an employe, there are few men more widely and favorably known than the subject of this sketch. Preëminently a business builder, he has held a series of positions of an uphill character, and invariably the businesses have been increased in volume and improved in character.

Mr. Bullen is now the sales manager of the F. Wesel Manufacturing Company, and during the four years of his management the Wesel business has more than doubled. As a manufacturer of plate-making machinery and appliances it was comparatively obscure; it has been advanced to a position second to none in that important line.

Henry L. Bullen, the son of a Massachusetts man, was born in Ballarat, Australia, and learned the printing trade there and in Melbourne. He came to the United States before he was of age, working his passage on the U. S. S. Swatara. His first employment was in Davenport, Iowa, and he afterward worked at his trade in St. Louis, Cincinnati, Philadelphia, Trenton, New York and Boston. While working at the case in Boston he was engaged to edit and print a trade publication for Golding & Co., and, succeeding in this, was offered the management of the selling department of that concern, then comparatively small. Under his management the Golding business within three years entered the front rank. Buildings were added rapidly to keep pace with the expansion of sales, and Mr. Bullen was recognized as a leader, especially in advertising, to which he has always given personal attention. During his connection with Golding & Co. he was the first to introduce the point system in the Eastern States. The first twenty-two point-system plants were sold by him personally, and this success compelled the Eastern typefoundries to follow the lead of Marder, Luse & Co., of Chicago, to whom belongs the honor of originating the valuable point system of type bodies in the United States.

In 1888 Mr. Bullen returned to Australia, and continued his tour around the world for three years, introducing American type, machinery and materials in so thorough a fashion that the trade has been held and increased by all the firms he represented to the present time. Thus a foreign business of very great value was established in a brief time on a secure foundation.

Returning to the United States in 1891, Mr. Bullen became Eastern manager of the Hamilton Manufacturing Company, but the organization of the American Type Founders Company made it advisable to sell the Eastern branch of the Hamilton business to the type company, and Mr. Bullen was then appointed acting manager of the New York branch of the American Type Founders Company, moving it into new quarters, reorganizing the staff and putting it on a sound business footing. This work accomplished, Mr. Bullen was selected to organize the advertising, catalogue and specimen department of the American Type Founders Company. The standard specimen books and catalogues of that company are evidences of advertising acumen and a thorough knowledge of every detail of the business. As a maker of catalogues that sell goods, Mr. Bullen has no equal in the trade.

Many articles in popular use to-day in printing-offices were designed by Mr. Bullen. His work is always basic, and the results far-reaching and practically unending. Customers are not only secured, but retained; the business progresses quietly, conservatively, but steadily and surely. In every change (change invariably being promotion) Mr. Bullen has had the good will of his former employers and their employes, so that at each advance he has been the recipient of testimonials and gifts from his former employers and associates. Socially, Mr. Bullen is retiring, yet somewhat famed for hospitality, especially to visitors to New York. He is a persistent student and the owner of an extensive library, especially complete in books relating to all branches of the art preservative.



MR. H. L. BULLEN.

Photograph by Pirie McDonald, photographer of men, New York

JOB COMPOSITION

BY JOHN M. LARKING.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.— A collection of designs for job composition from the *British Printer*. 60 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

TITLE PAGES.— By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints — Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, $2.

TWENTIETH CENTURY COVER-DESIGNS.— Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. $5, prepaid.

PLAIN PRINTING TYPES.— By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

THE PRINCIPLES OF DESIGN.— By Ernest Allan Batchelder, instructor Throop Polytechnic Institute, Pasadena, California. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, $3.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. $1.

THE compositor can sometimes by a little forethought arrange and display his copy in a manner that will more forcibly or attractively emphasize its intent or meaning. A cover-page is shown (Fig. 1) that is set in the conventional style of a title, but which motives of utility could have suggested a setting in which the most important line and the real title be given more prominence. The firm name is not the line that should be accorded the chief place, but the words displayed in the resetting (Fig. 2). Everything else is and should be made subordinate. Fig. 1 could be improved by respacing the lines, dividing them into two clusters, similar to Fig. 2. Of course the compositor is not always at liberty to interpret the copy according to his own ideas, which sometimes requires transposition of words or lines and other slight changes, but must follow absolutely a certain style or arrangement. Such specific instructions naturally relieve him of any share in the good appearance of the job, save the application of the ordinary rules of correct composition. But when the copy is given with instructions unembarrassed by suggestions or layouts, he has a chance to exercise his inventiveness and intelligence. Perhaps inventiveness is a term that should not be associated with typography, as it might mean simply that mechanical ingenuity which delights in eccentric and involved designs that bear no relation to the needs of the copy in hand. The question that confronts the compositor is how can he most effectively display with type the purpose or meaning of the copy, and it is his privilege, by a little study and putting himself in the place of the man for whom the printing is intended, to produce a piece of composition that will, to the utmost degree possible,



FIG. 1.



FIG. 2.

give right expression and display to the written copy. Figs. 1 and 2 form an interesting comparison of a perfectly proper and conventional arrangement and one in which some better appreciation of the requirements of the use of the page is shown.

LEGIBILITY must be the first consideration of all printed business forms. Eccentricity should be avoided, and the plainest types and most natural arrangement used in the composition. A bill-head is shown (Fig. 3) that does not entirely

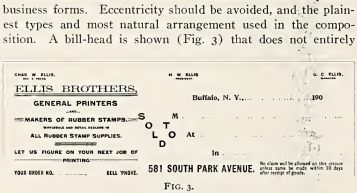


FIG. 3.

meet the requirements of a normal bill-head. The display is extremely ineffective. Nothing dominates, and although there is an embarrassment of matter, it could have been handled in a more effective way. Where there is much matter of an advertising nature on a bill-head, the distinction between the business form and the other matter should be made apparent. On a bill-head the firm name is the most important line, and

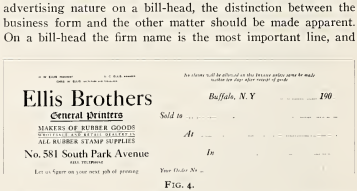


FIG. 4.

by displaying it, feature is at once given to the composition (Fig. 4). The arrangement of the "sold to" in Fig. 3 is inexcusable and a departure from the sanity that should be the dominant force in all commercial work. In Fig. 4 the business part has been separated from the advertising part and the latter displayed in a manner that attracts at once. By emphasizing the firm name, good display is attained and the requirement that it should be the dominant line on a bill-head is complied with.

Bad spacing in a double sense is shown in the composition of Fig. 5, and is chiefly responsible for its rather untidy appearance. The amount of space between words bears some relation to the shape of the letter used. An extended letter requires more, a condensed one less space than a letter of normal shape. A double error would be corrected by the use of less space between the words of the top line, thus avoiding the crowding of the margins as shown. The line "Andrew and Philip" also shows this same error. It should have been normally spaced and centered. So much for word-spacing. Some attempt at design is shown, but is rendered abortive by filling all the space with type, thereby losing all distinction caused

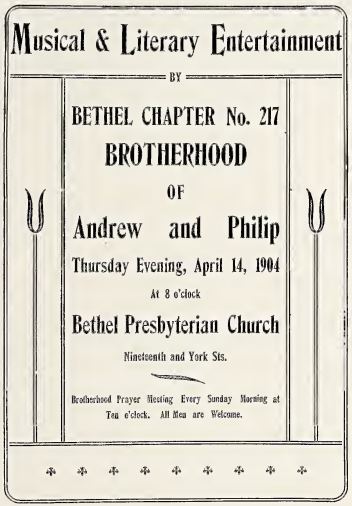


Fig. 5.

by contrast between type and design. It can only be improved by resetting or rearrangement that will allow white space to do its perfect work in giving shape and order to the type display. A condensed letter should not be used unless limited conditions of space make it necessary. Expediency is the reason for the making of condensed faces, not beauty, and that is why they are not desirable on pages where freedom, dignity and beauty are the chief essentials. It is part of the art and knowledge of the compositor to know that taste or custom has delegated certain type styles to be used for certain forms of typography, and that these dicta should be followed when material will permit. This is suggested in the resetting (Fig. 6), where a text face has been used in deference to the churchly character of the title. By grouping the type and placing white space between the cluster and the rule border we obtain that contrast the lack of which renders Fig. 5 so ineffective, and the composition of the rulework a loss of time because the desired result of giving added distinction to the type matter has not been obtained. The plain double rule border of Fig. 6 is much more effective because simpler in appearance, an important consideration, and is not confused with the type, as the design is on Fig. 5. The compositor has a valuable medium of expression in the white surface of the paper which he does not always appreciate or use. This is apparent in Fig. 5, in which type and rulework are scattered over the page, and Fig. 6 shows a disposition of the material by which an effective contrast of black and white is obtained. Display in the sense of prominence is not required in this class of work, and a little more thought and care in the arrangement may be allowed, which is not shown by the composition of Fig. 5. We are inclined to ascribe the errors shown to inexperience, as practice and study of correct examples of printing would very soon make the faults glaringly apparent and point out ways to avoid them.



Fig. 6.

Not much is expected of the hand-bill or dodger as an exponent of effective advertising display, as time is generally the prime consideration of their production and any delay caused by a little thought or experiment as to the most effective way of evidencing the writer's meaning would be strongly deprecated. At the same time the opportunity for effective display is considerable and the value of the hand-bill is increased immeasurably by intelligent display. This class of printing must be displayed in the most emphatic way. It must attract, and attract instantly, by displaying some feature that will cause the reader to note and remember. Sometimes the matter does not lend itself to attractive display on account of its commonplaceness, but if there is anything that can be featured apart from the firm name itself, display it as strongly as possible. A conventional dodger is shown (Fig. 7) that lacks the feature that attracts attention. The line to be emphasized is there, but would not be observed with a casual glance. In Fig. 8 the line that should be prominent is placed in type large enough to be seen at a glance and the hand-bill will have performed its function by fixing on the mind of the reader the association between free candy and the Olympia Candy Store. This consideration of the type display on these two examples

is not so much a matter of good appearance as of effective display. The hand-bill should only offer one idea, and if the copy contains a number of statements that seem to require emphasis, the desire to do so must be restrained. Select one,



FIG. 7.



FIG. 8.

display it strongly, and the hand-bill will become an efficient trade-bringer, while the one in which every line is displayed will not be given the second glance that is always the test of attractive printing.

IN criticizing Fig. 9, we wish to say in justice to the compositor that office conditions and material were responsible for the variety of faces shown, which he appreciated was an error and a departure from good typographic taste. Apart from this fault, however, it is in other ways susceptible of



FIG. 9.

improvement. It is set in a displayed style, that is, the intention is to make some of the lines more prominent than others, and what is considered the chief lines are placed inside a panel, but there is not enough contrast in type sizes to make the desired distinction, and the panel-rule is not heavy enough to separate the contents of the panel from the rest of the matter. By displaying everything, as shown, distinction is given to nothing. Display in this sense of size contrast can be attained even with a variety of faces used, although the result is not so agreeable to look upon as where one style of type is used. The narrow panel ornament inside the border is a detriment to the best appearance, and the space it occupies would be more valuable if used as space between type and border, centering the first, of course, and, together with the reduction in size of some of the lines of secondary importance



FIG. 10.

and a little white space interjected between the date and address, would improve its appearance in some degree. The displayed style is not necessary on the cover or title-page of a booklet that is not a medium for advertising, and something in the style of Fig. 10 would be more fitting if the office facilities would permit. Yet, with the arrangement shown, the display is more effective than Fig. 9. The words "Autumn Show" have been selected for display, and by placing them in a larger and bolder type and setting everything else in the smaller and lighter face, the desired display is attained instantly and emphatically. Each additional line placed in larger or bolder type would detract that much from the value of the main line. This line was placed in a black contrasting type to illustrate the meaning and value of contrast. From an artistic point of view, it should have been in the same face as the rest of the title. The arrangement of capitals shown is attractive if the wording will permit it without word or letter spacing. The

fashion of setting capital letters, line after line, in full measure, thin-spacing one line and letter-spacing the next, is to be deprecated, as it produces an unpleasing variation in tone. The beauty of a page of type is uniformity of color or tone, and that is the reason why even spacing is one of the first requirements of good composition. In some books, the space following a period is made the same as between words, sacrificing clearness in a slight degree to good appearance.



FIG. 11.

A PANEL form is an excellent way of handling a large amount of matter on a heading, but is excessive and a departure from that simplicity that is the essence of good printing when used as an adornment of a heading similar to Fig. 11, where the amount of matter does not justify its use as an expedient and does not add to the attractiveness of the design because it dominates to a great degree the type it surrounds. If the rule were printed in a lighter tint it would be acceptable, but in one color it is too obtrusive. It is not necessary that a heading should be arranged to fill the entire width of the paper. If the main line is not long enough or the amount of matter insufficient to warrant it, a smaller setting in the center, as in Fig. 12, or a corner-card, is more acceptable than an attempt to make it the full width by the aid of rulework. In the resetting, the panel form is used, but in a way that does not conflict with the type, but rather helps it by separating the advertising lines from the firm name and throwing them into relief by the surrounding lighter rules. In one color the panelwork of a job should be lighter than the type, otherwise the latter suffers by the competition of what is intended to enhance its appearance.

In several ways Fig. 13 departs from the standard of good taste that should always characterize commercial printing. The desire to be original is commendable, but it must be based on accepted standards of good arrangement. The break in the panel and the matter placed in the opening are very unnecessary and possibly excusable as an advertising device, but have no place on a commercial heading. This arrangement crowds the main line out of center and does not compensate by its oddity for the loss of balance and grace. There should always be a distinct reason for typographical ornamentation, and appreciation of its fitness and ability to exercise restraint in its use is an important qualification of the job-printer. In commercial printing they should be used sparingly, and never for the ornament's sake alone. This misuse of ornament is shown by the band or underscore beneath "merchandise brokers" and the word-ornaments below it. The panel ornament fulfils a useful



FIG. 12.

function by filling a blank space, although rather large, and could have been omitted by a rearrangement of the type. In Fig. 14 is shown a suggestive setting of the same matter that



FIG. 13.

avoids both the oddity and the ornamentation of the original. Not that oddity or ornamentation are wrong under all conditions, but out of place as shown. Crowding has been avoided



FIG. 14.

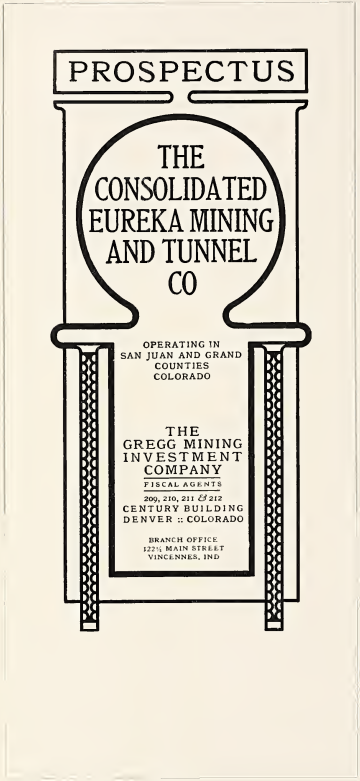


Fig. 15.

and a clean-cut appearance given the display by the elimination of the ornament and the irregular arrangement.

Three interesting examples of cover-page design are shown in Figs. 15, 16 and 17, composed by Mr. C. R. Beran, of Denver, Colorado, illustrating the artistic possibilities that lie in the clever manipulation of rule and ornament. It may be contended that such work is without the province of the compositor, who should content himself with type arrangement, leaving the design to the artist. To a certain degree this contention is right. The question of cost might be advanced as an argument, the time consumed in composition together with electrotyping — necessary for perfect joints — bringing the cost perhaps to a point where the service of an artist might have been justified, with a more reasonable assurance of obtaining artistic results. Mechanical facility and good taste do not always join in the production of these rulework designs, amply evidenced by the work of ten or fifteen years back, when designs were executed that were intensely interesting as examples of ingenious type and rule manipulation but did not show the faintest appreciation of artistic judgment or taste. Job-printers nowadays are beginning to realize that at least an elementary knowledge of decorative design is very helpful and almost invaluable. From it they learn the value of simplicity, the meaning of balance, of tone, of unity and contrast, and other terms which have a direct bearing and influence on their work toward the attainment of artistic worth. The job-printer is indebted to the typefounder for many devices and designs which help materially in the execution of this class of composition at a minimum of time and expense compared with the old methods of rule-cutting, rule-twisting, filing and soldering. With such aids, the time consumed is not so great as the complex appearance of the designs

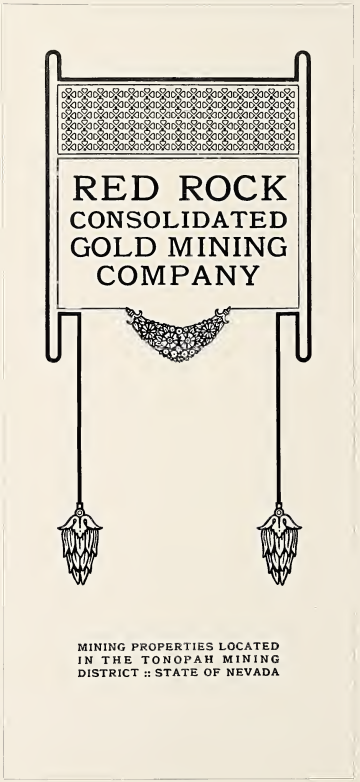


Fig. 16.

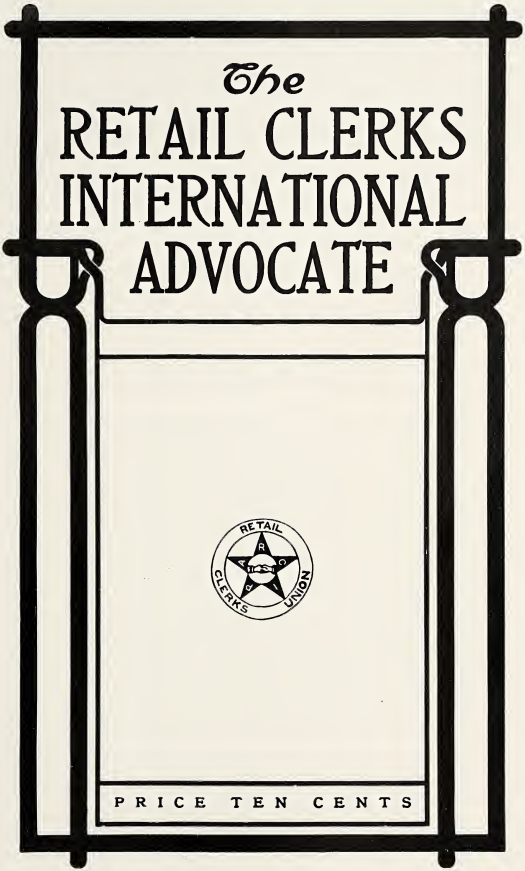

The
RETAIL CLERKS
INTERNATIONAL
ADVOCATE
RETAIL
CLERKS
UNION
PRICE TEN CENTS

Fig. 17.

might indicate. With the material and accessories now at his command, the compositor, if he has acquired some elemental knowledge of decorative arrangement, can evolve many attractive designs that are justly entitled to the descriptive term artistic. The three designs shown are intended for colors and may form the bases of many attractive color schemes. A word of explanation in regard to Fig. 15 may be interesting. The circle suggests rule-bending, but in fact a brass circle was used for the rule surrounding the name. A proof was taken of the job and the lower part of the circle was painted out and the ends joined to the rules on either side below, as shown, with ink, and a zinc etching made from the altered proof. The two others were electrotyped.

In Fig. 18 is shown a business card set in an ordinary style, when the matter might have suggested a more graceful arrangement. The matter of display is not always a question

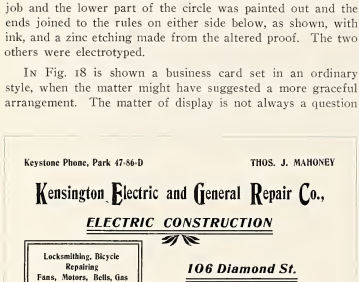


Fig. 18.

of first consideration on such printing, harmony and good taste being equally essential. In this case all these important elements are wanting, but all are possible qualities, as shown by the resetting (Fig. 19). When a firm name is so long that it will not come into the required measure, except if set in some attenuated face that sacrifices display and spoils the appearance of the job, it is preferable to make two lines of the name, thus affording better display and the use of a type-face more normal and befitting. A panel is a convenient way of disposing of extra matter, but it should be part of the design

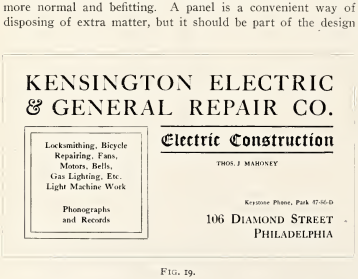


Fig. 19.

and not thrust upon it. Underscores are a means of display, attracting attention to the line under which they are placed, but their value is lost or minimized if applied indiscriminately. Periods in front of words and word-ornaments under lines are reminiscent of the perverted style of composition that prevailed some years back, but which has no place in modern jobwork. Job composition is type display, and additions in the way of rules and ornament must further that end.

THE PRIMITIVE BOOK.

The oldest books in existence are, doubtless, those of the Babylonians; but the great permanency of these is explained by the material of which they are composed, and it does not necessarily follow that they were the first books to be made. We know that the Egyptians employed a papyrus roll from the earliest historical periods, and that the Hindoos made their palm-leaf books at a very early day. In short, every civilized nation is discovered, at the very dawn of its history, in full possession of a system of book-making.

It is impossible to decide the question as to whether one nation borrowed from another in developing the idea of book-making.

Limiting our view strictly to the historic period, we find, as has been said, the five types of books in general use. We have now to consider briefly the distinguishing characteristics of each of these types before going on to note the steps of development through which the modern book was evolved. First let us give attention to the papyrus roll of the Egyptians. As has been said, this type of book was employed in Egypt from the earliest day of the historical period. As is well known, papyrus is a species of primitive paper — the word "paper" being, indeed, a derivative of "papyrus" — which was made of strips of the papyrus plant placed together to form two thin layers, the fibers of one crossing those of the other, and the whole made into a thin, firm sheet with the aid of glue and mechanical pressure. The strips of papyrus were usually from eight to fourteen inches in width, and from a few feet to several yards in length. This scroll was not used, as might perhaps have been expected, for the insertion of a single continuous column of writing. A moment's consideration will make it clear that such a method would have created difficulties both for the scribe and for the reader; therefore the much more convenient method was adopted of writing lines a few inches in length, so placed as to form transverse columns, which followed one another in regular sequence from the beginning to the end of the scroll.

In addition to the flat tablet, the Babylonians and Assyrians wrote some of their books on large prisms and cylinders. Some of these cylinders are as much as two feet in length and eight to ten inches in diameter. Being made of the same material as the tablets, they are necessarily heavy and cumbersome, yet they were in some ways more convenient for reading, since they were perforated longitudinally, and placed on a spindle, so as to revolve. In some cases the writing runs from end to end of the cylinder, which is then suspended horizontally. In other cases the cylinder is upright, the columns running from top to bottom. In the latter case the book is usually not a true cylinder, but a prism of six, eight, or ten sides, each side inscribed with a separate column of writing like the page of a book. These prisms and cylinders were commonly selected by the kings to contain records of their deeds. Thus the British museum contains prisms on which are recorded achievements of such famous conquerors as Sargon, Sennacherib and the Elamite warrior Cyrus. The last-named cylinder has peculiar interest because it describes the taking of Babylon.— *Henry Smith Williams, in Harper's Magazine.*

GOVERNMENT MONOPOLY AND ESPIONAGE.

A decree of the Minister of the Interior of Turkey decides that "the ink for all printers of Constantinople shall be furnished exclusively by the state, and that each office must make a demand once a year for all it requires for its own use." The printers of that city have protested against this decree but without being able to procure modifications of it. The same decree further provides that no printing-office shall have more than one door, and this is to open on the principal street and be accessible to the police at all hours of the night and day; the windows of all offices must be furnished with gratings fine enough to prevent the passage of any manuscript by that means.

TIFFANY STVDIOS

Originality of conception and execution endow the productions of the Tiffany Studios with an artistic individuality which makes them particularly appropriate for

HOLIDAY & WEDDING GIFTS



The stock now assembled in our studio showrooms includes exclusive productions in Lamps and Electroliers, Favrile Glass in a variety of forms, together with many attractive articles suitable for desk furnishings or boudoir appointments

Photographs will be sent if desired. Correspondence invited.
Showrooms open to visitors.

333 to 341 Fourth Avenue, New York
One block east of Madison Square

Example of Advertising Composition
Inland Printer Technical School

Examples of Bill-head Composition

Specialties:

Fine Stick Candy
Mixed Candy
Sealed Salted Peanuts

CHAS. M. RUSSELL,

WHOLESALE MANUFACTURING CONFECTIONER

818 CROGHAN STREET — 109 N. WAYNE STREET — HOME 'PHONE 214

Fremont, Ohio, 190

Sold to

TERMS: Two per cent. 10th day.
All bills not paid in thirty days, subject to sight draft.

J. A. KILE, Manager

Madisonville, Tenn. 190

M

Bought of

KILE BROTHERS

MANUFACTURERS OF

Chairs, Brooms, Broom Handles, Picker Sticks, Etc.

TELEPHONE 33

TERMS: 30 days.
Two per cent off for cash in 10 days
Interest charged after maturity

Weber Pianos

For more than half a century characterized by a distinctive tone-quality, pure, rich and sympathetic

Endorsed by Leading Musicians

Catalogue Mailed Upon Request

The Weber Piano Company

Fifth Avenue, corner 16th Street,
and at Aeolian Hall, 362 Fifth Ave., New York

266 Wabash Ave., Chicago

Example of Advertising Composition
Inland Printer Technical School

STREET PAVING AND SIDEWALKS A SPECIALTY

Silica Barytic Stone Co.

of Ontario, Limited

WATERPROOF FLOORS
for Malt Houses, Breweries, Slaughter Houses, Stable and Cellar Floors, Etc.

Head Office, Ingersoll, Ontario

WALTER MILLS, General Manager

Suggestions for business cards

Dredge Boat National — Bell Telephone 1498 North

National Sand & Gravel Co.

Dredgers of River Sand and Gravel

Office, 1228 River Ave. — Allegheny, Pa.

Your choice of the Big Four

- Straight Life Policy
- Limited Payment Policy
- Endowment Policy
- Guaranteed Income Policy

Mutual Life Insurance Company

of New York City. The Strongest and Best Insurance Company in America

J. A. MASTIN, Special Agent
SOUTH AUBURN, NEB.



TELEPHONE CONNECTION — GAME IN SEASON

HENRY W. BARKER

FANCY AND STAPLE

GROCER

Choice Meats and Provisions

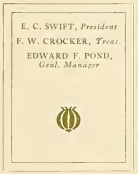
3701 YORK ROAD
CORNER ERIE AVENUE

PHILADELPHIA

Twenty-fifth Catalogue

Roll Top Desks

and Fine Office Furniture



New York Office and Warerooms
145 Fulton Street

Derby Desk Company

Office & Warerooms, 91-93 Franklin St.
Corner of Devonshire

Boston, Mass., U. S. A.

A resetting of title shown on preceding page. Set in Caslon, a suitable display letter to use with old-style body type, making a consistent title page.

Examples of Envelope
Corner Card Composition

CUSTOM
GRINDING

PLOWS
FIXTURES
MOWING
MACHINE
FIXTURES

R. RICHARDS
FLOUR & FEED
REMSEN, N.Y.

BOLIVAR ACADEMY
WILLIAM L. WALLACE
PRINCIPAL
MADISONVILLE, TENN.

Return after
five days to

Shapes
Lace
Ribbons
and
Flowers

Geo. L. Birdsey
Millinery Parlors
Boonville, New York
Empire Block

Rev. Edgar H. Smith
First United Presbyterian Church
Caledonia, N. Y.

The History of England

From the Invasion of Julius Caesar to the Revolution in 1688

By DAVID HUME, ESQ.

A NEW EDITON
WITH THE AUTHOR'S LAST CORRECTIONS & IMPROVEMENTS, TO WHICH IS PREFIXED A SHORT ACCOUNT OF HIS LIFE WRITTEN BY HIMSELF
COMPLETE IN SIX VOLUMES

LIBRARY EDITION
VOLUME III

NEW YORK
THE PUBLISHERS PLATE RENTING COMPANY

Example of Title-page Composition
Inland Printer Technical School

E. C. Swift, President. F. W. Crocker, Treas. Edward F. Pond, Gen. Manager

Twenty-fifth Catalogue Derby Desk Company Boston, Mass., U. S. A.

Roll Top Desks & Fine Office Furniture

Office and Warerooms, 91-93 Franklin Street
Corner of Devonshire, Boston, Massachusetts
New York Office & Warerooms
145 Fulton Street

Example of unsuitable type selection and arrangement. The consideration of fitness has been lost sight of in the attempt to attain originality.

PRESSROOM

BY WM. J. KELLY.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, $15 — now reduced to $10.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind of cylinder presses. Revised edition. 25 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK. By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

GLOSS ON EMBOSSED LETTERING.— H. K., of Pittsburg, Pennsylvania, sends a printed and embossed specimen of letterhead, the lettering showing a sharp and glossy surface. He asks this question: "Can I do such work on my platen press, I mean the nice glossy effect given to the lettering? I am somewhat familiar with embossing, but I can not get my colors up to the state of beauty shown on sample sent you. Please inform me what is used in the color to give it the luster shown on it." *Answer.*— The specimen sent has been printed from steel dies on a machine specially made for such work. The colors employed on such machines are made for them, the gloss being produced with fine white dammar varnish.

TO MIX SIZE INK FOR PENCILWORK.— The S. N. Company, of Des Moines, Iowa, writes as follows: "Will you kindly advise us how to mix the ink or size with which we can get bronze to stick on a lead pencil with polished surface? We have had a great deal of trouble in getting it to harden so that the bronze will not rub off." *Answer.*— Usually good gold size is sufficiently strong to hold bronze on either enameled paper or polished wood. When this is not the case, mix in with the size a few drops of dammar or copal varnish — the latter being the stronger and a firm holder. In any case, the sizing and bronze must be allowed to dry thoroughly before cleaning off the pencils. Many persons inexperienced with the use of size and bronze condemn their own work as bad, because they have not given sufficient time for seasoning and drying the bronze, which, being a metal, requires hours more time to set and dry than well-made inks do. Only a sufficient coating of size should be used to hold the bronze, because if too much is employed the bronze will "pile up" and resist smoothness and polish. Apply the bronze in a very moderate quantity as the work goes on, and rub it into the size lightly and briskly, and until it assumes a good luster, which it will do if these suggestions are followed. These remarks apply to bronze printing generally. Applying too much bronze at a time produces dirty work and wastes bronze.

NUMBERING MACHINES.— Edward W. Stutes, of Spokane, Washington, kindly contributes the following to our answer to C. W. S., of Worcester, Massachusetts, in a previous number of this journal. He says: "I have read about the trouble which C. W. S., of Worcester, has had with numbering machines. Having tried the remedy you suggested several times, I have but little faith in changing the size of the trunnions. They should be used on all classes of work, or else roller bearers; but the only remedy I could ever discover was to take the form off the press and take out the machine and clean it. Numbering machines have been a source of trouble to many a printer, pressman and foreman. Like any other machine, you must know when it is working well and when it is working bad. They should be cleaned about every ten thousand impressions where print paper is being used, because the dirt, consisting of ink and lint from the stock, will soon gum up. When a good quality of stock is being used the numbering counters will work smoothly and satisfactorily for about twenty-five thousand; but when they "buck," little time will be gained unless they are cleaned, which takes up but a few minutes' time. Take them all apart, placing every piece in a small vessel, to be used for cleaning purposes alone, and cover the parts with coal oil; after doing that, take each piece and rub it perfectly dry, using a clean soft cotton cloth. After every part of the machine has been cleaned and properly dried, assemble the machine and oil every part thoroughly, being careful not to leave a drop of oil on the face of the figures."

FLOUR PASTE.— B. B. W., of Cameron, Missouri, has sent a label for a baking-powder package, printed on paper with a yellow enameled surface on one side and a pasting surface on the reverse side. He writes as follows: "I am printing labels for a firm here and they have been greatly troubled with the labels 'spotting,' that is, brownish spots appear on the labels after they dry. Is it the fault of the paper or with the paste used? Have been using rye flour and gum arabic paste. Have been informed a write-up on labels had been contemplated for THE INLAND PRINTER, but did not know whether or not you would say anything regarding spotting on labels. If you can enlighten me regarding this, I will greatly appreciate the attention." *Answer.*— There does not appear to be anything detrimental in either the stock itself or in the yellow coating, both being substantial and equal quality. In pasting printed labels for adhesion to tin or paper packages, there is often considerable carelessness exercised in the way the pasting is done, some persons daubing over an unnecessary number of sheets and permitting the paste to smear the face of the labels and then making the work more unsightly by finger-marks across the printing. Where paste is allowed to touch the face of printed matter on coated or enameled paper, considerable blemish will naturally appear. We suggest the substitution of wheat for rye flour, and here give you a recipe for a satisfactory paste: Dissolve 2½ ounces of gum arabic in 2 quarts of water, then stir into it 1 pound of wheat flour. Heat the mixture, and when it becomes hot add 1½ ounces each of sugar of lead and alum — which should first be dissolved in a small quantity of water and be ready for the mixture of flour and gum arabic. The mass should be well stirred while it is being brought to the boiling point, when it may be taken from the heat and 8 drops of carbolic acid added, which will preserve it from decay and keep it in a fresh condition.

A BRIGHT AND BRILLIANT RED.— Eugene St. John, Cleveland, Ohio, offers the following suggestions: "A brilliant red is usually secured only to fade in a few days. On the other hand, reds approaching the permanent are not bright and brilliant. Here is the result of experimenting along this line

with final reasonable success. To two parts of best English vermilion add one part each of light scarlet lake and jacqueminot lake. Secure the three inks from one maker and mix thoroughly, using a minimum amount of varnish, and that the sort used by maker. Have slab and knife and whatever else the inks and varnish touch absolutely clean. This will give you a beautiful, bright and brilliant red, provided these additional necessary precautions are observed in printing. First, if the form contains electros they must be nickel-plated. Second, rollers, form and whatever parts of the form the rollers touch must be absolutely clean. An expensive red like this, costing about $3 per pound, is generally used on platen presses. It will be necessary then to have the chase and its furniture and



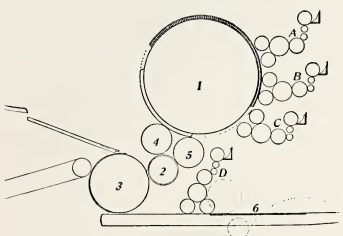
FLORALIA.
Photo by S. Yamamoto, Tokyo, Japan.

bearers (if used) clean. To make sure rollers and disk are clean after apparently thorough washing, lay a sheet of white paper on disk and run the rollers slowly over it. Any dirt unremoved will surely show in this safe test of cleanliness. On some platen presses, rollers will touch chase clamp, roller trackways and even grippers and the frame of press when the rollers are at the lowest point of their travel, especially on very old machines. It is obvious that these places of contact must be cleansed too. More brilliant reds are degraded through carelessness in this respect than this world wots of. Two peculiarities of vermilion must be remembered in using the mixture here mentioned. It is a rapid dryer and fills up open spaces in the form and piles on disk and rollers. A few drops of Lilly's No. 1 coach varnish will give the mixture a nice gloss, but use it sparingly if you would not degrade the color.

Slurring and Blurring.— Eugene St. John, Cleveland, Ohio, a practical platen pressman, writes: "Next to poor register, the most common defect of present-day printing is a blurring due to slurring. This fault is found in the platen presswork of city and country offices, large and small. Probably the most prolific cause is a platen not square to form. A baggy tympan is frequently the seat of trouble. No pressman worthy the name should print under such conditions. The platen should always be fairly square to form to get a clear sharp print, and the impression screws should be used. What else than use are they for? Surely not merely for ornament. Show me a pressman that does not use the screws and I will show you second-rate printing and forms prematurely worn. The grippers will oftentimes cause slurring if they do not strike sheet together and hold it securely. Too much ink and ink of improper consistency for stock accentuate the blemish. Any parts of the form sufficiently loose to be pulled up by the rollers before impression will blur awhile before they are eventually broken off. A chase that does not sit snugly in its rests and does not lie flat against bed of press often occasions a slurring. Curly paper, whether gummed or not, often receives a blurred impression. The rollers may not be traveling uniformly and will abruptly wipe the edges and isolated portions of form. For this trouble powdered rosin on roller tracks and trunnions will be found efficacious. Open rule forms are most bothersome. After long experience we say that such work can be done perfectly on a platen press if proper precautions are taken. First get as close to the iron as possible, using a tympan of four sheets of sixty-pound book and no packing. The platen must be square, and if there is heavy-faced type in form besides rules, the overlaying must be nicely graduated. Use tissue paper to build impression up evenly, and not abruptly from center to edges of form. Tympan must be taut, smooth and securely fastened; likewise the gauges; grippers should be parallel and, if controlled by badly worn parts, cork strips should be pasted to grippers. Twine and rubber bands stretched from gripper to gripper through open spaces are helpful. The stock must be flat. This is imperative. Proper ink and good rolling, with plenty of pressure and minimum supply of ink, are better than light roller pressure and a flood of ink. Rules in form should join well and be securely locked. If these points are all observed and the press is O. K., trouble seldom ensues from slurring. Should trouble still occur, either the form or chase or both are insecure, which is readily remedied, or the tympan or sheet is moved at impression. To hold tympan tight at impression fasten a thick, large cork on a stout twine midway between grippers so that this cork will strike tympan below gauges, thus gripping the tympan securely before impression. To hold sheet securely, fasten a piece of sandpaper to a strip of cork and secure latter to a gripper at a point above form. This will secure the sheet beyond a doubt at impressions. These remedies are sufficient for the most obdurate cases."

A New Attachment for Color Printing.— From a late exchange we reproduce the following: "Citochrome printing is the order of the day. A few weeks ago Mr. Harvey Dalziel, in London, registered a company for working the British patents of M. Edouard Lambert's multicolor machine. Now we hear of another machine, the invention of a German pressman at Christiania (Norway), Mr. H. Siebert. It appears that Mr. Siebert's invention resembles in some respects the Orloff machine, of which repeated mention has been made in the *Register*, and we extract the accompanying sketch, with the explanations, from the Berlin *Buchdrucker-Woche*. The mechanism is designed to be attached to an ordinary Wharfedale; in fact, the regular work of the latter is expected to supply the fourth color, as Siebert's invention provides three colors only. From the diagram it will be seen that 3 represents the regular printing cylinder which gives the trichromatic print to each sheet prior to its passing round and receiving the fourth (usually black) impression from the flat form. Accordingly, D represents the regular inking arrangement with two inking rollers, 6 the flat bed. A, B and C are the three inking arrangements for yellow, red, and blue respectively, with contrivances to touch only that part of the plate cylinder (1)

designed for the particular color (i. e., for yellow, for blue and the cross-hatched part for red). The plate cylinder is double the size of the impression cylinder (3) and quadruple the size of the transfer cylinders (4, 5) and of the collecting cylinder (2). The operation of the apparatus is as follows: The plate cylinder (1) having received the color from the three inking-roller pairs of arrangements A, B and C, prints both the blue and red form on the transfer (rubber-coated) cylinder 5, the yellow form on the second transfer cylinder 4,



MULTICOLOR PRINTING MACHINE.

both of which in their turn reproduce the fresh impression received upon the collecting cylinder 2, which thereby receives the whole picture in three colors and prints it on the sheet fed to the impression cylinder 3 immediately prior to its travel round the impression cylinder. So far, Mr. Siebert's machine has not been exhibited anywhere in Germany; but it is claimed by Swedish printers who have seen it running and thus were enabled to watch its work, that it works exceedingly well."

HALF-TONE OVERLAY.—L. S., of Davenport, Iowa, has sent an overlay for a half-tone cut of an animal, and writes as follows: "I quite often have work to print like the enclosed sample and make overlays after the theory of the one enclosed. Will you kindly let me know through your Pressroom Department if the scheme is practical? Could a cut be worked to advantage — one like the sample — by using, say, an eighty-pound book and shaving off the high lights and only using one thickness of overlay? Also will you inform me if the prevailing custom is to make more than three thicknesses of overlay?" *Answer.*— Your overlay is not made on correct principles and is too labored to be practical or efficient. True, you have got a result with it, in so far as aiding the high lights on the picture, but these could have been secured far more easily than by the two-sheet cuttings employed; besides you have not succeeded in the detail of proportioning the gradations of light and thus lost the elements of naturalness so desirable in the picture of the animal. Look along the head, shoulder, body, legs, ears, tail, etc., and again study out how much of nice detail could have been worked out on such a half-tone illustration. Regarding overlaying, the author of "Presswork," a book you ought to have, at page 80, says: "Personally, I prefer the three pieces of paper overlay as being adequate for most of the illustrations that now enter the pressroom; indeed, on much of the illustrated work done, two sheets would be sufficient, because necessary parts could be advantageously cut out of the tympan sheet without jeopardizing its position. What is here meant by jeopardizing the position of the tympan sheet is that, when too much is cut out of it, it is liable to lose its regular shape and become misleading as to its exact position on the cylinder for sticking on the overlays or making amendments that may become necessary. The same may be said where but one-sheet overlay is employed. It may also be added that many engravings can be judiciously treated by the employment of the one-sheet overlay, especially in the case of small editions or ordinary presswork. There is one great danger, however, that the inexperienced pressman is liable to, and that is the overdelicate treatment of general catalogue and picturesque illustration. Over two-thirds of the productions coming under these distinctions of presswork bear unmistakable evidences of this fact, as well as of the insufficiency of underlay. It is better to slightly overbuild the solids of an engraving than to leave them so that they will neither print gray nor black. Nothing is more insipid than a meaningless looking illustration, whether it be produced from too little or too much overlaying." In your own case, the two thicknesses of folio used might have been abandoned and a better overlay made with a sheet of eighty-pound stock, by shaving down for the high lights, and scraping off portions of the stock for the secondary lights, leaving the balance for the heavier parts of the picture.

THE SHIP'S PRINTER.

Perhaps the most interesting corner on board an ocean liner is the printing-office. It usually is a little cubby-hole of a place with a few fonts of type, a hand press and a varied display of jobwork and photographs along the walls. The visitor stands in the doorway, for there is hardly room for two people to stand in the place.

There is always an abundance of work for the ship's printer. In the first place he must print the bill-of-fare three times a day. On the first day out he must publish a corrected list of the saloon passengers. This list, in the form of a pamphlet with an illustrated cover, is placed at each place in the dining saloon and is a souvenir eagerly sought for by the passengers. Not until this list appears does it become known that there are several members of the nobility on board, and everybody wonders which of the foreign-looking men who have begun to drink brandy and soda and expostulate is really the count.

The printer must provide the programs for the Thursday evening concert, and here he does his very best, using his stock cuts to illustrate the cover and inserting the portentous paragraph that the concert is given by the kind permission of the captain.

On the last day of the voyage the printer gets out an abstract of the log, showing the run for each day, the latitude and longitude for each noonday observation, the direction of the wind, the distance traversed, and the corrected time of the passage.

PERCEPTION OF COLORS.

What we know as light is really a vibration of etheral waves. There is no such thing as absolute color. The variations which we call colors are differences in the number of vibrations by means of which light is transmitted through the retina of the eye to the optic nerve and thence to the brain. Thus "color" is determined by the number of undulations in the etheral waves. The most rapid undulations produce the violet effects on the retina. These are calculated at 727 billions of vibrations per second; the lowest is vermilion, the rays of which impinge on the retina at the rate of about four hundred and fifty billions of undulations per second. The perception of colors depends first on the rapidity of undulations of light waves, and, secondly, on the power of the retina to receive them. Color-blindness is a defect in the nerve network of the retina to recognize the minute differences between the infinitesimal variations of the etheral lightwaves which reach the eye.—*Geyer's Stationer.*

PROPER COURSE.

The City Editor — What will we do with this column article about the impure drinking water?

The Managing Editor — Boil it down.—*Cleveland Plain Dealer.*

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, $1, postpaid.

ESTABLISHING A NEWSPAPER.— By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

PRACTICAL JOURNALISM.— By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. 12mo, cloth, $1.37, postpaid.

R. FRED HARRIS, Charlotte (N. C.) *News.*— Your ads. are too crowded.

ON Sunday, April 10, the Chicago *Tribune* claims to have broken the world's record for quantity of advertising when it printed 329 columns, or forty-seven seven-column pages.

THE Easter edition of the Hamilton (Ohio) *Democrat,* consisting of sixty-two six-column pages, was a decided business success, containing 203 columns of advertising matter.

Newspaperdom, always extremely neat and proper in its make-up, made a slight departure from its usual custom in a recent issue when the first item under a double-column heading, "Notes on Newspaper Men," was, "Ella Wheeler Wilson is Touring the South."

AD.-SETTING CONTEST NO. 15.— As was expected, the number of contestants in THE INLAND PRINTER'S Ad.-setting Contest No. 15 was materially reduced, owing to the size of the ad. However, there were fifty-three entries and a large number of very good specimens were received. The result is being compiled as rapidly as possible and everything will be in readiness for publication in the July number.

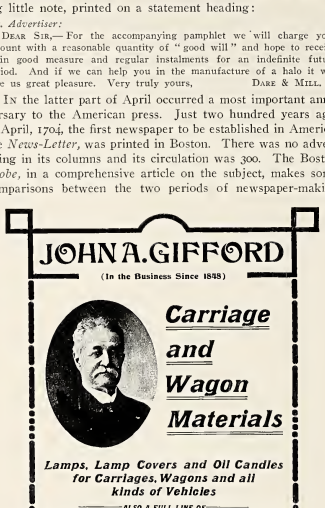
FOR fifteen years the Sacramento (Cal.) *Bee* has biennially taken a newspaper census of the city, which shows the number of occupied houses, the number receiving local papers, the number receiving the *Bee,* and the number receiving its contemporary. This is an excellent plan which might be profitably followed by papers in other cities, as it would have a tendency to stimulate advertising, as the advertiser would then know exactly what he is buying when he pays for newspaper space.

DARE & MILL, publishers of the Idaho Falls (Idaho) *Times,* made good use of the address of C. V. Post, of "Postum" fame, on "A Question of Halos." It was embodied in a neat little pamphlet, which was sent to advertisers with the following little note, printed on a statement heading:

Mr. Advertiser:

DEAR SIR,— For the accompanying pamphlet we will charge your account with a reasonable quantity of "good will" and hope to receive it in good measure and regular instalments for an indefinite future period. And if we can help you in the manufacture of a halo it will give us great pleasure. Very truly yours, DARE & MILL.

IN the latter part of April occurred a most important anniversary to the American press. Just two hundred years ago, in April, 1704, the first newspaper to be established in America, the *News-Letter,* was printed in Boston. There was no advertising in its columns and its circulation was 300. The Boston *Globe,* in a comprehensive article on the subject, makes some comparisons between the two periods of newspaper-making



No. 1.

which are particularly interesting to the fraternity: Weekly composition, 1,800 ems or 24 inches pica, as against 14,000,000 ems or 46,666 inches nonpareil; printing, 50 two-page papers an hour, as against 48,000 eight-page papers an hour; paper used, 50 pounds, as against 580,000 pounds (290 tons); cost of press, $200, as against $75,000 to $100,000; cost of plant, $500, as against $1,000,000; force required, three men and a boy, as against 915 men.

ANOTHER decision has been given in reference to a newspaper's alleged violation of the lottery law through advertising a guessing contest, this time from the Supreme Court, which is thus well summed up by the *Fourth Estate:* "If an individual or a corporation conducts a so-called guessing contest in such a manner that those who enter it are not entirely dependent upon chance for success, and in any event are not risking money which they might otherwise spend in such a way to make them eligible to become contestants, the law can not interfere." From this it would appear that such contests as guessing on the vote of a political candidate, number of admissions to the World's Fair and the United States Treasury receipts, the legality of which have from time to time been questioned, do not come within the scope of the lottery law, although the court in rendering its decision intimates that laws should be enacted covering such contests.

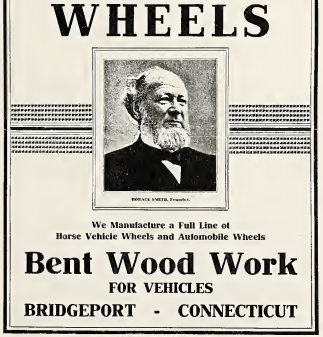


No. 2.



No 4.

Ware Brothers Company, Philadelphia, issued in April what I believe to be the largest regular issue of a magazine ever published. It was the "Fortieth Anniversary Historical Number" of the *Carriage Monthly*, and contained five hundred pages of the size of The Inland Printer, about three hundred and fifty of which was advertising. The mechanical work was excellent throughout and the ad. display fully up to the high standard set by this progressive company. In setting the ads. the compositors had to contend with cuts of all sizes and shapes. Five page ads. are reproduced (Nos. 1, 2, 3, 4, 5), much reduced in size, which show some of the arrangements made to procure artistic balance. In No. 4 a second panel is made opposite the cut of the building and the two cuts at the top spread to correspond. In the other four ads. there was but one cut at the top of each, and other effective methods are employed to procure the desired result.



No. 3.



No. 5.

Two Rate Cards.— Two requests for rate cards were made through The Inland Printer's "Bureau of Information," through which carefully graded cards are furnished promptly by mail when a fee of $1 is enclosed. The first was for a card for a daily of 1,325 circulation and a semi-weekly of 2,000 circulation:

DAILY.

	1 t.	2 t.	3 t.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 yr.
1 inch..	$0.40	$0.65	$0.90	$ 1.65	$ 3.05	$ 5.80	$12.75	$ 21.00	$ 34.00
2 inches.....	.65	1.15	1.65	3.05	5.45	9.65	21.00	34.00	55.00
3 "	90	1.65	2.40	4.25	7.30	12 75	28.00	45.00	72.00
4 "	1.15	2.15	3.05	5.45	9.10	15.75	34.00	55.00	88.00
5 "	1 40	2.65	3.65	6.40	10.50	18.50	41.00	64.00	103.00
6 "	1.65	3.05	4.25	7.30	12.00	21.00	45.00	72.00	115.00
8 "	2.15	3.85	5.45	9.10	15.00	26.00	58.00	88.00	140.00
9 "	2.40	4.25	5.05	9.90	16.25	28.00	60.00	96.00	153.00
18 "	4.25	7.30	9.90	16.25	27.00	45.00	96.00	153.00	239.00

WEEKLY.

	4 t.	1 mo.	3 mos.	6 mos.	1 yr.
1 inch	$ 1.15	$ 2.40	$ 5.05	$ 9.90	$ 16.25
2 inches	2.15	4.25	9.90	16.25	27.00
3 "	3.05	5.05	13.00	21.50	35.00
4 "	3.85	7.30	16 25	27.00	43.00
5 "	4.65	8.65	21.00	34.00	50.00
6 "	5.45	0.90	21.50	35.00	55.00
8 "	6.70	12.00	27.00	43 00	69.00
9 "	7.30	13.00	29.00	47.00	74.00
18 "	12.00	21.50	47.00	74.00	118.00

The next request was for a weekly of 2,500 circulation. with the stipulation that the rate for one column one year should be $120:

	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 yr.
1 inch	$0.75	$ 1 25	$ 1 75	$ 2 25	$ 5.65	$ 9.50	$ 16.00
2 inches.....	1.25	2.25	3.15	3.95	9.50	16.00	26 00
3 "	1.75	3.15	4.35	5.35	12.75	21.00	35.00
4 "	2.25	3 95	5.35	0 55	16.00	26.00	43.00
5 "	2.75	4.75	6.25	7 75	18.50	31.00	50.00
6 "	3 15	5.35	7.15	10.50	21.00	35.00	57.00
10 "	4.75	7 75	10 50	13.00	31.00	50.00	79.00
20 "	7.73	13.00	17.50	21.50	50.00	79.00	120.00

In both instances the prices were made for the column yearly rate to fit local conditions, and graded accordingly. The rates for one, two and three times in the daily card are intended to also apply to the semi-weekly.

A Canadian paper thus pointedly attacks the man who borrows instead of buys his newspaper: "Say, dear reader, this may be your neighbor's paper you are reading. Perhaps you are accustomed to read your neighbor's paper week after week instead of subscribing for one of your own. Some editors would roast you for that, but if the good judge of reading matter who orders and pays for this paper is willing that you should hog your information out of his bin, we are not going to object. But has it ever occurred to you that this good neighbor of yours would get a much better paper if it was not for such fellows as you who absorb our product without making any returns therefor? Have you stopped to think that if you paid for what you got it would enable the editor to give a larger and more complete service to that generous and deserving neighbor? You are robbing that neighbor every week, and you ought to stop, not for our sake but as a matter of moral principle."

When the Louisiana Purchase Exposition decided to spend $500,000 in billboard advertising there was a general but tardy awakening on the part of the newspapers of the country to the fact that they had been neglected, and at this writing there is some prospect of an equal amount being appropriated for newspaper space. Practically the only advertising expense the Exposition has been obliged to bear thus far has been the preparation of matter for the newspapers, and this has been published regularly and gratis, according to the records of the publicity bureau, by ten thousand daily and weekly newspapers. This bureau is also authority for the statement that if the newspaper space devoted to the Exposition was made into a single strip it would extend three times around the world. It is probably too late to reform this time, but it is to be hoped that the present agitation will result in a revolt on the part of the newspapers, so that when the next Fair is launched it will be necessary for the publicity bureau to not only send out free pages of plate matter, but to send a generous check with each page.

Hearst and Munsey are occupying a large percentage of the space in the trade papers of late. There is hardly a city of any magnitude in the country but what has been disturbed in its newspaper circles by the rumor that William R. Hearst was to start an *American* in its midst, while on the other hand Mr. Munsey's inclination to withdraw from the newspaper field is causing considerable comment. He acknowledges defeat with the New York *News*, and it has been estimated that $1,000,000 has vanished in the enterprise in one hundred weeks. Next his Boston evening paper, also the *News*, is discontinued, and newspaper men are wondering what will follow. New York is too big a city for a newspaper to plunge into the swim and win out, unless there is more than a paltry million dollars behind the plunger. It has been said that Mr. Munsey did not advertise the New York *News* enough. The New York *Recorder* was certainly advertised enough, but it couldn't keep afloat. For a *new* daily paper to live in New York to-day (and that is what Mr. Munsey tried to make of the *News*) it must be backed by a man with millions to devote to the "pleasure" and novelty of newspaper publishing, and after millions have been sunk, and there is no necessity for paying interest or dividends on the past, it may be possible by conservative management to make ends meet. The experience of the *Recorder* and Mr. Munsey's *News* would indicate that New York has enough daily newspapers.

J. E. Clarey, who for some years has owned and edited the Great Barrington (Mass.) *Courier*, has sold his property and will enter the daily field. Mr. Clarey is what might be termed a heart-to-heart writer and has a way of putting things all his own. He heads a two-column article, telling frankly the reasons for his change, "Out of a Job," which closes with the following paragraph:

> On the work I have tried to do here I need dwell but a moment. I came as a stranger from the West. For a time I think people were a trifle suspicious of me. They didn't quite understand my "Western" ways. In truth they were not "Western." The "ways" that came with me from the West to the East went with me from the East to the West. Good old Vermont, not grand Iowa, implanted in me the positiveness of opinion that has sometimes given offense. 'Tis pleasing, however, to think, as I am planning to leave, that, as the community has come to know me well, it has come to credit me with being usually right, and when wrong with being so because I was trying to be right. For the *Courier's* mistakes I offer no apology; there's comfort enough in the thought that they were not more numerous. For any real harm or injustice resulting from them, I'm genuinely sorry. As a final word, let me repeat my favorite sentiment — uttered by "Tiny Tim" during a Christmas season, but good at any time — "God bless us every one!"

The following papers have been received, marked "For Criticism," and suggestions are made for their improvement:

Central Michigan Times, Mount Pleasant, Michigan.— To get the best results from the large number of half-tones, you should have used calendered paper or had coarser-screen cuts. However, a little more impression would have improved many of them.

Wheaton (Minn.) *Footprints*.— Register is very poor. The ornaments around the heading, "Review of the Week," are too prominent for the lighted type used.

Oakfield (N. Y.) *Reporter*.— You used good judgment in the selection of your new dress, but there is a slight slur in the presswork which should be overcome.

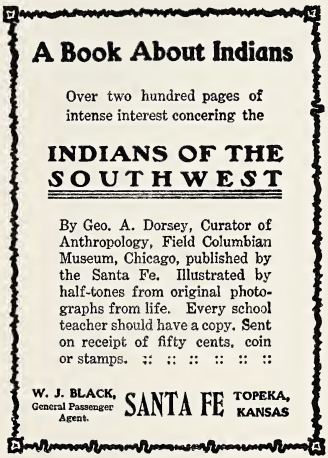
Oldham & Livingston, Russellville (Ark.) *Courier-Democrat*.— One of the best-printed and most newsy papers, with the neatest ads., that has come to my table. The running of paid readers among local items without even a distinguishing mark is a mistake.

Denton County News, Denton, Texas.— Display heads and double heads are spaced too much. In the ad. of Jarrell, Bass & Co. some arrangement should have been made to give the firm name more prominence.

Bay City (Mich.) *Tribune.*— Parallel rules on either side of the date-line gives a neater finish to a first page, and the word "Michigan" should appear in this line on the first page of your Sunday issue.

Jay Crawford, Kearney (Neb.) *Hub.*— Presswork is not particularly good; column rules do not show up and color is uneven. Ads. are well displayed; the best are those where roman is used for body instead of the eight-point display.

A. K. Bailey, Decorah (Iowa) *Republican.*— The *Republican* has been commented upon twice in this department — in December, 1901, and in October, 1902. There is practically nothing from a news standpoint, or mechanically, to criticize. When you use double heads, if the first line was about two points larger, particularly where the second part makes three lines, it would be an improvement.



No. 6.

STANTON TETER, a fifteen-year-old apprentice in the office of the *Kansas Educator*, at Hutchinson, Kansas, has a promising talent for ad. composition. The Santa Fe ad. (No. 6) shows that he has the right idea of display.

THE PRESS IN JAPAN.

Professor J. Dunolard of the University of Tokio writes in the Chicago *American:*

"Though immense progress has been made in Japan in many respects, and Western inventions and improvements are to be found even in the most remote parts of the country, the interest of the people in reading still remains to be aroused. The large majority of the people are illiterate, a fact which is partly explained by the complicated nature of the original Japanese alphabet.

"During the last few years, and especially since the war with China, there has been a change, and more attention is being paid to the study of literature, and the number of books published is quite large, if compared with that of ten years ago. The introduction of printing-presses, with movable type, was, no doubt, responsible for this. Only a comparatively few years ago wooden blocks were in use, but it was a work of great labor to prepare them, and as only a limited number of copies could be struck from them, books were enormously expensive.

"The growth of the newspaper press during the past few years has been quite remarkable. At the period of the last revolution there existed but one publication that could be properly classed under this head, the so-called *Government Gazette*, which was read only by the official class, for whom alone its contents possessed any interest. But since then so many newspapers have come into existence that the list for the whole country now comprises several hundreds. In the chief cities they are issued daily; in country districts every two or three days, though during the present war also most of these have been published daily.

"The Tokio papers have a very wide circulation and are forwarded even to the most remote post towns. Among these the *Nichi-nichi Shimbun (Daily News)*, and the *Choya Shimbun (Court of Country News)*, and the *Hochi Shimbun (Information News)*, are perhaps the best known; the first-named is a semi-official organ. These papers appear on every day except holidays. They are all similar in style, the first page containing government notifications and editorials; the second miscellaneous items of information, and the third contributed articles, sometimes of a political, but oftener of a popular or satirical character, while the fourth page is devoted to advertisements.

"The papers are now always printed from movable metal types. The style of composition is principally Chinese, interspersed with 'kana' at intervals, but the papers printed for the express benefit of the very low classes are almost entirely in kana, and are in many cases illustrated with rough woodcuts.

"Nominally there is freedom of the press, but many an editor has been fined or imprisoned for publishing what was deemed by the government an infraction of the press laws, and no editor would dare to give any account of defeat suffered in time of war, as this would surely result in a long term of imprisonment.

"Before a newspaper is started, a petition requesting the permission of the government is asked and the stipulation made that if such permission be granted the press laws will be strictly obeyed. The paper, once it is started, is under the supervision of the local officials, and whatever they may deem a contravention of the laws in question is punished by a fine, imprisonment or suspension or total abolition of the offending paper.

"It is needless to point out that under this system anything like free and open criticism of the proceedings of government is well-nigh impossible, although ingenious plans have been contrived whereby, though keeping within the actual letter of the law, the editor can proclaim his true views of the subject under discussion. A very common method is to draw a satirical picture of Japan under the name of some other country. The bonds imposed by the government are felt to be galling, and perfect freedom of the press would be hailed with delight by the exceedingly large and influential class interested in the publication of things in their true light."

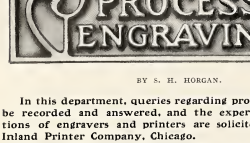
MRS. DELAND SEES BOOKS MADE.

Mrs. Margaret Deland, author of "Dr. Lavendar's People," has returned to her home in Boston after a visit to New York. During the visit she called upon her publishers, the Harpers, and was taken on a tour of inspection through their publishing plant. Mrs. Deland interviewed the compositor, Gallegher, who always "sets" her manuscript, and as her copy is hand-written and not too legible, Mrs. Deland said to him, sympathetically:

"I suppose it makes you swear, sometimes?"

"No, ma'am," said the flattered but candid Gallegher, "but I guess they swear downstairs when they pay the bills for my overwork."

Mrs. Deland was so interested in the material side of book-making that she nearly missed her train for Orange, New Jersey, where she read from her own stories before the Woman's Club.



BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S.M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

THE PRINCIPLES OF DESIGN.— New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company. $3.

LENSES FOR THREE-COLOR WORK.— L. G. H., New York, asks for an expert opinion as to the best lens to purchase for three-color work. *Answer.*— It would be improper in this department to discriminate between lenses. Any one of the following makes are claimed to be corrected for the red, yellow and blue rays: The Homocentric, made by Messrs. Ross, of London; the Cooke Process lens, made by Taylor, Taylor & Hobson; the Apochromat Collinear, made by Voigtlaender & Son, of Vienna, and the Apochromat Planar, of Carl Zeiss, of Jena.

THE WORLD-WIDE RANGE OF PROCESS WORKERS.— Two queries answered in this department show how information regarding process work is sought for from the very ends of the earth. One letter is from Finland, an extreme northern country of the eastern hemisphere and the other from New Zealand, the extreme southern country of the same hemisphere. Besides the wide geographical range of the readers, there is a wide range in other directions. One reader wants to know how to make zinc cuts; another asks a description of Professor Wood's process of color photography by means of Rowland's spectroscopic diffraction grating — one question being too easy to reply to and the other too difficult. Readers of this department, it appears, are of all climes, races and previous conditions of servitude.

NEW METHODS OF COLOR PHOTOGRAPHY.— Reports are frequent of the discovery of new processes whereby photographs in colors are produced from a single negative. These reports are disquieting to those who have either invested or contemplate putting money into three-color reproductive processes. Readers of this department can rest assured that any improvement on the three-color process, which is the only practical method of making color-plates to date, will be duly recorded here as soon as it is announced anywhere. The only methods of making color-prints from a single negative that were worth while noticing here were variations of the Joly-McDonough process. It may be recalled that this was a method by which a single-color record negative was made through what was called "a taking screen." This screen contained the color filters laid down in lines of 200 to the inch or finer. The newest idea in color photography from a single negative involves a paper coated with three layers of different colored gelatin sensitized with a bichromate. The gelatin film next to the paper contains a red pigment, the second gelatin film a green pigment and the top film a blue pigment. This thrice-coated paper is printed through an ordinary dry-plate negative. After printing, it is laid face down on another paper and developed from the back with warm water, with the result that the red film is washed away most and the blue film least. By careful development an approach to the colors of nature is secured with some subjects. Three-color workers need not fear that this new process will in any way interfere with them.

THE ILLUSTRATOR AND PROCESS REVIEW.— A new publication takes the place of the *Process Review and Journal of Electrotyping*, of Buffalo. It is called *The Illustrator and Process Review*, published in New York. George W. Dunn is the business manager. Mr. Dunn has been the principal agent in unionizing the photoengravers of this country. A. C. Austin, the editor, held the same position on the publication before the change, so the new magazine is in good hands. It proposes to cover the field of the graphic arts and applied photography, and all for $1 a year. May success attend it. In this first number there is an article, with a promise of more, by James Yates, on "Photolithography," in which he writes: "Photolithography is interesting as being the first practical use that was made of Osborne's discovery of the peculiar effect on a mixture of bichromate of potassium and gelatin or other organic matter when exposed to light." Now Mr. Yates will pardon me, I am sure, if I start him right in this matter. Mungo Ponton it was who discovered the sensitiveness of bichromated gelatin to light and that it was rendered also insoluble by light. This he did in 1839, or twenty years before John W. Osborne worked out his photolithographic process. A portrait of Ponton was published in this department in October, 1900, together with the facts here repeated. One might as well write the history of America without knowing of Columbus as to write about photolithography without mentioning Mungo Ponton.

ANOTHER BOOK ON THREE-COLOR PHOTOGRAPHY.— Henry Oscar Klein has conferred a great favor on advanced process workers by giving them an English translation of Baron von Hubl's excellent work "Die Driefarben Photographie." He calls it "Three-color Photography." A copy came to hand too late to do more than announce it this month. A glance through the book shows that this most intricate subject is treated in a



A CORNER IN THE BARN

DUPLICATE PLATES FOR SALE

THREE-COLOR PROCESS REPRODUCTION DIRECT FROM PAINTING
ELECTRO-TINT ENGRAVING CO., Incor.
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SEND 20 CENTS FOR NEW ALBUM OF OVER 100 STOCK PLATES IN COLOR, SUITABLE FOR CALENDARS, INSERTS, BLOTTERS, AND ALL ADVERTISING PURPOSES

PRINTED ON
"SUPERFINE"
(COATED TWO SIDES)
DILL & COLLINS COMPANY
MAKERS OF
HIGH-GRADE PRINTING PAPERS
PHILADELPHIA

popular manner. There are some color charts that are indispensable to a clear understanding of the matter. Three-color work is divided into three distinct kinds, of which von Hubl says in conclusion: "The difficulties to be met in the practical execution of these three processes are different, and without doubt the greatest in the case of trichromatic printing. They are governed by the imperfections of half-tone processes, and every improvement in this direction means improvement in trichromatic printing. Absolutely correct color rendering can be as little obtained in this process as true monochrome reproduction by means of photography. The photographic reproduction of an engraving or a monochrome drawing leaves much to be desired. We must not demand perfect color reproduction of three-color photography, and if this process produces a picture resembling the characteristic impression of the original, its mission is accomplished. Such results, must, however, be obtainable without retouching if the process is based on sound theoretical research, and only then is a further manual correction of the negatives justified." The work is 150 pages, bound in red cloth and stamped in gold. The American publishers are Tennant & Ward, 287 Fourth avenue, New York, and the price is $3.50. Orders may be sent to The Inland Printer Company.

The High-light Process in Lithographic Half-tones.—F. W. Sears, Wellington, New Zealand, writes: "I have a method of making half-tones with dots that range from the largest possible to the smallest, until they merge into actual whites in the highest lights. I do this by lithography, though I am far from satisfied with the result of the actual impressions, caused by the incompetency of the lithographic printers



F. W. Sears, Wellington, New Zealand.

A MAORI FATHER-IN-LAW.

here. The fact is they know they have too many brains to be taught anything and they treat the minutest dotwork, as in my process, as they would a quack doctor's hand-bill or a cheap tin label. I would be glad of your valuable opinion on the process and likely value, if any, of it commercially, and if it is old or new. Of course I know lithographic half-tone is old enough, but has the screen been got rid of where it is not wanted as I get rid of it? I will look forward in your paper for remarks to my question at an early date." *Answer.*—If you will turn to your file of The Inland Printer for July, 1900, page 527, you will find reproduced there a half-tone from the New York *Daily Graphic* of March 4, 1880. This half-tone was made by the half-tone high-light process, invented by the writer some time before that, and was printed lithographically. The process, by the way, has been patented several times since. This answers your question as to whether the idea is new. Now as to printing extremely fine half-tone lithographically, that is next to impossible. From the examples forwarded I would say your lithographers are doing as well as



F. W. Sears, Wellington, New Zealand.

A MAORI BEAUTY.

they would do anywhere. Half-tone dots can not be printed lithographically as sharp and fine as they can be printed from a relief plate.

What Makes a Picture Unfit for Publication?—The editor of this department was called upon recently to settle a dispute between an advertising manager and the editor of a metropolitan newspaper. The question was as to the fitness for publication in half-tone of a photograph supposed to advertise a corset. The picture was of a most voluptuous woman, photographed in her boudoir, wearing the corset over a specially short petticoat, while her maid was presumably fastening her slipper. A special effort had been made in the woman's pose to make her anatomy from the bottom of the petticoat down the conspicuous feature of the picture. When I decided against the reproduction of the photograph the advertising manager became furious. He demanded to know what was the rule that decided the unfitness of a picture for publication. Pictures, he said, were printed of South African women and other aborigines almost nude, chorus girls, acrobats, trapeze performers in tights; bathers in all manner of poses were printed. Then why object to his corseted woman? The exact dividing line between decency and indecency is not easily drawn, still I was compelled to quickly formulate an answer to this advertising manager and it was as follows: "Photographs of human beings in costumes or poses in which they would not appear in public are liable to be unfit for publication in an ordinary newspaper." Will Inland Printer readers

kindly send opinions on this reply? It is a question that engravers, advertisers, publishers and all those engaged in processwork frequently meet in the photographs submitted to them, and there are an increasing number of persons without good taste, good judgment or good sense in this matter. It would seem necessary to lay down some rule for them to decide between the artistic and the vulgar.

From a Reader in Finland.— H. Hertsberg, of Aktiebolaget Lilius & Hertzberg, Regeringsgatan 10, Halsingfors, Finland, writes: "Since three years subscribers of your valued paper, we are constantly admiring the excellent cuts to be found in it. Especially the cuts illustrating machinery and those in the photoengraver's advertisements rendering reliefs have had our attention. We are ourselves photoengravers and we are making passable cuts, but are quite unable to reach the high perfection of cuts made in America. We think it depends from the preparation or retouch of the originals for reproduction and should be very pleased to learn whether this retouch is handwork only, or made by some mechanical process or apparatus. If there are some apparatus needed we should like to get an offer from a firm we trust you will know." *Answer.*— The beautiful results you see in The Inland Printer are due, first of all, to the photograph or drawing of the machinery being retouched by either water-color or air-brush, or both, until it is as perfect as the artist can make it. Then the halftone is reëtched and burnished until the precise gradations of light and shade in the original are obtained, and finally the printer brings to the work technical skill together with fine paper, ink and magnificent presses, which, though last, is not the least factor in the printed half-tones you admire so much. The publication of your address here will bring you circulars from firms supplying the apparatus you need.

The Daguerreotype.— In the May number of the *Century Magazine* are two articles deploring what they term "The lost art of the daguerreotype," and they ask: "Who shall discover for us this lost and charming art?" Some daguerreotypes are reproduced in half-tone to illustrate the article on the subject by the veteran daguerreotyper, Abraham Bogardus. As the writer worked in the Bogardus gallery, on Broadway and Franklin street, New York, over thirty years ago, while they were still making daguerreotypes there, he feels that he can offer some reasons why this earliest photographic process is no more. In the first place it is not a lost art. Given the apparatus, it is one of the simplest photographic processes to learn. There are many men living who practiced it and minute descriptions of the method are readily at hand. But the facts are, the daguerreotype was so insensitive to light that under the most favorable conditions, with the head clamped fast in a head-rest, the time required for a sitting was many, many seconds, sometimes minutes; then the portrait was reversed; but one portrait could be made at a time and the material used made them expensive. The examples of daguerreotyping shown in the *Century Magazine* are attractive because of the picturesque and artistic costumes worn in daguerreotype days. Further, only the fittest of those early photographic portraits have survived, and for the article referred to only the choicest were taken. And finally, the half-tone reproductions in the magazine were an improvement on the daguerreotypes themselves. So that, wonderful as the daguerreotype is, it has been superseded by methods of picture-taking more practical and far superior in artistic results.

COPYRIGHT RECIPROCITY.

The President has issued a proclamation extending to the productions of authors who are citizens of Cuba the benefits of the copyright laws of the United States. This proclamation is issued in view of official assurances that the Cuban copyright law places citizens of the United States on substantially the same basis as citizens of Cuba.

MAKING MEDALS BY PHOTOGRAPHY.

A photographic process whereby metal bas-reliefs such as medals are produced direct from the living subject has recently been developed, and threatens to rival the work of the die-sinker and sculptor. Samples thus made were shown at a scientific exhibition in London, and aroused considerable interest, due to the faithfulness with which the original subject was reproduced. The process consists in first making an ordinary photographic negative of the head which is to figure on the medal, the only departure from ordinary practice being in the lighting of the subject, which is arranged in a somewhat peculiar way. There are ten planes of illumination produced by lamps of special construction, so placed and adjusted that there is a gradation of intensity of illumination which varies from intense brilliancy on the portion nearest to the camera — that is, the parts which would appear in the highest relief on the medal — to an almost absence of illumination at the background. After the negative has been made it is placed on a plate coated with bichromatized gelatin and exposed to the light. That portion which is affected by the light passing through the transparent parts of the negative becomes insoluble, and when the plate is washed remains, while the part protected from the action of the light by the opaque parts of the negative is washed away, leaving a film of gelatin of varying thickness, corresponding to the negative. From this is made an ordinary plaster mold, with which metallic bas-reliefs can be produced by electro-deposition. Successful results have been obtained with bas-reliefs as large as two inches in diameter and one-eighth of an inch high.— *Harper's Weekly.*

POLYGLOT PRINTING IN ATHENS.

In all Eastern cities the European printer and lithographer must be a specially learned man. He receives advertisements in all kinds of languages, and must often be his own "reader," and must personally overlook all these different tongues. It is peculiar that German is a language hardly heard or read in the East. Cairo, for instance, has English, French, Italian, Greek, Turkish, Arabic, Roumanian and Hebrew newspapers, but not a single German one. And that is typical of the near and far East. In Greece, French is most used after the native language. Here the wages for all classes of printers are far lower than anywhere else in Europe, except, perhaps, in some parts of Russia. Many are tempted to travel to Greece for employment by the apparent largeness of the salaries, not knowing that one drachma is hardly worth a sixpence, and that, for instance, 100 drachma monthly is only really worth $12. The Greeks themselves get along very well on this small sum, because they can live so economically on bread, olives and cheese, and their other wants are few. The descendants of the ancient art-loving Greeks are the very opposite from their ancestors. They have, as a whole, no love for beauty, form or color, and any primitive, old-fashioned work is good enough for them. One very often finds in a stationer's shop, where many other articles besides stationery are to be bought, a little hand press, and the proprietor of the shop prints visiting cards, business cards and perhaps note-headings on it. The lithographers accept work in all languages, whether they understand them or not, and the most ridiculous misprints are quite common occurrences. The only publishing business is that of school books, or small pamphlets, which are put into the flimsiest of paper covers. Illustrations, chromolithography or collotype are unknown, and posters are conspicuous by their absence. It is not only a want of taste, but a want of everything outside ordinary black printing which is noticeable. Once in a while one comes across a colored poster, but it is always printed in foreign countries and brought by travelers into Greece.— *Caxton Magazine.*

LITHOGRAPHY

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.— George Fritz. $1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. $2.

LITHOGRAPHIC SPECIMENS.— Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, $1.50. American Commercial Specimens, second and third series, $3.50 each. Modern Alphabets, $3.50.

SOLUTION FOR HOT WEATHER DAMPING.— "Old Timer" writes: "To keep the stone moist during the hot season take glycerin 4 ounces, tartrate potassa 1 ounce, gum (dissolved) 1 ounce; add to the damping water. It is nothing new, perhaps, but it has not been supplanted by anything better as yet."

THE COLOR PROVER.— Leaving the artistic processes out of consideration, the color prover comes nearer to being an artist than any other man in the lithographic profession. He must exercise good judgment and taste, and have a very fine appreciation for color values. Besides all this, of course, he must be a thoroughly good lithographic printer and understand the chemistry of colors.

ALUMINUM PRINTING.— Frequent complaints have been received lately that the delicate tints, such as rulings or fine stipple or Ben Day films, when printed from aluminum plate, do not print clear, and fill in when a heavy red or strong blue is used. The work on the plates was found in every instance to be clear and distinct. We would like to hear from some of our practical aluminum-printer readers on this subject.

THE ARBITRATION AGREEMENT.— "Engraver," New York, asks: "What may be the reason that the bosses are insisting so on the arbitration agreement with the men?" *Answer.*— It indicates to our mind that the lithographic industry in America is far enough advanced to begin an earnest bid for the control of the world's markets of that product. Therefore, the cry for "stability" in dealing with their men, and from now on we may see a battle royal between the German and the American lithographer for the world's trade in that line.

TYPE PRINTING VS. LITHOGRAPHY.— J. S. S., Boston, Massachusetts, writes: "I have observed with interest lately that the *Puck* comic weekly paper is being printed from type plates, and I also note with pleasure that the work looks very clear and distinct. Does this show that this class of work is more economical?" *Answer.*— This was simply the result of the recent strike which forced the proprietors to resort to the type method in order to get the paper out. The lithographic method is, however, in spite of higher wages, better, cheaper and quicker.

WHY BEN DAY FILMS SPOIL.— "Artist," New York, writes: "Why do Ben Day films, if left unrolled for several days, spoil?" *Answer.*— The ink used to charge the films on Ben Day or similar machines contains a partly volatile oil to make the ink very soft and pliable. This oil, after separating from the ink, which must contain a large amount of lampblack to give it a strong black color, evaporates, leaving the ink hard and without the agent which gives it the adhesiveness for the stone. At the same time there is that oily substance which begins, after a while, to spread from the edges of the work and has a tendency to make everything thicker.

RECIPE FOR LITHOGRAPHIC ETCHING GROUND.— Take 1½ ounces asphaltum, 1¼ ounces bleached wax, 1½ ounces mastic, ½ ounce pure pitch, ¼ ounce rosin. These ingredients are to be boiled together. This is best done by an apothecary. When hard, the same is broken into small pieces and dissolved in pure turpentine to a thick, syrupy liquid. In another bottle mix 1



LA BELLE JAPAN.
Photo by S. Yamamoto, Tokyo, Japan.

pint dammar varnish, ½ pint turpentine and ½ pint sulphuric ether. A third bottle is used to mix enough of both liquids to supply the demand. This ground will flow smoothly and evenly, will last long on stone and stand a great amount of etching.

TO MAKE PENCIL SKETCHES.— "Student," Peoria, Illinois, sends a number of pencil drawings for the purpose of criticism, and asks if some way could be suggested by which he could improve his work. *Answer.*— First of all he would do well to use at least two grades of leads, a hard pencil to outline with and sketch in the general contour of the design, shading on faces, hands, distances, etc., then use several, say a medium and finally a soft pencil, for the darker shading, and for the very decided touches and depths. It is well to work on a tinted paper. This may be either a cool bluish or a warm buff color; then when the pencilwork is completed, the highest lights may

be brought out by touching them with chinese white or the point of a chalk. The paper should possess a hard body and a fine, even grain. Highly finished and very delicate effects can be brought out by rubbing in the tinted parts or larger surfaces with the finger containing some of the lead previously taken up from some lead scrapings.

The agreement entered into between the employers and the workmen of the lithographic industry will have, no doubt, a wholesome effect upon business, provided each side carries out his part of the bargain in good faith. Sensible and fair-minded arbitration will do the rest toward establishing peace and stability, and the superior advantages which the lithographic trade offers will cause a widespread demand for lithographic product. Viewing the situation in other trades throughout the country, the general trend among workmen seems to be toward a policy of arbitration rather than war.

Varnish for Water-color Sketches and Labels.— For the purpose of producing a brilliant gloss upon a sketch or printed piece of work, the same should be coated with a varnish composed of one part of collodion and one-thirty-second part of castor oil, brushing with a good-flowing varnish brush over the work, and after drying, the operation may be repeated in case the gloss is not high as desired. For bringing out certain depths on a sketch, however — the shadows or the bright reds, or other colors which should receive brilliancy alone, without varnishing — a little dissolved but clear gum arabic is quickly touched upon these places.

Preserving Ben Day Film Transfers.— L. A. D., Baltimore, Maryland, writes: "How long can the Ben Day film transfers be kept on stone before they dry up, and what can be done to prevent their spoiling? I simply ask this question in order to place the responsibility for the recent spoiling of some of this kind of work." *Answer.*— In this issue under a similar heading will be found the query of an "Artist" which partially answers this case. These films, after being transferred to stone, should not be allowed to stand longer than a day or two. If the work on stone is, while still fresh, dusted with powdered resin or asphalt, it will prevent the evaporation, for a while at least, and allow gumming or slight etching until the prover can take up the stone.

Rubber Cylinder Tin Printing.— It may be safely said that to-day no direct tin-plate printing is done, for, instead of placing the tacky tin plate upon the face of the high etched stone and passing it through the regular lithographic flat-bed press, all this kind of printing to-day is done from double cylinder presses, especially constructed for this class of work. The stone containing the work transfers its design to a rubber-covered cylinder directly above it, so nicely adjusted that every hair-line will fit exactly in its place on every succeeding impression. Then it will transfer itself to the tin plate, which is interposed between that and the upper cylinder, completing the impression upon the tin. Trouble with the register of large sheets of paper when there is a change in the weather from moist to dry is not found, and besides the sheets of tin are much smaller. The adjustments must be very accurate between the stone and cylinders and the printing is slower. The press was invented by an English tin-printing firm, C. Mann & Co., of Leeds, but the patents have, we believe, expired.

Poster Lithography.— E. T. Co., Perth Amboy, New Jersey, writes: "How is poster lithography produced? We are type printers, but have taken a large poster order, and would like to know something about the process." *Answer.*— Often only two or three colors are used, and very seldom more than four. If necessary, a sketch is prepared upon a smaller scale, with the divisions where the sheets come together on the boards indicated. A reduced negative is enlarged upon a paper screen so that the lines can be traced upon the screen with conte crayon. This outline is transferred to the stone and the "black artist" can follow the lines as a key to his work. After the black or drawing stone is finished, offsets (that is, impressions dusted over with red chalk) are impressed upon the three-color stones or aluminum plates. These offsets serve the same purpose that the traced lines did; they give the color artist a key, and he draws in the relative values with lithographic crayon and tousche. Besides the draftsmanship of the lithographer, he must be a technician and possess a well-trained judgment of color in the abstract. The man who draws the black, however, is the real artist.

Direct Printing or Decalcomania.— M. N. C., Montreal, Canada, writes: "We have been much interested in and highly pleased with your very able article in the April issue of the esteemed Inland Printer explaining how the gold effect is produced on tin. Our newly started decorating firm is contemplating putting in a secondhand press for a cheap grade of canisters, coffee boxes and general druggists' ware. The German lithographic professor we have engaged assures us that the finest lithographic work, done in multy, stipple and chromo process, could be permanently attached to such boxes without doing the lithographic part here — just coating the tin with paint and impressing on the surface a transfer impression of fine European lithographed work. This could then be lacquered or varnished and baked. We would like to ask you now where we could purchase these prints. Is there such a place in New York?" *Answer.*— The transfers spoken of are called decalcomania prints, or in German, "abziebilder." They are manufactured in great quantities in Germany. The best come from Nuremberg. We know of no agency in New York. We are of the opinion, also, that it would be expensive to buy these impressions and transfer them to the boxes spoken of and carry on a profitable trade in that way. It would be



Photo by P. A. Hachet, San Jose, Cal.

MEMORIAL CHAPEL, STANFORD UNIVERSITY, PALO ALTO, CALIFORNIA.

undoubtedly better if the proposed company would purchase the proper tin-printing press described elsewhere in this department and print direct on the tin from engravings or penwork expressly made for the advertising proposed, instead of using the foreign product, which may not suit the needs of the domestic market.

A Resourceful Manager.—Among the numerous incidents transpiring during the recent "lockout-strike" in the lithographic industry, an illustration of the merit of a practical man was given when the presses with half-finished editions were left standing in the establishment of the J. Ottmann Lithographic Company, where the weekly magazine *Puck* is printed. Mr. F. M. Seamans, the general superintendent, slipped on overalls and, with Mr. Ottmann at the feed-board, started the press. He summoned one of the idle drummers from the office and manned another press, finishing up a fine commercial job, and in this way most all the unfinished work was completed, whether it was commercial or color, keeping several presses running without a single mishap during the entire four weeks of the memorable unpleasantness. Although Mr. Seamans is not a printer and probably never handled a roller, he with the aid of Dick, the floor boy, whose only asset was his observation, tackled the most difficult transferring problem, by pulling the impressions of the dark blue from various small stones drawn for fashion work and transferring them to a stone 40 by 60 inches in size, of which several colors had already been printed. The large transfer was put down without a hitch, rubbed up and etched with a precision which would have done credit to a veteran at the transfer press. This stone was also set in the steam press, and the printing showed that every part of the transfer registered to a hair. The next day found Mr. Seamans drawing a crisp black for a full-sheet poster. Of course, here he was quite at home, but when he etched, rolled up and proved this large stone, bringing out the most delicate tints, when he made his own offsets and then proceeded to draw the necessary colors for the job, which, by the way, was in imitation of a carefully painted sketch and no haphazard work, the admiration for his achievement was complete. He will also put these stones on the steam press and thus have traversed the entire cycle of processes incident to lithographic manipulation which is usually performed by half a dozen sets of men. As all the stone preparers were out with the rest of the men, the manager called in one of the shipping clerks, who soon began to polish stones suitable for transfer or crayon. All this teaches that the shop part of lithography is not such a very mysterious thing.

Recipes for Preparing Lithographic Transfer Papers.—C. C. W., Cincinnati, Ohio, writes: "Will you please give a recipe for making a moist transfer paper suitable for transferring fine commercial engraved work; one that does not require dampening and will not dry out or become dead in a short time?" *Answer.*—In order to transfer from engraved stones, the Chinese paper is very useful, and the paste for coating is made from wheaten starch, which is dissolved in cold water, and during constant stirring hot water is added until the paste becomes thick enough to allow spreading it upon the paper with a large sponge. Then the sheets are hung on cords to dry. This paper is placed in the damping book before using so as to receive just the least degree of moisture. A good transfer paper which can also be used for autographic work is prepared from 4 parts starch, 1 part gum tragacanth, 2 parts glue, 1 part powdered Spanish chalk, ½ part gamboge. The glue, gum tragacanth and gamboge are each dissolved separately in water for about two days, allowing sufficient water for the gum tragacanth; then the starch paste is prepared. It is a good idea to moisten the starch sparingly at first and then add more cold water until the whole is a paste. Then the hot water is gradually stirred in and allowed to boil up once. Then add the glue, the tragacanth and chalk, leaving the mixture stand warm on the fire until it is perfectly uniform. Only when the same is quite thick can the gamboge be added. In order to be able to spread this paste evenly upon the paper it must not be thicker than bookbinders' paste. It is finally pressed through a cloth and spread upon thin writing paper if it is to be used for autographic purposes. The glycerin transfer paper is made of the following ingredients: 2 parts starch, 1 part wheat flour, 1 part white lead, ⅛ part fine gelatin. First stir up the flour with cold water; then add the starch, not using more water than necessary to make a thick paste. At the same time have the water boiled, with the gelatin dissolved in it, and add this to the paste under constant stirring. The white lead is mixed with the glycerin and finally added to the mixture. In hot weather use 2 parts glycerin and in cold season 1 part may be taken. An unsized or india paper can be used. The coating should be put on twice. Transparent transfer paper may be made by coating tracing paper with starch or gelatin, or a regular writing paper may be made transparent by coating with varnish and then applying a coat of starch or gelatin over the varnish. For photo-lithography, a paper covered with the finest French gelatin is used. This is poured upon a thoroughly soaked sheet of well-sized paper. After allowing the superfluous water to drain off, the sheet is placed upon a glass plate, which has been leveled thoroughly. Then the edges of the sheet are raised a trifle by slipping under them a little strip of card or wood, and then the warm solution of gelatin is slowly poured upon it. The proportion of gelatin to water is 1 to 30. When dry, this gelatinized paper can be kept in a cool place for months. For photolithographic work, this paper is immersed in a solution of 1 part bichromate of potassium to 15 parts water, to which is added enough ammonia to produce a straw color. In order to prevent the remoistening of this paper having a dissolving effect upon the gelatin, a small quantity of ammonia is added. This sensitizing process must be done a day before the paper is to be used. It must be left for three minutes in this bath. As soon as the paper is taken therefrom it is to be laid upon a clean, smooth glass plate and squeegeed, then left over night, when it will be ready in the morning for use.

WHO INVENTED THE ALPHABET?

The two nations credited with this wonderful achievement are the Phœnicians and the Persians. But it is not usually conceded that the two are entitled to anything like equal credit. The Persians, probably in the time of Cyrus the Great, used certain characters of the Babylonian script for the construction of an alphabet; but at this time the Phœnician alphabet had undoubtedly been in use for some centuries, and it is more than probable that the Persian borrowed his idea of an alphabet from a Phœnician source. And that, of course, makes all the difference. Granted the idea of an alphabet, it requires no great reach of constructive genius to supply a set of alphabetical characters; though even here, it may be added parenthetically, a study of the development of alphabets will show that mankind has all along had a characteristic propensity to copy rather than to invent.

Regarding the Persian alphabet-maker, then, as a copyist rather than a true inventor, it remains to turn attention to the Phœnician source whence, as is commonly believed, the original alphabet which became "the mother of all existing alphabets" came into being. It must be admitted at the outset that evidence for the Phœnician origin of this alphabet is traditional rather than demonstrative. The Phœnicians were the great traders of antiquity; undoubtedly they were largely responsible for the transmission of the alphabet from one part of the world to another, once it had been invented.—*Harper's Magazine.*

BOXMAKERS REJOICE.

A reduction in the price of sugar in France has caused a perceptible increase in the manufacture and printing of candy boxes.



BY W. H. ROBERTS.

No printer needs to be told that he should make sure before buying new presses that he has the space, power and skill required to operate them so as to make the investment pay, and perhaps it ought not to be necessary to suggest the need of similar forethought in adopting something new in accounting and bookkeeping methods.

The cost in either case is the first but not the most important question, and first cost is not as serious a consideration as cost of operation.

The writer is often — perhaps it would be more correct to say *always* — asked if the cost of operating a thorough system will not greatly increase office expense. This question can not be answered in general terms — it all depends. Some offices run on the "hook and stick file" plan will have to stand for a considerable increase in expenses along with a general bracing up in the conduct of business or it will be of no use to try to make any cost system, or even the business itself, a success. Slack and careless methods can't succeed *anywhere*. Success in any business depends on care, accuracy, order and intelligent grasp of details, and these are the soul and essence of good bookkeeping, and cost keeping is founded on good bookkeeping — in fact, is its highest development; and no cost system can be separated from the general accounting of a business without losing a large part of its significance and value. Away back beyond the limits of history men began to keep account by tally-marks and in similar primitive ways, and from this by slow degrees grew up what we know as single entry bookkeeping, and which may be broadly described as a method of keeping accounts with others and none with yourself.

Right here let me say that the printer who still cherishes this relic of the dark ages must prepare for a change of heart and conduct, or be forever barred from the "Society of those who *know*."

It was a great advance when some one, long ago (who and when I do not know), was inspired with the idea that the business itself should be entitled to a place in its own books, and so laid the foundation for double entry bookkeeping. This man deserves a monument, for the principles he discovered lie at the foundation of modern commercial and industrial progress. From his day to this the idea of keeping books with and for one's self as distinguished from outside debtors and creditors has grown until the tendency and aim is now to reduce the amount of bookkeeping with *outsiders* to the lowest possible point and devote more and more time to inside details and statistics.

As an illustration of this there are many concerns of importance which keep no individual ledger accounts with either customers or creditors, while on the other hand the popularity of those two ancient "dumping grounds," Merchandise Account and Expense Account, is seriously on the decline and like literal dumping places crowded by advancing growth, are beginning to be considered nuisances to be abated, subdivided and put to better uses.

This much as to principles. In practice there are many office habits as bad as single entry bookkeeping, and printers have their full share, though it is hard to understand why it should be so, since the printer's craft requires the greatest accuracy and neatness in the execution of his work for his customers, and the too frequent lapses regarding his own office affairs are something worse than the condition described in that old adage about "shoemakers' children."

Of course, not all printers can be thus described, and equally, of course, this criticism is not meant for those whom it does not fit, but there is no getting away from the fact that the slack and go-easy printer who would improve his conditions by closer knowledge of the actual results of every day's work must "clean house" and make up his mind that the reform is to be permanent; must learn to economize time by giving a little more of it to doing things *right* in the first place, and economize money in the office by spending it for better equipment, both mental and material, just as he does in the shop.

The printer who is satisfied with superannuated type and machinery does not count for much in this age and country, as everybody knows, but there are still plenty who are unable to find room in the office for the same progressive ideas they use in the shop.

You all know that the errand boy can not be trusted to monkey around costly machinery, but some of you are inclined to think that most anybody will do in the office, and to such it is only fair to say that a cost system will not produce any better results when carried on in a haphazard way than would your best press at the hands of your janitor or porter.

An ideal cost system stands for accuracy, absolute adherence to rule, economy, attention to detail — in a word, *discipline* from basement to roof, and for that reason would pay well if it did not show costs at all, and the nearer you get to this ideal, the better your investment in it will pay.

Do not buy a press until you are sure your shop will hold it, and do not reform in one spot by trying to keep costs before you have your office in suitable shape to do it right.

A CONVENIENT ESTIMATE SLIP.

Mr. W. A. House, treasurer of the Adkins Printing Company, New Britain, Connecticut, gives the following description of an estimate slip devised by him and successfully used in connection with the card-index system used by his house: "The work of the smaller job-offices is made up of a large number of small jobs, most of which require estimates of cost before printing. These estimates require but a few items, and are often figured in one's head, or the different items jotted down on the first odd piece of paper that comes to hand, and no regular record is kept at all, or if put in a book, is difficult to find quickly, and so is not used nearly so frequently as it would be if the desired estimate could be turned to at once.

"The sample estimate sheets sent out by the United

FOR JOB

QUANTITY, SIZE, STOCK,

BINDING, COVER, INK,

STOCK,

COMP.

PRESS,

INK,

CUTTING, PADDING,

ELECTROS,

BINDING,

RULING,

COVER, STOCK,

COMP. PRESS,

Typothetæ are good for large jobs but are too cumbersome for the quantities of cards, announcements, blanks and programs the ordinary printer handles almost exclusively.

"Being a great believer in the card-index system for office use, everything that can be arranged to the standard sizes of index have been put in that form.

"I have used the estimate slip shown herewith for several years, and find it large enough for most of the work we do, and very easy to file alphabetically for future reference. I keep a pad of these slips in a pigeonhole in my desk, and all estimates, even the smallest, are made on this pad, and filed.

"Some time often elapses between the giving of the estimate and the receipt of the job, and then some slight change is desired, either in stock, or quantity, or size. If you can place your hand instantly on your original estimate, the change can be figured from that, and effect a saving of time and perhaps money. The cost of changes is often guessed at, with poor results, if your original estimate is not at hand. Easy reference to estimates enables comparison between new and old estimates on work.

"Three columns are provided for figures, so that varying quantities can be estimated in detail, or for comparison of different ways of doing the same job, to find the cheapest and best."

A NEWSPAPER BANQUET.

The most unique affair of its kind ever given in this country was the "newspaper supper" given at the office of the *Evening Scimitar,* Memphis, Tennessee, to the visiting members of the Tennessee Woman's Press and Authors' Club by the local members as a fitting close to a week of pleasure enjoyed by the writers and press women of the State in their fourth annual convention.

The supper was given in the counting-room of the *Scimitar's* new building, a room about 60 by 40 feet in dimension, with high ceiling supported by colossal pillars. The room was lighted by innumerable lights with, for that evening, a miniature copy of the good ship Brooklyn outlined in red, white and blue incandescent bulbs hanging over the table. This feature, however, was merely an outside adornment and was not introduced to carry out any idea connected with the banquet.

The table was arranged to represent one big white sheet of paper, almost square in design. Directly in the center was a mammoth wire waste-basket holding manuscripts that had presumably been rejected. They bore the names of the most prominent guests and were tied, novice fashion, with blue ribbons. Flanking the waste-basket and facing the corners of the table were four new typewriters. At equal distances from the typewriters and further down the table were four letter baskets in which were copies of the evening paper, addressed ready for mailing to the guests.

In a rectangle around the table and half way between the service plates and the central group of waste-basket and typewriters, was a pattern of scissors and paste-brushes, the scissors being the large shears found on all editors' desks and laid on the table half-opened. The scissors alternated with crossed paste-brushes.

On the left of each plate was a small "copy hook" or file, on which hung a paper napkin on which had been printed a clever poem about the women who write for the "Woman's page"; a bit of rough proofsheet on which the toasts were printed under the name of assignments, and a similar sheet on which the menu was printed. In front of each plate was an inkwell with red bon bons in the shape of seals, and a sponge-saucer filled with olives. At intervals along the table were pen-racks and at each corner an imposing stack of Tennessee's leading magazine, the *Olympian.*

The place cards were lines of linotype with the guest's name set up by a Mergenthaler machine, and the favors were Memphis souvenirs served in a big pie; "pi" it appeared on the menu, and they were served in a novel fashion, the pie being trundled in on a big "turtle" or form wagon such as is used for taking the forms down to the stereotyping department.

During the banquet several real telegrams from absent members and prominent authors were read, and then a number of bogus ones were received, ordering the most inconceivable amount of matter for mythical publishers, or hitting off some peculiarity of the person who received each one. All these were read aloud and provoked much merriment.

The menu used only names found in the editorial and composing rooms of an up-to-date paper, and without the parenthetical explanations, read as follows:

MAILING LIST.

Scimitar Building,
Slugs,
(anchovies)
Patent Inside,
(oysters)
Scimitars,
(biscuit in scimitar forms)
Top Heads,
(celery heads)
A Fat Take,
(chicken coquille)
Hot Stuff,
(stuffed peppers)
Double Lead,
(light rolls)
Small Caps,
(olives)
Paste,
(fruit salad in paste-cups with paste-brush stuck in each)
"All Balled Up,"
(cheese balls)
Boiler Plate,
(crackers)
Stereotyped Form,
(ice cream molded in ink-bottle design)
Devil Tales
(cakes in book form)
Ink,
(coffee)
Pi,
(Jack Horner pie with souvenirs)
"30,"
(good night)

The cakes were a compliment to Mrs. Virginia Frazer Boyle, author of "Devil Tales" and a member of the association, the cakes being in book form with red devils prancing on the outside.

The toasts were all bearing on the press in some way or other. Miss Noa, vice-president of the Tennessee Woman's Press and Authors' Club, acted as toastmistress, giving out the subjects as "assignments."

Following are the sentiments responded to:

"Cutting in the Wire," Mrs. C. N. Grosvenor; "Greeting," Mr. A. B. Pickett; "The Scimitar Is Ours." Miss Bettie Garland; "The Empty Copy-hook," Mrs. Julia Truitt Bishop; "The Scissors and Paste-pot," Mrs. E. E. Adams; "The Waste-basket, the Hell-box and the Devil," Mrs. Elizabeth Fry Page; "The Office Towel," Miss Will Allen Dromgoole; "Locking the Forms," Mrs. J. L. Minor; "30," Mrs. Virginia Frazer Boyle.

Covers were laid for fifty, the only man present being Mr. Pickett, the owner and editor of the *Scimitar,* in whose building the successful affair was given.— *What-to-Eat.*

CHARACTERISTIC GREETINGS.

The editor of the Skidmore *Sentinel* asks: "Have you noticed when you meet a doctor he says: 'How are you?' A newspaper man inquires: 'What do you know?' The lawyer slaps you on the back and ejaculates: 'What have you got?' The preacher asks: 'Where are you going?' This is the hardest to answer."

Written for THE INLAND PRINTER.

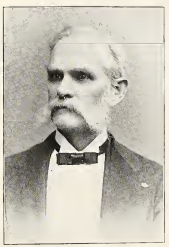
TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XXXV.— HENRY L. PELOUZE.

PROBABLY the best-known of this numerous family of typefounders was Henry L. Pelouze, son of Edward Pelouze, born in New York, March 5, 1831. It is a notable fact that every male member of this family (with one exception — the late General Louis H. Pelouze) was brought up to the trade of typefounding and followed it for a livelihood.

Henry L. Pelouze was born at the time when his father was carrying on the business of typefounding at the corner of Fulton and Ann streets, New York, and his uncle, Lewis Pelouze, was engaged in the same business in Philadelphia. It may therefore be said of him that he grew up in an atmosphere of typefounding, and as soon as he was old enough to be of service to his father in his foundry he entered his employ as breaker-boy and followed up the pathway of the apprentice of the time until he had mastered all branches of the business. When eighteen years of age he was foreman of his uncle's foundry in Philadelphia, then one of the leading foundries of the country. In 1854 he made a trip to Chicago, where he was convinced an opening existed for a typefoundry. He received so much encouragement from printers and publishers that he decided on locating there, and at once returned to Philadelphia to complete his arrangements. Chicago was then the "Far West," and his young wife decided that she could not possibly go so far from home and friends, so the idea was abandoned. About this time an opportunity was offered him in New York, and in conjunction with S. R. Walker the firm of Walker & Pelouze was formed, and business was begun at the corner of Fulton and Dutch streets, in the heart of the printing district. The new firm had among its customers at the time the New York *Tribune*, and among the warm personal friends of Mr. Pelouze was Thomas Rooker, so long the foreman of that paper, and Robert Bonner, a compositor on the same paper. Both these gentlemen remained his lifelong friends, and both were able to materially assist the new typefoundry.



HENRY L. PELOUZE.

In 1859, desiring to enlarge their business, it was decided to open up a branch at Richmond, Virginia, Mr. Pelouze to go South for that purpose and Mr. Walker to remain in charge of the New York business. The war coming on so rapidly, Mr. Pelouze was unable to get through the lines until the fall of 1862, when he obtained permission, and returning to New York learned that owing to the illness of his partner business had become demoralized, and a fresh start had to be made. While living in Richmond he was imprisoned for a considerable time as a Northern man and sympathizer, but later, through the intercession of the proprietors of the Richmond *Whig*, he was paroled and engaged in typefounding, as the whole Confederacy was suffering for type. Many were the straits suffered to get the raw material. It was impossible to get antimony and tin, so the principal ingredients of his type-metal were lead and what little old type could be had. One dress of the Richmond *Dispatch* lasted just six weeks, being almost entirely of lead.

At the close of the war, Mr. Pelouze returned to Richmond and found his machinery in working order. With the assistance of his cousin, Charles E. Pelouze, and his nephew, H. L. Hartshorn, he began to rebuild his fortunes under the style of H. L. Pelouze & Co. Under adverse circumstances the firm prospered fairly well, and in 1869 the idea was conceived of starting a branch at Washington to be near the Government Printing-office, which was placed under the charge of his nephew, H. L. Hartshorn. The venture was successful, until 1873, when the nephew retired from the firm to go to Philadelphia, and was succeeded by Frank H. Pelouze, eldest son of Henry L., and the style changed to "Son" instead of "Co."

In 1879 the old Baltimore Type Foundry, one of the oldest in the country, was known to be on the market, and as that offered a chance to extend operations, it was purchased, and a chain embracing Baltimore, Richmond and Washington was established, the head of the firm giving his time chiefly to the Richmond house, while Washington and Baltimore were managed by and under the control of the son. The Baltimore branch was successfully run for about four years, when it was disposed of to Charles J. Cary, and the firm gave its time and attention to the Richmond and Washington houses.

Mr. Pelouze now became interested in politics, and was nominated for Congress from the Richmond district in the campaign which elected Garfield to the Presidency. The situation in Virginia was very much mixed up, and in the interest of harmony he was induced to withdraw in favor of John S. Wise, the representative of what was known as the Mahone wing. Later he was asked to accept the position of postmaster at Richmond, but again declined in the interest of harmony in his party. Dropping politics, he gave more of his time to social and other duties, and served two terms as master of Lodge Francais, A. F. & A. M. He also served Richmond Commandery as its Eminent Commander, and was a member of the Order of the Mystic Shrine.

The organization of the American Type Founders Company in 1892 naturally interfered with the trade in his territory, and in 1895 he made over his business to his youngest son, E. Craige Pelouze, who organized the firm under the style of the Pelouze Paper & Type Company, which still continues at Richmond.

It was Mr. Pelouze's ambition to see a successful hotel opened in Richmond, and this idea became so absorbing that after he disposed of his business he purchased the Law building and began to remodel it for a hotel. This occupied his time and energies until the time of his death. During the winter of 1895-'96 he was attacked with Bright's disease and continued to fail until August 11, 1896, when death relieved his sufferings.

Henry L. Pelouze was a very active man, a man of untiring energy and of a nervous disposition; and while his manner was at times brusque, those who knew him admired him for his many excellent qualities of mind and heart. He was well known to the famous old school of typefounders — Dalton, Bruce, James and William Conner, Hager, MacKellar, and in fact all the prominent typefounders of thirty to fifty years ago. That he was popular in the city of his adoption is shown by his election and appointment for several years to the city council of Richmond, where he ever labored for the development and improvement of its material affairs. He also served as director in several State institutions in Virginia, giving his time and talents to their cause. While always an avowed Union man, he was none the less popular with his neighbors, who were almost unanimous in their allegiance to the cause of the Confederacy, and numbered many of them among his most intimate friends.

PROTECTION FOR GRECIAN PRINTERS.

Until recently no tax was collected on printed matter shipped to Greece from other countries, while unprinted stock was liable to a heavy duty, but in reply to representations from the printers this inequality has been revised and all importations are taxed according to value.



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IDYLLS OF THE COUNTRY—No. VI

A GOOD TURN



Contributions of practical value are solicited for this department. Remittances will be made for acceptable articles on receipt of manuscript. Address, The Inland Printer Company, Chicago.

PLACE MATERIAL CONVENIENTLY.

A little analysis of the work that comes from your composing-room will show what series of type are most used. Such series should be placed at the most convenient height for access in the racks or cabinets and thus avoid much stooping over and stopping work to place cases at a convenient height to use. By the way, it is a good general rule to place the most used articles in the most convenient places. H. B.

SWEEP IN THE EVENING.

No New England housekeeper ever waged a more unrelenting battle against dust and dirt than does the printer who has due regard for the life of his material and the appearance of his work. The general practice, however, of deputing the office "devil" to sweep out before the arrival of the rest of the force is not the best. Even the most careful sweeping or brushing is bound to raise a little dust which occupants of the office are compelled to breathe during the time it permeates the air, and as the dust stirred up by the morning cleaning settles, it finds uncovered cases, freshly oiled and washed presses for its reception. If you value the health and comfort of your work people or the cleanliness of your machinery and material, have the daily cleaning done at the end of the day's work instead of its beginning. H. B.

CARING FOR BRASS RULE.

Careful spacing of the matter set in panels intended to be bordered with rule is the first essential of good rule joinings in panelwork. The second and equally important requirement is that rules, particularly the ones with the shoulder of the face all on one side for the purpose of joining with miters, should be kept scrupulously clean. It is not sufficient that such rule be given the perfunctory washing with lye or benzine usually accorded to small job forms. After the form is distributed, the rule which has been used in it should be gone over carefully with a rag dampened with benzine, to remove the particles of ink and dirt so apt to accumulate at the height of the shoulder made by the junction of the rule and adjoining quads, leads and furniture. Dried ink on the sides of any font of brass rule is objectionable, but when found on rule depending for perfect joining on square corners and flush sides it is fatal to good results. H. B.

INDENTION OF TYPEWRITER TYPE.

A point often overlooked in the production of facsimile typewriter work is the proper amount of indention at the beginning of paragraphs. The typewriting machine, it should be remembered, makes spaces of a width exactly equal to the uniform width of all letters on the keyboard of the machine. Now as in typewriting the paragraph indention is made by repeated depressions of the spacing key, it follows that the indention is necessarily some multiple of the width of letter used on the machine whose work is to be duplicated, consequently the letters on a good page of imitation typewriter work should be aligned perpendicularly as well as laterally. To this end the paragraph should be indented either with a number of the spaces provided with these fonts of circular letter or else with such a combination of spaces and quads as will be exactly equal to some multiple of the set of the letter in use. The common practice of indenting the beginning of the paragraphs of such matter with the "mutton" quads of the same body destroys the alignment perpendicularly of the letters by starting the first line of each paragraph on a different set from the lines in the balance of the paragraph. Even the specimen sheets from the typefoundries, which are usually a standard of excellence in such matters, are frequently subject to criticism in this matter. H. B.

ODD MEASURES.

Unless an office is doing considerable special work of a nature that calls regularly for many leads and slugs of other lengths than even picas, such odd lengths will be found a greater waste and nuisance to care for than their occasional use will justify. For the infrequent times that an odd length lead or slug is called for in paneling rule borders it affords a convenient makeshift to remember that turning a four-em lead on its side gives a four and one-half em piece which may be pieced out with other leads to give various fractional measures for occasional use. HARLEY BARNES.

SUGGESTIONS FOR SAVING LABOR ON PLATEN PRESSES.

Since it is a recognized fact that profits in a job-printing office are made for the most part in the pressroom, it is a source of surprise that a more earnest endeavor is not made by the average proprietor to increase the output of his presses.

So simple is the following plan that it is greatly to be wondered at that it is not practiced more generally: If, for instance, an order is received for ten thousand business cards, the composition on which, we will say, requires a half-hour, why not set two at least, and run them two-on? If it takes nine hours to run single, it is plain that four and a half hours are saved in the running, which more than counterbalances the extra half-hour spent in composition and the added time required for make-ready and distribution. The greatest benefit derived, however, is that the press is available for another job four and one-half hours sooner than it would be if the job were run single.

Bill-heads, statements, letter-heads, note-heads, etc., are not infrequently ordered in large quantities, and the saving of time by using this method is not a small item. In long runs, the better way would be to have two or more electrotypes made, which would cost no more — sometimes not as much — as the added expense of setting twice. By so doing, the type is saved from wear and tear, which is in itself a valuable economic feature. And we are in possession of the electrotypes, which are available in case of a reorder.

The great economic value of this system is further illustrated in the following example. A combination holly and mistletoe design was ordered printed on white card in three colors: light green, dark green and red. The order called for 25,000, which, if printed single, would have required 75,000 impressions. By printing nine-on, but 8,500 impressions were necessary, giving 166 overs. It will be observed that absolute register of green tint and red holly berries was necessary and this was obtained by having nine electros made from the outline or key form. These were accurately spaced upon block by the electrotyper. Then the photoengraver made the tints to fit.

This method of working has proved of great value in the job-office where the writer is employed. Both departments — composing and pressrooms — are at all times in perfect harmony with each other. One department tries to help the other, and in this way the work is greatly facilitated. When the pressroom is busy, as many as four small jobs have been set and run four-on. If, however, there is the possibility of a press standing idle because of extra pressure in the composing-room, there is no hesitancy in putting on a single job even if it be a long run.

The results are extremely gratifying and profitable. Much is accomplished through coöperation and the close relation of one department to the other. Great effort is made to keep composition well ahead of presswork. This task is not easy in the majority of job-offices because so much presswork awaits the return of proofs. If there is not sufficient of this work ahead, the consequent delays are vexatious. As soon as an

order is received it should be placed in the hands of the compositor at the earliest possible moment, especially if proofs must be submitted. All this means work; there must needs be men to do it, but it pays to get it done quickly.

It is a noticeable fact in this connection that there are jobbers known as "regulars" in almost every composing-room whose ability to set quickly small commercial work, reprints and duplicates is pronounced, but when given a job where artistic ability is required they flounder helplessly. These are they who should be chosen for the work.

"But," argued one proprietor, "I pay my jobbers $3.50 per day and my feeders $1.50. Where is the gain?"

Lest there be misunderstanding in this regard and there should be a desire to cast the plan ruthlessly aside without further question, it should probably be explained:

If the compositor is paid at the rate of 40 cents per hour and the job and a duplicate of it can be set, we will suppose, in an hour, the cost is but 40 cents. If, on the other hand, the job is a ten thousand run and the feeder is paid at the rate of 16 cents per hour for five hours' work instead of ten, a saving is thus effected on the job of 60 cents in time. It is plain, therefore, that the plan is a profitable one and worthy of consideration.

Stock may be ordered from the supply houses cut to the desired sizes. There is no doubt that the day is not far distant when it will be found necessary for them to keep a supply of all stock for commercial printing cut to double size to run two-on. Statements and bill-heads are at present furnished cut double by some houses. It was during a visit to a small job-office where the proprietor was busily engaged in the cutting in half of several thousand statements that had been so delivered that in a measure suggested this article. F. F. T.

ENVELOPE PRINTING.

It would be nothing short of philanthropy if envelopes could be delivered to the printer flat to be printed, then sent back to the factory to be manufactured. Especially is this true of those which are manufactured of bonds or hard writing papers. The saving in time in feeding and in making ready and the preservation of type would more than compensate for the extra time required for the process. The destruction of type that is a resultant of printing manufactured envelopes is well known. The gummed area it would seem is often unnecessarily large and should it be too thick or a little foreign substance become intermingled therewith, as is often the case, it very often causes trouble. It is well-nigh impossible to make ready a half-tone cut on a manufactured envelope with any degree of success. F. F. Turner.

THE LEAK-HOLES OF SLOTH AND THE BACKWATER OF PROFIT.

Do you recall that brief and beautiful little story of the brave young Hollander, who, for a whole night, held the great Atlantic at bay by cramming his arm into the crevice of the dike? Had he passed by to give the alarm instead of heroically rushing to the breach, the lowlands of his native land would soon have been lying beneath the resistless ocean.



ALONG CLIFF DRIVE, SANTA CRUZ, CALIFORNIA.

Photo by F. A. Hachet, San Jose, Cal.

The ordinary man — even the man who has not developed that keen business perception born of experience — can see a great crevice in the wall of commercial industry; but to detect the little (what some would call the insignificant) leaks, requires that thoroughly seasoned man who fills the exalted place in the business world of to-day. Without slighting in the least the greater abilities of a man, it is a truth growing more and more evident, that the little things are a great factor in modern business enterprise. Did you ever walk casually into a strange shop, not simply to criticize its shortcomings, but to praise its points of excellence as well? It is a good thing to try, for it is easier by far to see wherein your neighbor falls short, and in so doing you may look into the same crooked paths where you have deviated from the standard of excellence. If there is any one place where detail counts for time and money, it is in the composing-room. The little leak-holes of sloth and neglect are so varied and of such great multitude that to catalogue them would be beyond the scope of a limited article.

I once stood by the case of a compositor who was employed

on catalogue work. He may have been swift, but I doubt his results in the long run, from the grab-hand way in which he dashed at the boxes. When the line was ready for justification, with a three-em quad for a trip-hammer, he crowded a three-to-em space in the four-to-em gap, until it broke in two. Another line he set and justified with the same trip-hammer and the same results. Then I took my pencil and began to figure. Two spaces in five minutes, and working on straight matter. With charitable justice, say he broke eight spaces per day; in one year, or 300 working days, it would be 2,400. How insignificant for a day or a week, but the constant dripping wears the stone away in time. Yet you say that the aggregate sounds ridiculous. No man would break 2,400 spaces per year. We hope you are right. But take it at two spaces per day, which would make 600. Could you or I or some other printer break 600 spaces per year? Watch yourself, or take the shorter road to conviction and watch some one else. Take note of the times that a space works up or a line "falls loose" in a form, and then what? An awl or a knife or a bodkin — and a battered space to go to the hell-box. Then, sometimes, there is wonderment at the drought of spaces and quads, and here is an item, a little leak-hole, which goes to the yearly invoice to swell the backwater of profit. And there is another leak-hole, not so insignificant, perhaps, in its accrued loss as the former — the distribution of "dividend-paying" type. How often, day after day, does this inexcusable lack of sorts run down the credit of the compositor's timeslip. In the rush of work to-day what does it matter; let the morrow care for itself; pull anything to get the job out. Here the backwater is gradually eating another crevice in the wall of profit for some man to thrust a saving arm into. That the type should have been in the case is obvious, but do not aggravate the condition by childish sophistry; take the next best course and distribute that job. The time uselessly expended in chasing back and forth across the floor in a hunt for sorts, if figured to economy, will, in most cases, suffice to distribute that job, not taking into account the vexation and worry and the butchered forms which will lie upon the deadstone as an eyesore to the distributer.

And here, right here, is another "insignificant" leak that is gradually pouring its growing force to join the backwater of profit. Here and there lined up on the deadrack stands a letter-head, a circular, an envelope or a timeslip for some firm on which follow orders are not improbable. The dust of months has accumulated on some of these, and the prospect promises months more. Is this economy? In about one case out of five. The dust and dirt and constant exposure to dampness and atmosphere work together for no good on the composition of type metal; moreover the type might be doing service time and time again. Better by far wear the dividends out of your type than let it rot away.

This may seem to be directed toward the compositor alone, to swell the dividends of his firm by skin-penny methods, but it is not. If the machine runs smoothly, it must not grind daily into its working parts the grime and waste of a slothful atmosphere, and the employer can oftentimes do as much, even more, perhaps, than the employe to remedy this condition. In the wise provision of utilities and materials the first step is taken. The business of the office should never grow too weighty to slight or overlook the vital necessities of the producing machine. Buy amply of the best, the most useful, for "a little of everything" is the weakest wall that an unsophisticated printer ever constructed. An ample provision in the outset will obviate that endless, tiresome, wasting run for sorts which is constantly augmenting the dangerous backwater of your profits.

Lastly, now, did you ever imagine that outward appreciation of the effort of an employe might figure in the financial wall you are building; that that vanity which exists in every man, to a greater or less extent, is a part of the firm's assets? No, not flattery; that is not the idea, but just realize that the respect of a man, be he ever so humble, is worth winning, and that no man will toil half so hard beneath a lash as he will under the stimulus of a smile. If you remember his comfort, even at an expense, it brings interest twofold and compounds ere you know it.

If the wall of profit is growing weak, look after it. Curb the slight but steady flow of those nefarious leak-holes, and the backwater of profit will not pile up some day and hurl its pent-up torrent against those fatal crevices in the foundation-wall where no hero stands to thrust in the arm of business wisdom and foresight. GUY B. MAY.

AN ECONOMICAL LAYOUT.

In this lightning-geared and devil-driven age every move counts, and a man is often able to snatch a profit from a hopeless-looking job by knowing how to handle it. In a recent issue of THE INLAND PRINTER, B. E. S. gave a layout for an inserted music fold on an ordinary machine. I think I can go him one better with a layout that will cut the cost of handling a side-stitched job in half. Thus:

31	2	15	18	19	14	3	30
34	63	50	47	46	51	62	35
39	58	55	42	43	54	59	38
26	7	10	23	22	11	6	27
25	8	6	24	21	12	5	28
40	57	56	41	44	53	60	37
33	64	49	48	45	52	61	36
32	1	16	17	20	13	4	29

Now, if two sheets are folded in this manner and then put together so that page 1 comes on the outside each way, it can be seen that two books can be folded, gathered, side-stitched, covered and trimmed at one operation, the last cut separating the two books. It may be argued that with one set of cover-plates it is not possible to run in this fashion, but it entails no more work to run the cover-stock through the press twice without cutting than if it is cut first. We used this layout on a lot of booklets, small medical pamphlets, too small to run through the folder. It will be noticed in this layout four contiguous pages are treated as one and the sheet folded as an ordinary sixteen, the last fold being put in by hand.

Another scheme to save collating novels and common work was to take a tack and drive it into the furniture in the center of the outside fold, so that it would leave a good mark. This tack was pulled out and raised a pica with each signature, so that when the sections were gathered the tack marks showed as in Fig 1.

Should the sections get misplaced, the tack-marks will

show as in Fig. 2. When the books are in piles it will not be necessary to pick them up to collate them, as the tack-marks will show whether the signatures are in order or not. In case the mark does not show, a bone folder can be stuck into the heap. This is also a check against poor feeding either on



FIG. 1.



FIG. 2.

the press or the folder, and if the mark does not show properly something is wrong, and if the sheet is misplaced or defective it can be changed at once. In this manner anything wrong can be detected at a glance till the books are backed up.

LEON IVAN.

ADVERTISING MEN ORGANIZE.

At the close of the month of February the advertising solicitors of Cincinnati, Ohio, organized a club known as "The Five Point Club of Cincinnati." Under its by-laws and constitution all persons employed either by daily or weekly newspapers, employes of advertising agencies, or the advertising writers or managers for firms or corporations, or any other person engaged in legitimate advertising, are eligible for membership. The club organized with thirty charter members, and unquestionably in the near future its membership will exceed one hundred, applications are coming in so rapidly. The club will have representatives or delegates at every meeting which may be held in any part of the United States by advertising agents or solicitors. Its intention is to take a prominent and active part in all discussions pertaining to advertising. The officers of the club are: President, J. E. Trower; first vice-president, E. J. Fitzpatrick; second vice-president, W. M. Parsons; corresponding secretary, George W. Hallett; financial secretary, Ray Cunningham; treasurer, George Meyers. Board of governors: H. J. Haarmyer, W. A. Lewis, Fred L. Smith, S. B. Quehl, Walter L. Byron.

AN INTIMATE ACQUAINTANCE.

The following good story is going the rounds:

A pompous person applied to Mr. Bennett for a job as editorial writer.

"What are your qualifications?" asked the editorial writer.

"I know all the literary men of England," replied the applicant.

"H'm, h'm," said Bennett, "you must know Dickens then."

"I was a reporter with Dickens."

"And Thackeray?"

"I helped Thackeray with his Book of Snobs."

"And Tennyson?"

"I have broken many a pipe with Tennyson."

"And George Eliot?"

"I roomed with him."

A GOOD IDEA.

I am endeavoring to get all the employes in the mechanical department of this office to read your journal, as I consider it to their interest as well as the firm's, to read the "king of the printing trade journals," and by so doing produce a much higher grade of work.—*F. C. Rice, Foreman Mechanical Department, The Granby Printing and Publishing Company, Granby, Quebec.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY A SPECIAL CORRESPONDENT.

THERE is quite a craze here at present for everything Japanese, the sympathies of the Britisher being extended to the little people with whom we have lately formed an alliance. Japanese postcards, Japanese picture books, Japanese plays, Japanese scent and Japanese ornaments are all the rage, many retail stationers making quite a specialty of Japanese goods. As an inducement to purchase, notices are seen in windows that, when the present stock is sold out, the articles can not be replaced at the present price on account of the way in which the war has limited the supply. Japanese postcards are, of course, only Japanese in name, the designs and the printing being done here; some of them are very artistic, others very much the reverse. We have even Japanese plate-sunk mounts for photographs, and special Japanese albums for collecting Japanese postage stamps. However genuine the stamps may be, it is a curious fact that the albums are "Made in Germany," although their leaves are real Japanese paper.

The printing trade during the past year or two has been remarkably free from labor disputes, but, unfortunately, there is at present considerable friction between employers and employed at Hull. The matter has reached an acute stage, the men having given in their notices and the masters remaining firm to their decision not to grant the demands. Wages in Hull are about the lowest in the kingdom; only in two other towns, Bristol and Plymouth, are printers so poorly paid, and the men consider themselves quite justified in sticking to their demand for an advance of 75 cents per week, and refusing the masters' offer of 25 cents. The London papers are full of advertisements for non-union printers to take the places of those men at Hull who are leaving their work.

The importance of three-color photography in its scientific aspect has been realized by the printer and blockmaker, and



THE THAMES AT WESTMINSTER.

every endeavor is being made to carry out the details of the process so as to produce successful work. Herr von Hubl, an eminent German authority on tri-color work in its scientific aspect, published a book on the subject some years ago, in which he entered into all the details of three-color photography as then known. Since then, however, considerable progress has been made, and von Hubl has issued a second edition of his work, brought up to date. This book has been translated into English and is published by Messrs. Penrose & Co., of London, under the title of "Three-Colour Photography, Three-Colour Printing and the Production of Photographic Pigment Pictures in Natural Colours." The new book deals with every phase of tri-color work, whether in pure photography or in

preparing negatives for half-tone blockmaking. The sensitizing of the plates, the preparation of the light filters, the production of the negatives and the best means of producing prints, transparencies and printing-blocks from them is gone into fully, and practical advice is given as to the selection of printing-inks and the different methods of printing, whether letterpress, lithographic or collotype. The adjusting of light filters for the different colors is a very difficult matter, and to give operators something like a standard to go upon a color scale is given. This is a very necessary adjunct to work of this kind, and the scale is rendered more useful by being on a separate sheet of paper placed in a pocket in the inside of the back cover of the volume.

The Autoplate, which was introduced into this country about two years ago by the Linotype Company, has been for



MORNING ON THE THAMES.

some time in use in the offices of the *Manchester Guardian* and of late it has been used by the proprietors of the *Manchester Evening News*, in which office the machine is producing stereotype plates at a speed of three or more a minute, and two more Autoplates have been ordered by the firm, so that they may have a complete battery. Each of the plates cast contains about one hundred pounds of metal, and to cast three of these within a minute presented a good many difficulties, the composition of the metal itself proving rather a problem. Now, however, we understand all obstacles have been overcome and plates of a good quality are being produced and at a high rate of speed.

The wholesale stationers and papermakers of London have formed themselves into a society called the Association of Wholesale Stationers, with temporary offices at St. Clement's Lane, E. C. A strong council has been formed, with Mr. Evan Spicer as president and Mr. George Chater as vice-president. Every firm of standing in the metropolis has joined, and it is expected that the trade will be much benefited thereby.

The London Association of Correctors of the Press had their annual dinner the other evening. They managed to secure as chairman the Right Honorable Viscount Goschen, who was supported by many of the leading literary lights. There was a good deal of gassy oratory, the literary men especially using their jaw tackle with energy, but all united in singing the praises of the Correctors of the Press, which is the rather high-sounding title by which a "proofreader" is known in London. Mr. Pett Ridge suggested that the correctors should add a few more to the cabalistic signs with which they marked the proofs. He wanted a sign to denote "Is this really worth printing?" Another, "Do people ever behave in this way?" And yet another, "Of all the silly stuff I have ever corrected this is the worst." A good many people will agree with him in this.

PRINTING UPON COLORED PAPERS.*

IN the modern printing establishments the use of colored papers has become general and of almost daily occurrence. Impressions upon vividly colored papers are no longer confined to the covers of books, pamphlets, posters or fliers, but whole series of works of ordinary character or *de luxe* which were formerly executed in black ink upon white paper are now printed upon tinted cardboard or colored paper, the shadings of which vary from delicate to medium and deep tints.

Of late years we have introduced into this service enormous quantities of paper of all shades and colors, the material being of a manufacture peculiar to itself, either in the composition of the pulp or in the finishing process; rugous or wrinkled papers, others highly glazed, plain or figured, each and all demanding special technical knowledge on the part of the printer; hence we undertake to offer a little practical advice upon this sort of printing.

One of the essential conditions for good results is an ink of first-rate quality; above all it should be finely ground and charged with such coloring matter as will cover well in small quantities, otherwise the ink will easily confuse the outlines of the letters and vignettes and dry with difficulty; in white inks it is advisable to use only white lead, the other whites are too transparent; as a general thing none of the lakes are useful for this purpose because of their thinness and liability to show the ground.

In our opinion there are but three categories of paper suitable for advantageous work: light tints, medium tints and



A FLEET STREET NEWSBOY.

deep tints, and we shall make a beginning with the light shades upon which we may print in black or in deeper colors which harmonize with it, as follows: Upon paper of grayish tint use *lilac* or *green* ink; upon chamois or pink paper, red, green or brown inks are suitable; with a greenish paper inks of deep green shades, deep blue, brown, red or violet tints make a nice combination, and upon brownish papers green and lilac inks show up well.

If it be a question of an impression with a foundation, that will be sought in the color of the paper, which may be of a

* Translated from *Le Moniteur de la Papeterie Française.*

slightly deeper shade, the text being of a heavier or deeper color will establish a contrast; in printing in two colors a harmonious whole may be attained by using olive-green and brown inks upon pink paper, brown and olive green upon greenish papers or lilac and olive green upon grayish or bluish papers.

In carrying out a scheme of printing in several colors it is always well to have one of the inks of the same shade as the paper; this greatly facilitates the harmonizing of the other shades.

In discussing papers of *medium tints* we wish to include under this head such papers upon which a text printed in black ink is easily distinguishable; in this category we find the greater part of the covers used for modern pamphlets and books with paper covers.

When inks of light or medium shades are used, two impressions, one superimposed upon the other, are necessary, the first to be done preferably in white in order to confer upon the color which follows all the brilliancy possible.

To obtain a most striking effect the first impression should be made with a font of type somewhat larger than the one carrying the color, which would leave a margin of white, like a shading about the latter, giving a vigorous contrast.

When the shade of the paper permits of the use of black ink or inks of deep colors, blue or brown, there will be no difficulty in the employment of fat-faced type or cuts.

In recommending a quality of ink most suitable for this sort of work we have found the best brands to be those furnished under the names black, blue, brilliant red or bookbinder's ink. In every case certain precautions must be exercised; for instance, it is advisable when making use of such inks as dry rapidly upon the rollers and the type to do so only at the moment of going to press.

Another class of inks giving good results are those known as satin inks, which give a fair imitation of bronze. In order to make good work in colors upon the papers of medium tints it is necessary to make two impressions, one upon the other as a rule, allowing the first impression to dry thoroughly before the second is applied.

Turning our attention to papers of deeper shades we must say that most certainly the lighter colors of ink, chiefly the bronzes, silvers or white produce the best effects. When using white ink two impressions are equally necessary, being always careful to have the first one dry before the second is applied.

For this impression several precautions must be taken; first it is essential that the white be of the first quality and very finely ground: a little drier may be added to it, not too much, however, so as to cause the color to dry on the rolls; for the first pull-off use only little ink or color and a little more for the second. If the surface to be printed be large, the sheets must not be placed one upon the other nor piled up with intercalary sheets, for the leaves between will stick to the ink; they must be laid out separate, the same for the second impression.

A very fine effect is obtained by printing a vivid red upon the white and this contrasts well too with deep shades of paper.

If you have a good solid red which covers well, like vermilion, for example, the white may be omitted as a base or foundation, the red being applied twice, as before described.

To make a good impression of an engraving, a country scene, for instance, it becomes necessary to cut a solid block a trifle larger than the engraved block and make two impressions in white upon the spot intended for the picture; upon this white ground the picture may be made in some light tint, either in pink, light blue, green or lilac.

Should the white ground fail to come up brilliantly the cause may be found in too much drier or in the color itself which is not properly adapted to printing.

Here we have then a series of recommendations at length concerning this sort of printing.

There is yet another method which is sometimes pursued, to which attention should be directed and will undoubtedly be of service, especially when the paper employed is very hard or so highly glazed that the ink takes hold with difficulty, or having stuck dries slowly. This is more particularly annoying when the time is limited.

This may be remedied in a measure by printing a second time with a little varnish mixed with drier; on the following day the impression will be found quite dry even if the ink has disappeared entirely during the essay. Moreover this second proof will give a luster to the color.

Furthermore, upon gelatin paper which presents a particularly hard surface it has been found advantageous to make the first impression with the drier, taking care that the rolls be abundantly supplied with material.

A word or two, finally, concerning impressions with bronzes upon wrinkled papers. These papers are of a character similar to blotting-case paper, into the pores of which the bronze easily penetrates; for them the color should be particularly strong and supplied in plenty.

It is not necessary to use a tuft of wadding but rather a pad of chiffon (muslin) with which to pass lightly over the surface without tapping it.

OUR PUZZLING LANGUAGE.

English is said to be one of the most difficult languages for a foreigner to learn. The verbs and prepositions are particularly puzzling. A professor in Columbia School of Mines tells of the troubles of a Frenchman with the verb "to break."

"I begin to understand your language better," said my French friend, M. De Beauvoir, to me, "but your verbs trouble me still. You mix them up so with prepositions.

"I saw your friend, Mrs. Berky, just now," he continues. "She says she intends to break down her school earlier than usual. Am I right there?"

"Break up her school, she must have said."

"Oh, yes, I remember; break up school."

"Why does she do that?" I asked.

"Because her health is broken into."

"Broken down."

"Broken down? Oh, yes. And, indeed, since fever has broken up in her town—"

"Broken out."

"She thinks she will leave it for a few weeks."

"Will she leave her house alone?"

"No; she is afraid it will be broken—broken—how do I say that?"

"Broken into."

"Certainly; it is what I meant to say."

"Is her son to be married soon?"

"No; that engagement is broken—broken—"

"Yes, broken off."

"Ah, I had not heard that!"

"She is very sorry about it. Her son only broke the news down to her last week. Am I right? I am anxious to speak English well."

"He merely broke the news; no preposition this time."

"It is hard to understand. That young man, her son, is a fine young fellow—a breaker, I think."

"A broker and a fine fellow. Good-day!"—*Thresher World.*

BOOK-PUBLISHING IN FRANCE.

The *Bulletin Official des Maitres Imprimeurs* says that in France more books are published in proportion to population than any other country in Europe—one book to every 1,600 inhabitants. England ranks second, then Holland, Denmark, Norway, Sweden, Italy and Germany which issue one work for every 2,800. Russia has only one new book issued for every 10,000.

Cast on the lining system.

SCOTCH ROMAN.

Italic, 6 to 48 point, ready.

6 Point, 22 A, $1.00; 44 a, $1.00; Font, $2.00.

CLEANING UP TIME IN THE PRINTING OFFICES

We pay the following prices for old metals, viz.: old type, seven cents pound; old brass, seven cents pound old leads and stereotype plates, four cents pound, in exchange for goods of our own manufacture. A lot of old junk in your shop, good for nothing but to collect 1234567

8 Point, 18 A, $1.00; 36 a, $1.00; Font, $2.00.

TO MOST PEOPLE WORK IS A PLEASURE

Dust and discourage employees, can be converted into the newest type faces, borders, rules etc., if you will take the trouble to get it together (keeping type, leads and brass rule separate) 890

10 Point, 16 A, $1.10; 36 a, $1.15; Font, $2.25.

ACCEPT THE BEST OPPORTUNITIES

Ship it to us and we will credit your account with the amount, and you will receive all discounts on purchases of new material which enables you to have only the best 35

11 Point, 15 A, $1.10; 32 a, $1.15; Font, $2.25.

FILL UP THE EMPTY JOB CASES

Specimen sheets of complete series of Scotch Roman, the letter with unlimited possibilities mailed upon application 58

12 Point, 12 A, $1.10; 30 a, $1.30; Font, $2.40.

EFFORT IS APPRECIATED

We carry a large stock of all our popular type designs thus avoiding delay in filling extensive orders 80

14 Point, 9 A, $1.15; 20 a, $1.35; Font, $2.50.

FACES ARE DEEP CUT

This means that after long use distinct impressions are as sure as when type was new 50

18 Point, 8 A, $1.50; 14 a, $1.50; Font, $3.00.

NEWS HEADINGS

Large font schemes as shown in price lines 3

24 Point, 5 A, $1.75; 8 a, $1.50; Font, $3.25.

NEW DESIGN

Modern ideas for clever workmen 2

72 Point, 3 A, $7.30; 4 a, $4.70; Font, $12.00.

MINES

Baker 8

60 Point, 3 A, $5.20; 4 a, $3.40; Font, $8.60.

RICHES

Defend 5

48 Point, 3 A, $3.90; 5 a, $2.85; Font, $6.75.

CREEPER

Caledonia 2

36 Point, 4 A, $2.80; 6 a, $2.20; Font, $5.00.

GLISTENING

Scotch Plaids 14

30 Point, 4 A, $2.00; 8 a, $1.75; Font, $3.75.

GRAND SCENES

How to Play Golf 3

A. D. FARMER & SON TYPE FOUNDING CO., NEW YORK AND CHICAGO.

THIS STYLE RULE MADE ON ALL BODIES FROM 4 POINT UP. BEING FLUSH ON SIDES PERFECT JOINTS ARE CERTAIN.

TYPOTHETÆ

BY DANIEL C. SHELLEY.

Secretaries and members of local Typothetæ and other organizations of employing printers are requested to send news of interest to employers for publication in this department. Matters concerning wage and labor disputes and settlements are especially desired. Contributions and news items may be addressed to Daniel C. Shelley, Secretary Chicago Typothetæ, 942 Monadnock building, Chicago, or to the Editor of The Inland Printer.

PLANS are well under way in Milwaukee for the organization of a printers' Board of Trade.

THE master printers of Winnipeg, Manitoba, are considering the organization of a board of trade.

MINNEAPOLIS has settled its controversy with the feeders' union, and a recognized wage scale is in effect there now.

THE Milwaukee Typothetæ and the pressfeeders of that city have reached an agreement which gives to the feeders an average wage advance of $2 a week.

CEDAR RAPIDS (Iowa) employing printers have started a movement which promises to culminate in the formation of a local Typothetæ and a printers' board of trade.

AT last accounts, Louisville Typographical Union was carrying on the book and job strike inaugurated early in April. There did not appear to be the slightest chance of success for the union, as the struck offices were rapidly filling up with satisfactory help.

THE following have been elected officers of the Boston Typothetæ for the ensuing year: President, J. Stearns Cushing; vice-president, Thomas P. Nichols; secretary and treasurer, George W. Simonds. Executive committee: George H. Ellis, chairman; J. Eveleth Griffith, George A. Henneberry, William E. Murdock, Thomas Todd.

THE Winnipeg Typothetæ held its first annual banquet in the Red Room of the Mariaggi, Saturday evening, April 16, and for an initial event was a splendid success. John Stovel, president of the Winnipeg Typothetæ, and a vice-president of the United Typothetæ, is an earnest worker in the organization of the printing employers in the metropolis of Manitoba.

THE Milwaukee Typographical Union made a demand on the Milwaukee Typothetæ for the eight-hour day and an advance in wages. Conferences were held and the eight-hour day demand was disposed of by agreement to let it go to the national organizations for settlement. Both sides appeared to be willing to accept a scale of $17 a week for book and job men, and at last reports it seemed certain that a harmonious agreement would be made.

IN New York city the branch of the bookbinders' trade known as the stampers are so numerous that they have a local union composed entirely of men of their craft. The union is affiliated with the International Brotherhood of Bookbinders. It has gone the limit on the apprenticeship question. The union, at one of its recent meetings, passed a resolution that, beginning January 1, 1904, and for ten years thereafter, no apprentices be allowed in the stamping-room of any New York bookbindery. The Employing Bookbinders' Association of New York city is going to fight this unwarranted limitation of apprentices.

THE Minneapolis Typothetæ, at its annual meeting, held April 12, elected the following officers: President, Fred L. Smith; vice-president, T. E. Cootey; secretary, George R. Morrisey; treasurer, George A. Leighton. Executive Committee: L. Kimball, J. O. Davis, M. A. Gerber, C. F. Hatch, W. F. Black. Ways and Means Committee: A. B. Farnham, E. M. Spencer, H. Crawford. Membership Committee: Harry Travis, J. W. Swinburne, A. Stadden. Delegates to United Typothetæ Convention: Fred L. Smith, A. M. Gresaman, O. W. Miller, C. F. Hatch, A. B. Farnham, W. P. Harmon, George R. Morrisey; alternates: H. Crawford, W. N. Brown, E. M. Spencer, A. J. Dahl, R. L. Earl, Thomas A. Clark, F. E. Storer. Thirty-five printing establishments of Minneapolis are members of the Typothetæ of that city; a very good membership showing.

EDWARD STERN, of Philadelphia, who will preside over the deliberations of the forthcoming convention of the United Typothetæ of America at St. Louis, is one of the foremost printers of the country. The great concern of which he is the head in Philadelphia is one of the best-equipped plants in the United States and has a splendid reputation for producing printing of the very highest grade. Mr. Stern has served two terms as president of the United Typothetæ, being reëlected at the Atlantic City convention, at the demand of the delegates, over his own protest. He has proved to be a capable official, giving of his time and talents for the upbuilding of the organization, and always keen, alert and sincere in the work that he does for the benefit of his fellow master printers. Mr. Stern did not attend the recent meeting of the Executive Committee of the United Typothetæ owing to the death of his brother, which occurred the week of the Executive Committee meeting.



EDWARD STERN, OF PHILADELPHIA,
President of the United Typothetæ of America.

THE Employing Printers' Association of New Jersey was formed April 18 at Newark. Master printers from every city of importance in the State attended the meeting. A constitution and by-laws were adopted and more than fifty names were enrolled on the membership list. The object of the organization is the mutual protection of employers. The meeting was a protracted one and was followed by a dinner. There was a general discussion of present conditions in the printing trade, and much was said of the present attitude of employer and employe. The following officers were elected: President,

Frank W. Baldwin, of Orange; vice-president, William A. Baker, of Newark; secretary, Charles Starr, of East Orange; treasurer, August S. Crane, of Elizabeth. Executive Committee: William H. Chew, of Camden; Henry Cook and Nelson A. Burton, of Elizabeth; A. B. Studer, of Montclair; Frank B. Shann, of Orange.

THE Chicago Typothetæ held its annual meeting and dinner Tuesday evening, April 26, at Kinsley's. The reports of the officers showed that the organization had been made stronger and more effective by reason of the fierce labor fights it has gone through during the past year. The following officers were elected: President, A. R. Barnes; vice-presidents, George E. Marshall and Toby Rubovits; secretary, Daniel C. Shelley; treasurer, Theodore B. Cole. Executive Committee: Thomas E. Donnelley, C. O. Owen, William F. Hall, Charles D. Rogers and O. A. Koss. Delegates to United Typothetæ convention: A. R. Barnes, Willis J. Wells, Theodore B. Cole, T. E. Donnelley, M. A. Donohue, Sr., O. A. Koss, William F. Hall, A. J. Lloyd, George E. Marshall, C. O. Owen, Amos Pettibone, Andrew McNally, J. L. Regan, Charles D. Rogers, Toby Rubovits, S. H. Pye, Daniel C. Shelley; alternates: W. H. French, Franz Gindele, W. H. Monroe, George A. Poole, Jr., John Donohue, J. Fred Butler, Julius Regenstein, W. H. Maloney, Thomas Faulkner, John M. Ryan, J. S. McDonald, C. B. Stearns, J. L. Miller, E. W. Childs, C. C. Marder, E. F. Hamm, George Hornstein. Franz Gindele, nestor of the printing business in Chicago, who had served as treasurer of the Typothetæ since the date of its organization in 1887, declined a reëlection, much to the regret of the members.

THE Executive Committee of the United Typothetæ of America met in Chicago, May 12 and 13. There were present Chairman William Green, of New York; Isaac H. Blanchard, of New York; J. Stearns Cushing, of Boston; Harry P. Pears, of Pittsburg; C. O. Bassett, of Cleveland; Edwin Freegard, of St. Louis; T. E. Donnelley, of Chicago; Amos Pettibone, of Chicago, and John Macintyre, of Philadelphia. The meeting was transferred from New York because of the labor troubles in printing circles in Chicago. The Chicago Typothetæ was given good counsel and aid to the end that it may win the contests it is having with the unions. The principal work done by the Executive Committee was the preparation of a constitution for the United Typothetæ which the committee will urge for adoption at the St. Louis convention. If the convention ratifies the action of the Executive Committee, it is believed that a much better national organization will result. Before departing for their homes, the committeemen attended the funeral of Andrew McNally. The sessions of the committee were held in the Union League Club, where the members were the guests of Thomas E. Donnelley. William F. Hall was the host at a dinner party for the committee and a number of members of the Chicago Typothetæ at the Washington Park Club House.

THE CONVENTION ARRANGEMENTS.

Everything indicates that when President Stern calls the eighteenth annual convention to order on Tuesday morning, June 21, there will be the largest assemblage of employing printers to listen to the opening addresses that has ever been at a United Typothetæ gathering. The St. Louis convention committee has been untiring in its efforts to leave nothing undone for the success of the convention. Taking time by the forelock, the committee preëmpted a sufficient number of hotel rooms to accommodate delegates and alternates, and if any are left unhoused on the opening day it will be their own fault. The new Jefferson Hotel will be United Typothetæ headquarters, and for one whole week its office, corridors and rooms will exude the odor of the printing-office. The convention sessions will be held in the assembly hall of the Century building, which will furnish ample accommodations for all of the delegates and alternates, and such other employing printers as will be entitled to attend the convention meetings, although not being privileged to vote or take part in the discussions.

The headquarters of the St. Louis United Typothetæ convention committee is at 314 North Third street. William L. Becker is the chairman of the hotel committee. He will find a sleeping place for every delegate and alternate, and every employing printer who wants to attend the most important convention ever held by the craft.

GREATER UNITED TYPOTHETÆ COMPOSED ENTIRELY OF INDIVIDUAL MEMBERS.

Before the next issue of THE INLAND PRINTER comes from the press, the eighteenth annual convention of the United Typothetæ of America will have met in St. Louis, and made such history and enacted such legislation as in its judgment will prove of most benefit to the employing book and job printers that are in its membership. While the United Typothetæ is holding its deliberations, two of the great international unions of the printing trades will be in session — the pressmen at St. Louis and the bookbinders at St. Paul. What all or either shall do will make for better or worse for employer and employe.

As truthfully stated in the call for the United Typothetæ convention, "The approaching annual convention promises to be the most important in the history of the United Typothetæ of America." Quoting again from the call: "The proposed revision of the constitution, by which the organization is to be endowed with powers not previously possessed, will bring into prominence its future policy and the means necessary to carry on its work, and should therefore receive earnest consideration. The value of national coöperation in various lines is being daily emphasized; and opportunity is afforded to ascertain how far those connected with the business of competitive printing may see their way clear to become more closely associated for conservation of interests."

Men of experience and judgment in United Typothetæ affairs differ regarding the best form of organization in which business men may become more closely associated for conservation of interests. There are those who contend that in so far as the business of competitive printing is concerned, the present form of local and national Typothetæ accomplishes the best results. There are others who argue that a national organization composed entirely of individual members would do more real good for the employers of the craft, and the writer is one of this latter class which contends for a change from the collective to the individual membership form of national organization.

The collective form of membership in the United Typothetæ limits the locals to cities of sufficient population and printing interests to justify a local Typothetæ. The individual form of membership in the United Typothetæ would open the gates of membership to two or three large employers of the printing trades in fully one hundred cities of fair size in the United States and Canada that are not now represented in the United Typothetæ roster. Ten years ago forty cities were represented in the United Typothetæ membership; to-day some sixty cities are represented. To-day, as it was ten years ago, the membership is confined practically to the cities that are large enough to maintain a local organization.

While membership in the national organization of employing printers is confined to some sixty cities, the printing-trades unions, and particularly the International Typographical Union, has extended its membership to more than six hundred cities of the United States and Canada. It is an easy matter for the unions to maintain local organizations in these six hundred cities, but not at all feasible to maintain local organizations of employers, for it must be remembered that one employer in a small city will have on his pay-roll a sufficient number of people to warrant the formation of a union, and in every city of a population of twenty thousand or more there are two or three employers who have on their pay-rolls regularly from

twenty to thirty members of the various printing trades, and who in the aggregate give work to enough people to form small locals of any or all of the various printing-trades unions.

In the following cities, each of which has a population large enough to maintain two or three book and job printing plants which should give employment to from twenty to forty people, there is neither a local Typothetæ nor an individual member of the United Typothetæ:

Mobile, Birmingham and Montgomery, Alabama.
Little Rock, Helena and Fort Smith, Arkansas.
Los Angeles, Oakland and Sacramento, California.
Montreal, Quebec, Ottawa and Hamilton, Canada.
St. Johns, New Brunswick.
Halifax, Nova Scotia.
Vancouver, British Columbia.
Denver, Pueblo and Colorado Springs, Colorado.
Wilmington, Delaware.
Savannah, Augusta, Columbus and Macon, Georgia.
Joliet, Springfield, Rockford, Elgin, Aurora, Freeport, Decatur, Danville, Bloomington and Galesburg, Illinois.
Fort Wayne, Terre Haute, South Bend and Logansport, Indiana.
Dubuque, Cedar Rapids, Sioux City, Council Bluffs and Burlington, Iowa.
Leavenworth, Wichita and Atchison, Kansas.
New Orleans, Louisiana.
Grand Rapids, Saginaw, Bay City, Jackson and Kalamazoo, Michigan.
Duluth, Minnesota.
St. Joseph and Springfield, Missouri.
Butte and Helena, Montana.
Lincoln, Nebraska.
Manchester, New Hampshire.
Albany, New York.
Akron, Canton, Springfield and Sandusky, Ohio.
Scranton, Erie, Wilkesbarre and Reading, Pennsylvania.
Chattanooga, Tennessee.
Houston, El Paso, Fort Worth and Austin, Texas.
Salt Lake City, Utah.
Spokane, Tacoma and Seattle, Washington.
Wheeling, West Virginia.
Superior, Oshkosh, La Crosse and Madison, Wisconsin.

The list is by no means complete. There are many other cities that ought to be represented in the national organization.

That there is no Typothetæ nor no individual members in these cities is not the fault of the past or the present officers of the United Typothetæ. The blame can rightfully be placed on the form of the national organization, which from its inception has encouraged collective instead of individual membership. True, the laws of the United Typothetæ provide for individual memberships in cities where no Typothetæ exists, but there is little likelihood of extending the individual membership to the cities listed in the foregoing unless all membership in the United Typothetæ is individual, whether the members do business in a large city or a small city. Let every employer in every city know that if he takes membership in the United Typothetæ he will have the same standing as his fellow members, and the gates are opened for membership to two or three large employers in perhaps one hundred cities that now know little or nothing of the good work the United Typothetæ of America is and has been doing.

It will be argued by those opposed to the individual membership plan that there is no reason why the employing printers of any city of twenty thousand population should fail to organize a Typothetæ and maintain it, because, it will be truthfully said, no city of that size is without a sufficient number of employers to muster five members, the number required to form a Typothetæ. Admitted, but the average city of twenty thousand people, while it has from ten to twelve printing-shops, rarely has more than two or three of any size. Either one of the two or three may employ more people than the other eight or nine together. Hence, the eight or nine are not interested in the work the United Typothetæ is doing, and can not be induced to join a local Typothetæ, thus depriving the two or three that have an interest in United Typothetæ work from forming a local organization. The two or three large employers, if not already interested, can be interested in the United Typothetæ if, as stated, their membership status is such as to give them the same rights and privileges as the largest printing-trades employer in the largest city of the country. If power to legislate for its members is vested in the United Typothetæ at its national convention, the voting power of the members should be in the proportion their invested interests may appear, and to that extent, at least, the small employer in the membership should be subordinate to the large employer, whether the small employer is an individual or collective member from a large city or a small city.

Those of us who are doing active Typothetæ work in the large cities know that only about one of every eight employing printers can be induced to join the local Typothetæ. In New York city, where there is said to be not less than one thousand competitive printing-plants in operation, the Typothetæ's active membership is around one hundred, about one-tenth of the whole. In Chicago, where there are about six hundred competitive printing-plants, the local Typothetæ's active membership list is about sixty-five, about one-ninth of the whole. But in the large cities, as would be the case with individual members from the small cities, the Typothetæ members do at least seventy-five per cent of the business and employ seventy-five per cent of the people. It is just as well that the small bedroom and neighborhood printers are not in the Typothetæ. They are not a factor in determining labor differences, neither in the large cities nor in the small cities.

It may also be argued by those opposed to the individual membership plan that it would mean the disbanding of the present very effective local Typothetæ. Not at all. The local Typothetæ could remain just as at present, with this difference, that instead of the locals holding membership in the United Typothetæ, each member of the local would be an individual member of the United Typothetæ, and be treated by the national organization as such. Every individual member should be entitled to a seat in the national convention, and to a voting power according to his invested interests in the printing business. In case of inability to attend the national convention, individual members should have the right to vest their voting power in some other member. Because of individual national membership, there would be no danger in the future of the locals dying in the cities where they are already established. In most of these cities there are now in good running order the very meritorious boards of trade, with offices established and in charge of salaried managers. The boards of trade are bound to spread, and there is a confident feeling that in the near future they will be in existence in every city where there is now a local Typothetæ. Through the manager of each local board of trade, who should be the working secretary of the labor branch of the employing printers' local organization, local labor matters could be handled and the individual members of the United Typothetæ got together for concert of action when any difference arises which portends trouble between employers and employes. Make the local organizations fit local conditions, but make the United Typothetæ fit every employer in every city where there is a printing-plant of respectable size. In the smaller cities concessions are made to the unions, and precedents thus established which would never occur if the employers of these cities had the advantage of the counsel, advice and assistance they could secure through membership in the United Typothetæ of America.

The nub of the whole argument in support of individual membership in the United Typothetæ against collective membership is extension of the national organization to cities that will never be reached under present conditions. It would open

a way to increasing the national membership to one thousand five hundred or one thousand eight hundred. With annual dues for each individual member, based either on a percentage of annual pay-roll or on the normal average of employes, $30,000 could be raised annually. This sum would enable the present efficient national officers, or successors equally as efficient, to give to the members returns that would repay them every dollar they contribute. The dangerous labor leaders, the fellows who foment trouble between employer and employe, would respect — they would fear — a United Typothetæ whose members could be found in every city of importance in the United States and Canada.

The change from collective to individual membership in the United Typothetæ will not be brought about at the annual convention which is to be held this month. It is a change, however, that will come in the near future if the United Typothetæ is to be spread outside of the large commercial and printing centers.

PROPOSED AMENDMENTS TO THE CONSTITUTION.

The vital work that is to be done at the annual convention is action on the radical amendments to the constitution of the United Typothetæ of America. The following resolutions were passed at the seventeenth annual convention:

Resolved, That the further consideration of the proposed amendments to the constitution be postponed until the next annual meeting.

Resolved, That each local Typothetæ be requested to instruct its delegates to the eighteenth annual convention in reference to its wishes regarding an amended constitution, giving to the United Typothetæ enlarged powers over its members.

The "radical amendments" are embraced in that part of the proposed constitution headed "Powers," and are as follows:

SECTION 1. It shall have power to legislate for its membership and determine all questions arising between them or it and the trades unions or other employes, in regard to shop practice, hours of labor, apprentices and every other question except wages, which, being governed by local conditions, shall be regulated by the local organizations. It shall have power to levy assessments for a defense fund and make laws for its disbursement in the protection of its members, and shall be empowered to enforce its laws by fines imposed upon its members and by the withdrawal of their charters upon failure to comply with its laws as they may be from time to time enacted.

SEC. 2. No assessment shall be levied or general law enacted except at a regular annual convention, or at a special convention regularly called for the purpose, and by a vote of three-fourths of the delegates present and voting, the same having been reported favorably by the Executive Committee.

The foregoing sections will have their opponents and they will have their advocates. It is not predicting unwisely to say that upon their adoption or rejection depends the future of the United Typothetæ of America. Shall it develop into a strong business organization, or will it continue to be simply the medium through which the employing printers of the country meet annually for the purpose of renewing acquaintances and having a royal good time?

While almost every interested member will concede that the United Typothetæ could be strengthened through a different form of organization which would possess some power to legislate over its members, no one conversant with what is being done by the present national officers can deny that the United Typothetæ is a power for the good of the employers. Tied as are their hands and weak as are their resources, they have been a tower of strength on which more than one local Typothetæ has leaned when confronted with and plunged into labor troubles. Add to the powers of the national officers and they will be enabled to build up a body of employing printers that will be well-nigh invincible nationally and an almost invincible force locally.

THE BOARDS OF TRADE AND THE UNITED TYPOTHETÆ.

Another matter that will come before the national convention is the relation of the printers' boards of trade to the United Typothetæ of America. The proposition is a delicate one and is worthy of the most serious consideration. Merger of the two organizations locally and nationally will have its earnest advocates, and there are those of mature judgment and years of experience in the United Typothetæ who will oppose any fast alliance. It is well for the advocates of amalgamation to look beyond local environment and conditions and weigh the question in its national aspects, both as to the laws of States and the expediency of merger. What is feasible in one locality is not feasible in another for reasons that it is not necessary to go into here.

In most of the large cities the board of trade membership is a small portion of the Typothetæ membership. Proper safeguarding of the labor interests seems to appeal to most large employers. There are many large plants in the large cities that are not engaged in competitive printing. They manufacture specialties and have built up great businesses which have no competition at the points where the plants are located. Obviously their interests are in the labor question and not in the competitive printing that comes within the control of the board of trade.



"CREATION," ON THE "PIKE," ST. LOUIS EXPOSITION.
Photo by F. H. Chambers. Method of photo print patented by F. C. White.

Whatever is done as regards the boards of trade, every encouragement should be given these splendid organizations. There is room and need for them in many cities where they are now unknown. But the stern fact remains that the Typothetæ is an organization that appeals to the large and medium employer of printing-trades labor, while the board of trade can never become an interesting proposition to all of these employers.

PRACTICAL SUGGESTIONS.

I esteem your publication one of the best, if not the very best, of its kind and read it from cover to cover every month, and find many practical suggestions for use in my office.—*George S. Clark, St. Cloud, Minnesota.*

ELECTROTYPING AND STEREOTYPING

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.—By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.—By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

ZINC IN STEREOTYPE METAL.—T. B. Look, Portland, Maine, offers the following suggestions: "In the April INLAND PRINTER I see that T. E. M. had trouble with zinc in his metal, and as I had the same difficulty perhaps my experience might help him. Admitting that zinc is about the worst thing that can get into metal, I found that it could be worked fairly well by the following treatment: Heat the metal very hot and allow the zinc (which is the lightest) to come to the surface as much as possible; then throw on with a scattering motion, so as to cover as much of the surface of metal as possible, a mixture of about three parts sulphur to one part powdered resin; now burn off with oil and skim thoroughly. Then repeat and add a small quantity of antimony to the metal. I used this method for five or six years where we sawed both stereotype and zinc with the same saw and melting the sawdust in with the metal. Although we used our metal on job-work and cuts and half-tones, we never threw away a pound of metal."

PROGRESS IN STEREOTYPY.—A correspondent of the *Fourth Estate* says: "You ask me for a statement of the changes that have come into newspaper stereotypy during the past ten years. These are so few that a few words will cover them. A better matrix than was formerly used, one adapted to the fine screen of the present-day half-tone; a rotary matrix drier, and the Autoplate, constitute the new things introduced. To the new matrix principally should go the credit of making it possible to illustrate newspapers with high-grade photographic reproductions, and the rotary matrix drier should be credited with a shortening of the time between the closing of the form and the making of the first plate; while of the Autoplate so many flattering things are said by those who use it, that I should prefer to let them speak in my stead. In these days, when the volume of a newspaper's work is so large as to require many presses for its production, and its requirements of such a nature that every edition must not only be started but completed at the earliest possible moment, an increase from one plate a minute to between four and five plates a minute in the productivity of a matrix is an accomplishment of the utmost importance, and this alone would have justified the Autoplate. But in addition to the saving of time, other important gains have been made, as is illustrated by the fact that several of the Autoplate-using newspapers are saving in yearly operating costs $15,000 to $25,000 apiece, and are getting printing plates vastly superior to those made by hand. Experiment has now shown the practicability of an eight-roll press, and it is fair to assume that within a very short time this machine, which requires 128 plates to cover its cylinders, will go into general use. What the Autoplate will mean in the work of starting such a press may readily be imagined."

STEREOTYPING HALF-TONES.—E. A. Turner, Little Rock, Arkansas, writes: "I have been experimenting for some time on the stereotyping of half-tones and have obtained results which are very satisfactory. I send under separate cover proofs of a two-column 133-line half-tone, one from the stereotype and one from the original; also under separate cover the stereotype cut from which the proofs were pulled. I have carefully read the article on stereotyping half-tones in your May number, and while my method is in some respects similar, it differs materially in others; still, as I have not tried that method or seen any of its results, I do not know whether mine is superior or not. I find that the greatest care is necessary in casting, as a cut which looks clear to the naked eye will be found to be chilled when put under a glass, especially



STEREOTYPE FROM 133-LINE SCREEN HALF-TONE.

in the high lights. I use a different paste from what I use in my regular work, against which I have found the metal runs freer and which tends to soften the flong so as to not require it to be used so wet. By examining my mold under a glass you will see that I have obtained full depth. I use a different method in drying my mold, which insures a mold without unevenness caused by warp in drying blanket. I intend to try a yet finer screen as soon as I can get the cuts, 133-line being the finest we have here at present."

PURIFYING METAL.—Most printers consider electrotypes bad when they find that the shell peels off and soft spots appear in the face of the type or job. These defects are always a source of annoyance to the pressman, as it is impossible for him to bring up the places where the soft spots appear, as there is no metal backing the shell under the soft spot. The cause of this is nearly always poor backing metal. Poor tin-foil very often causes soft spots, as it does not always properly adhere to the shell. In this case no metal could possibly run to the face of the work. Zinc or traces of copper are very often found in electrotype metal. They will also cause trouble, as zinc makes the metal rotten or granular, while copper makes it hard; but this can be taken out by burning powdered sulphur in your metal-pot, stirring your metal continually as long as the sulphur is burning, then skim your metal and your zinc and copper are gone. Zinc and copper become dross through copper burning up the sulphur. This is also good to clean your metal with, as it makes it run freely.—*Progressive Printer.*

REMEDY FOR SMOOTH SHELLS.—A. S. writes: "I have trouble with my half-tones and plating solution and I will greatly thank you if you will put me right. (1) In enclosed copy of half-tone you will find a great many little dots missing in the largest parts. It is very plain with a glass. The original is O. K. I use ozokorite wax for molding. Will you give me the cause and remedy? (2) Also enclosed shell has been in plating tank for about two hours. It has a white, shiny appearance when taken out of the solution and deposits very slowly, and on sides of type and rules it very often refuses to deposit copper at all, and if I turn on a stronger current it burns the shell and the shell tends to come loose from the edges of the case and double up like enclosed sample (an extreme case) which makes it very hard to back up and straighten. I use an agitator and the solution registers 18 degrees, but do not know how much acid or bluestone, as our tank sprung a leak one night and lost about two-thirds of the fluid. I am at a loss to know the right thing to do and ask you for your valuable advice." *Answer.*—(1) You probably do not wash all the black lead out of your mold, or you use too much crocus, or your molding composition is dirty. Try a mold in some new composition. (2) The appearance of your shell indicates a lack of acid and possibly of bluestone in your solution. To test it, dip out a few gallons into a stone crock and add a little acid, keeping tab on the amount used. Then rig up a connection with your dynamo and deposit a shell in the crock. The shell should be rough like a piece of sandpaper. When you have ascertained by experiment just how much acid or bluestone, or both, is required to produce the proper effect, add the same proportionate amount to your vats. If you employ an agitator, your solution will readily stand three or four degrees of acid. I should advise the addition of one degree each of acid and bluestone for the first test in the crock. If the shell is still smooth, add another degree of acid. A little intelligent experimenting will enable you to locate your trouble.

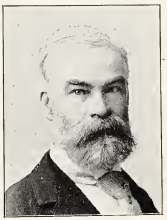
THE PRINTERS' TEXT-BOOK.

There is but *one* printers' text-book—THE INLAND PRINTER—and, therefore, we do not wish to have our name taken off your subscription list.—*Schultz & Company, Newark, New Jersey.*



ROBERT GRIFFIN MORRIS, an old-time newspaper man and author of many popular dramas, and one of the founders of the New York Press Club, died at his home at Ocean Grove, New Jersey. Mr. Morris was fifty-six years of age. He is survived by a widow, two sons and a daughter.

ANDREW MCNALLY, who died at his country home near Altadena, California, May 7, was the head of the Rand, McNally & Co. publishing house, which has issued "guides," maps and directories of a semi-official character for many years, until the title of the firm was known the world over. Mr. McNally was one of the foremost of Chicago's business men and was actively interested in many progressive institutions. Mr. McNally retired from active management of his business some years ago, and since then his duties have been assumed by his son, Frederick G. McNally. He was a member of the Union League Club and an active member of the Chicago Typothetæ, and was the third president of the United Typothetæ of America. The funeral took place from his residence, 824 North Park avenue, Chicago, Saturday, May 14. Mr. McNally was born in Armagh, Ireland, in 1836. He learned the printer's trade in his native town, and in 1856 came to America. He worked for one year in New York city and then came to Chicago. For four years Mr. McNally worked as a journeyman printer in Chicago, and in 1860 he formed a partnership with William H. Rand, now living quietly in Boston. From this modest beginning grew the business of Rand, McNally & Co., which has since become famous in every part of the civilized world. In 1873 the firm was incorporated with a capital stock of $200,000, under the same name. In the great Chicago fire the establishment, then at 51 Clark street, was destroyed, but business was resumed temporarily at 108 Randolph street until 1873, and afterward on Monroe street, when the company moved into its own quarters at 79 and 81 East Madison street. Within a few years this building was found to be too small to accommodate the growing business and the firm erected a building of its own at 148-152 Adams street, which is now the home of the firm, but which may soon be abandoned for a new and larger building.



ANDREW MCNALLY.

SAM SLAWSON, one of the organizers of the United Typothetæ of America, died at Old Orchard, Missouri, June 3, aged seventy-seven years. Mr. Slawson took an active part in the business of the first convention of the United Typothetæ, acted as its first corresponding secretary, and was elected an honorary member at the national convention of 1900. He was a journeyman printer in the early fifties in Chicago, going from that city to St. Louis, which was his home at the time of his death. He was associate editor of the *Progressive Printer,* of that city.

AT the annual meeting of the Chicago Typothetæ the following resolution was passed concerning the death of Charles J. Stromberg, of Stromberg, Allen & Co.:

WHEREAS, The Master of All has called from us our beloved member, Charles J. Stromberg; therefore, be it

Resolved, That the Chicago Typothetæ desires to place on its records its deep sense of parting from its friend and coworker in the cause for

which this organization exists. For years he was one of us, active, energetic and honorable in all his dealings. He was the perfect example of the upright and fair business man. Universally liked and deservedly popular, none knew him but to praise him. Not conspicuous in his assertion of himself, yet he carried with him a reserve strength that led all to look to him when sound advice and good counsel was needed. Although for some time before his death physical infirmities prevented his presence at our meetings, his active practical work of the past can never be forgotten by those who were his social and business intimates.

Resolved, That the secretary be instructed to inscribe this tribute on the minutes of the Typothetæ, and that a copy be transmitted to the family of the deceased.

THEODORE H. PRICE, senior member of the firm of Price Bros. & Co., 65-67 Duane street, New York city, and one of the pioneers in the color-printing industry of this country, died April 9, aged seventy-six. Mr. Price had been continuously and actively engaged in business for over fifty years.

WORLD'S FAIR NOTES.

DEXTER FOLDER COMPANY'S EXHIBIT.

The Dexter Folder Company has an extensive and most attractive exhibit in the Liberal Arts building, block 10. The machines making up the exhibit are the following: One Dexter jobbing book and pamphlet folder with Dexter automatic feeder attached; one Dexter double-sixteen folder with Dexter automatic feeder attached; one Dexter combination newspaper and periodical folder with Dexter automatic feeder attached; one Dexter automatic printing-press feeding machine attached to a Miehle 2-revolution printing press; one Dexter special circular folder. Also in the Administration building there will be found two Dexter automatic feeding machines attached to printing-presses, a Dexter jobbing book and pamphlet folder with Dexter automatic feeding machine attached, and a Dexter jobbing circular folder with Dexter automatic feeding machine attached. These machines being used in the "Model Printery" and for feeding and folding the Exposition official programs.

Mr. G. R. Swart, the company's Eastern representative, will be in active attendance at their space in the Liberal Arts building. It is also expected that Mr. McCain, the vice-president and Western representative of the company, will devote considerable of his time there as well. It will be a matter of much interest for all those of the trade to investigate fully this exhibit.

CAMPBELL PRINTING-PRESS COMPANY'S EXHIBIT.

The Campbell Company will be represented at its exhibit at the World's Fair, St. Louis, by Mr. William J. Kelly and Mr. G. J. Sinnott. Mr. John E. Cashion, former instructor at the Inland Printer Technical School, will have charge of the presswork on the Centurys there. A cordial invitation is extended to all visitors at the fair to call at the exhibit, which is in the Graphic Arts Section, Liberal Arts building, block 10, aisles B-2 and C.

HOW TO MAKE MONEY IN THE PRINTING BUSINESS.

The writer does not know the case and never expects to, but with THE INLAND PRINTER and its helps, and hard work, he has made the Messenger Job Printing Company make money and double a big business for a little shop in four years.—*E. E. Crosby, Messenger Job Printing Company, Owensboro, Kentucky.*

THE STRENUOUS LIFE.

New Reporter (tired out) — To-day is Saturday, and you know that this State now has a Saturday half-holiday law which —

City Editor — By Jinks! I nearly forgot it. Rush out and get a five-column article on how the day is being observed.

SPECIMENS

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

RAY V. PRICE, Milwaukee, Wisconsin.— The design is attractive and unique on account of its shape and position on the letter-head. It is a variant from the conventional in this respect.

C. ELLINGTON, Chehalis, Washington.— The use of the same face for both cover and inside page of folder would make it more attractive. The letter-head is acceptable, but encroaches on the writing space too much.

CHICO PRINTING COMPANY, Chico, California.— Good taste and refinement, so essential in the production of society printing, are shown by the specimens. The style is fitting and the execution and presswork good.

JAMES WELLS, Wesson, Mississippi.— Type display on headings need not be large, and the Berry & Miller note-head errs in this respect. The other two are acceptable, except that the rules are bent, indicating faulty make-up.

THE CAXTON ENGRAVING COMPANY, Cleveland, Ohio.— As a dainty combination of attractive design and the other essentials that make a convincing advertising booklet, "The Incense of Cleanliness" is entirely sufficient.

LEONARD D. HUNT, Exeter, New Hampshire.— An appreciation of the value of white space is shown by the composition of the blotter. This saving grace has helped very much in the production of an attractive bit of advertising.

GUY G. GOROMAN, Detroit, Michigan.— Two tones of the same color, as shown on the card, is a very satisfactory and pleasing combination. The type selection is also suitable, but caps. and small caps. should generally be lined at the bottom.



ELECTRICITY BUILDING, ST. LOUIS EXPOSITION.
Photo by F. H. Chambers. Method of photo print patented by F. C. White.

T. J. MALONE, Geneva, New York.— The use of the half-tone is a happy thought in connection with the business named, but the lines underneath it might have been made the feature of the job, thus departing in some degree from the conventional.

H. B. GRAUEL, Tippecanoe City, Ohio.— The music program is suitably arranged, except that old style is a more desirable combination with text than gothic. The "Iron" circular is rather ineffective because the article advertised is not displayed in the least.

W. L. MURLIN, Geneseo, Illinois.— The arrangement of the heading is very pleasing. It would look very well in two colors — type in black and rules in Persian orange. The receipt is a departure from the best style of such work by the use of the ornamental borders.

J. E. MILLS, Brisbane, Australia.— The specimens are interesting examples in the English style of job display, which means many typefaces and much ornamentation. Good taste is shown in their composition, and the color combinations are effective and pleasing.

A PARTICULARLY attractive volume is "Wonderland, 1904," issued by the passenger department of the Northern Pacific Railway and printed for them by Rand, McNally & Co., Chicago. As an example of high-class railway advertising literature, it possesses many admirable features, chief of which is the cover, a picturesque and vivid representation in

colors of the Yellowstone Park, and by itself a convincing and subtle persuader to those with summer inclinations for wandering.

J. R. Miller, Los Angeles, California.— The pages of the directory booklet would be improved in appearance if the subtitles were in a small black-face type in place of capitals of the body type as shown, which confuses rather than distinguishes the different items.

F. W. Lake, Muscatine, Iowa.— A blotter would have been a better medium for the advertisement. It would then have a better opportunity of being "placed in the memory, etc." Advertising of this kind is more useful when the vehicle used can be of use to the recipient.

Sam T. Harris, Lamar, Missouri.— The Charlton heading might be termed attractive on account of its colors, but the arrangement is not in exact accord with the best commercial display. The arrangement is indefinite and the type not altogether appropriate for a personal heading.

The Rowe Press, Bath, Maine.— The card is attractive, both in composition and colors. The choice of blue and red ink on blue stock is not the best selection that could be made for the folder. It is a rather harsh combination, and prettier and softer color schemes can be found.

H. M. Forker, Philadelphia, Pennsylvania.— The designs are interesting and the program cover odd and attractive. Variations in style are always acceptable for this class of printing. The title-page is rather too ornamental for the subject. A plainer style would have been more suitable.

A. H. Anderson, Streator, Illinois.— A mortised initial design should not be raised, leaving a blank space below, in order to line the initial with the first line. The booklet otherwise is very tastefully printed, paper, type and presswork combining in the production of an attractive brochure.

Arthur C. Wright, Alexandria, Louisiana.— Spacing is an important part of composition. The blotter displays errors in this respect that should have been avoided, particularly in the two cap. lines, the top one being insufficiently spaced and the lower one with excessive space between the words.

Byron & Welland, Minneapolis, Minnesota.— The cover of a pamphlet is not always an index of the inside, but the cover-design of the "Wealth of the Isthmus" is a fetching outside to a consistent interior. From cover to cover the book is an attractive and finished exhibit of commercial printing.

Pennock Brothers, Mount Victory, Ohio.— The church program shows good taste in arrangement and type selection. A text letter would have been appropriate for the display if available, but the type used is entirely suitable. A single light-face rule is not suitable for a border. It is weak and ineffective.

Floyd C. Kaylor, Moscow, Idaho.— In some small details the samples do not conform with the best standards. Word-ornaments are not particularly useful or beautiful placed at the end of lines, and a text letter should not be letter-spaced. A cut tinted over printing should be in a sufficiently light tone not to obscure the type.

John Jones, Fort Dodge, Iowa.— An appreciation of the fitness of things is shown by the composition of the two headings. Both are too fancy. If one was rejected, we do not understand why the other was acceptable. The fancy border on one and the tinted ornament on the other should have been omitted and plain rule used for the panels.

W. L. Taylor, Hemet, California.— Some indecision is shown in spacing. Lines related to each other in meaning should be clustered, and on ruled headings the printing should be spaced and placed on the paper in a way that will occupy all of the space without excessive white space below the matter or, on the other hand, crowding the ruling.

Alfred M. Slocum Company, Philadelphia.— The anniversary souvenir reflects much thought and care by its appearance. The composition is harmonious and fitting, and the colors show an appreciation of the proper relation of ink and paper. The composition of the roster is a very attractive and effective method of arranging a list of names.

H. B. Le Baron, Campello, Massachusetts.— The work is varied and interesting, and both typography and presswork good. The composition of the "Ladies'" program is unique, but is hardly worth while. The cover-design is ornate enough, and the printed pages would have looked better set in simpler style and printed in the same color of ink as outside page.

Claude E. Powe, Biloxi, Mississippi.— Large sizes should be avoided on commercial display. The business cards are well arranged, but in one or two instances the type used is not attractive. This is not a fault, however, in that all type is supposed to be put in circulation to some extent, or else it should be promptly removed and more desired faces put in its place.

W. D. McCarthy, Kalamazoo, Michigan.— Correct typography means in addition to taste in arrangement and selection of type, attention to the details of workmanship. Rule panels should join at the corners or so close that a casual glance will not notice the defect. If the rule is too old or battered to print well, the panel arrangement should not have been used.

The Tribune Company, New Albany, Indiana.— The samples are exceedingly attractive. In typography, color and paper selection the series of commercial forms make an exhibit of stationery printing both interesting and unique. The style is a matter of taste, and though somewhat showy in color, does not in the least degree violate any rules of good printing.

Walter W. Whitman, Easton, Maryland.— Care should be taken in the make-up of a booklet to allow even margins, particularly when a rule border is used. One pica margin top and bottom, and three at side shows that some one blundered. The composition is acceptable, except that the floral border and ornament on cover are unsuitable for a booklet of the character shown.

Some examples of souvenir postals and other novelties have been received from Mr. Milton M. Lyons, of Los Angeles, California. They are interesting because printed on thin veneers of orange wood, a



WASHINGTON STATE BUILDING, ST. LOUIS EXPOSITION.
Photo by F. H. Chambers. Method of photo print patented by F. C. White.

unique variation that makes them particularly attractive and fetching. The presswork and color are very good considering the medium on which the work is done.

J. Warren Lewis, Pasadena, California.— The work shows variety and ingenuity in type treatment, but the dependence upon fancy type borders for effect is unwise, as simpler fashions are more satisfactory, particularly as the borders show mechanical defects so easily. The border on the "Prosperity" booklet is too heavy. A one-point rule would have been sufficient.

Harry Deffert, Brooklyn, New York.— Numbered street names spelled out should be capitalized. The business card is set in the best possible manner. The combination of old style and text is one of the most suitable styles for commercial printing. The ornament on the front page of the little folder could be omitted for its betterment. Otherwise it can not be improved.

E. B. Ault, Lewiston, Idaho.— The specimens amply fulfil the promise indicated on the blotter by the words "best printing." Advertising assertions are not of great value unless you can deliver the goods. Appropriate type-faces and appreciative composition show an intelligent knowledge of the best requirements of jobwork. The placards are set in a style that would do credit to any city office.

D. M. Bacon, Macon, Georgia.— Ornamental borders are suitable for some classes of printing, but are not entirely desirable on stationery. The specimens all are overburdened with this product of the type-founder's art, the envelope suffering the most from the infliction. A bill-head, of all commercial forms, is furthest removed from any cause for fanciful decoration, and the feeling for the fitness of things which is surely one of the underlying principles of good taste would have

suggested that the ornamental type border on that useful form of printing is a misuse.

WM. E. SPENCER, Clarendon, Arkansas.—Much variety is shown in the composition of the specimens. The display on the blotter is out of proportion. The words "compliments of" should not be in same size as name, particularly when all is set in a thirty-six-point face. The Presbytery cover-page could be improved by judicious clustering of the lines. Regular space between all lines gives it a monotonous appearance.

D. S. LEWIS, Harrisonburg, Virginia.—The brilliancy of red ink requires that it be used sparingly, a word or line in color being sufficient. The blotter and booklet are pertinent advertising and were worth while. When a phrase is used as a title on a cover it should be spaced in a natural way with three-em spaces, and a lead or so between the lines. The attempt to give proportion by wide spacing only weakens the effect.

R. A. COXSON, Punxsutawney, Pennsylvania.—The heading would be more effective if the main line was increased in size and the other matter reduced. The display is ineffective. Two colors are sufficient for any ordinary commercial work. Too much rule and panel work also confuses the type. Avoid that style for the heading shown, and use one strong line, making everything else very small.

ALLEN PRINTING COMPANY, Clinton, Iowa.—The matter of advertising on a program has been successfully reconciled with good taste on the Elks program. Harmony in type selection is the most notable feature from the typographic standpoint, and the advertisements do not in the slightest degree give one the impression of intrusion so evident on some work of this class. It is in every way a pleasing and artistic piece of printing.

FRED J. MYRTLE, Angola, Indiana.—The two cards make an interesting comparison between two styles of composition. The printed copy was entirely acceptable as an example of job-printing done a dozen years ago, but which present standards would reject as inharmonious. The resetting is an improvement in several particulars, chiefly by the use of one type-face and an arrangement that allows a liberal white margin, thus helping the display in the same way that a broad mat sets off a picture.

L. I. HUTCHINS, Oquawka, Illinois.—We appreciate the fact that in country offices the opportunity for setting a title-page only occurs once in a while, and it is apt to receive an amount of typographical attention that does credit to the ingenuity of the compositor and tasks the facilities of the shop, perhaps, but does not nearly approach the dignified simplicity that should be the first requisite of a title-page.

A. W. LEWIS, Kansas City, Missouri.—The firm letter-head is attractive, both in composition and color. The panel arrangement is the most suitable and the type selection, both in size and style, is most fitting used with the designed sketch of the firm name. The small panel containing the ornament is not pertinent to the business, but it gives variety to the design. The blotters are well arranged, so far as typography goes, and possess the attractiveness that colors always give, but do not display any great originality in the writing.

ANNOUNCEMENT.

In response to numerous inquiries for the publication in book form of the articles lately printed serially in THE INLAND PRINTER under the heading "Composing Machines — Past and Present," The Inland Printer Company wishes to announce that these articles, with a large amount of new matter, have been compiled by their author, Mr. John S. Thompson, and will be published in a limited book edition, under the title "History of Composing Machines."

The entire matter has been revised and a large number of illustrations and descriptions of typesetting machines, not heretofore published, will be incorporated. The entire field of composing machines has been carefully reviewed and no pains spared to make the information authentic and detailed. Over sixty different machines and processes of setting type mechanically are illustrated and described, and the entire art reviewed in detail. As a historical and reference work this book will be invaluable to printers and others interested in the evolution of this branch of the art preservative. The book will be sold only on subscription, and those desiring to secure a copy should order at once. A complete list of all patents on typesetting machines granted in both England and the United States from the year 1822 to the year 1904 is given in chronological order under classified headings, this being the only complete list of this nature ever published.

Orders should be sent to The Inland Printer Company. Bound in cloth, $3; half-leather, $4.



DINSE, PAGE & CO., electrotypers and stereotypers, Chicago, have removed their plant to new and spacious quarters at 167 Adams street.

C. M. PALMER, newspaper broker, has removed his offices in New York city from 253 Broadway to the Broadway Chambers building, 277 Broadway.

R. J. AND D. B. CASLIN, J. J. Phillips, A. C. Lieb and W. R. Moyers have incorporated the Hamilton Printing Company, Chattanooga, Tennessee, with $2,000 capital.

THE KARLE LITHOGRAPHIC COMPANY, Rochester, New York, has been incorporated; capital stock, $250,000. Incorporators: William Karle, William J. C. Karle and George Hafner.

CHARLES A. SWANSON, who has been connected with the Corbitt Railway Printing Company, Chicago, for the past eleven years, was recently elected treasurer of that company.

JAMES A. TOBIN and John Tobin and Thomas P. Tobin have incorporated the News-Dispatch Publishing & Printing Company at Oklahoma City, Oklahoma, with $100,000 capital.

H. D. ROOSEN COMPANY, manufacturers of dry and pulp colors, lithographic printing-inks and varnishes, have moved from 11-13 McKibben street, Brooklyn, New York, to 263 Water street, that city.

AFTER ten years of unremitting toil, Anthony Aschenbach, a printer of Cincinnati, has perfected a machine which will fold, wrap, paste and address papers, magazines or pamphlets at the rate of 5,000 per hour.

THE Hahn & Harmon Company, Minneapolis, has been incorporated to engage in book and job printing, capitalized at $30,000. Henry Hahn, William P. Harmon and Gustav Wolson are the incorporators.

FOREST CITY PUBLISHING COMPANY, St. Louis, Missouri, has been incorporated, with $10,000 capital, to conduct printing and publishing business, by Frank A. Hill, Thomas H. McDearmon, Robert F. Grady and others.

AMERICAN COLORTYPE COMPANY, New York city, has been incorporated; objects, printers, lithographers, etc.; capital, $25,000. Incorporators: L. H. Wood, Mount Kisco; Moses Ely, William B. Goodwin, New York city.

RECORDER PUBLISHING COMPANY, Mobile, Alabama, has been incorporated, with $6,000 capital, to publish the *Sunday Recorder;* A. J. Spencer, president; E. H. Hubbard, vice-president, and F. F. Conway, secretary-treasurer.

J. H. WARNER COMPANY, New York city, has been incorporated; object, printing; capital, $10,000. Incorporators and directors for the first year: William E. Badean, Summit, New Jersey; F. J. Parsons, H. C. Harding, New York city.

NEW ORLEANS ELECTROTYPE COMPANY, LIMITED, has been incorporated to manufacture and deal in electrotypes, engravings, etc., with $10,000 capital. Andrew Vidak is president, Joseph Steckler, vice-president, and R. J. Slattery, secretary.

MR. J. J. RUPERTUS, superintendent of the printing department of the American Type Founders Company, Philadelphia, announces that the department has moved to its new offices in the Central Foundry building, Communipaw, New Jersey.

THE Campbell Printing Press & Manufacturing Company announces that Mr. Henry W. Cozzens, Jr., who has been manager of its Chicago office for the past five years, has been called east to take charge of the selling department of the Autoplate and other machinery for the United States and Canada, with headquarters in New York city. Mr. Cozzens



DIRECT REPRODUCTION FROM NATURE IN THREE IMPRESSIONS

Printed with
Transparent Red Spectrum Ullmanine
Transparent Blue Spectrum Ullmanine
Transparent Yellow Spectrum Ullmanine
in the order given.

SIGMUND ULLMAN CO.,
Inventors and Sole Manufacturers,
New York. Chicago.

Plates and Presswork by
Ives Process Co.,
550-552 W. 25th St.,
New York.

Printed on
D
DILL & COLLINS
Pure White Coated Book.

Dill & Collins Co.,
Makers of High Grade Printing Papers,
Philadelphia.

will move east permanently about July 1. The Western territory will be in the hands of Mr. J. G. Campbell and Mr. L. H. Landers, with headquarters at Chicago.

THE GENESEE SLITTER.— The Gibbs-Brower Company, sole agents for the Genesee slitter, 150 Nassau street, New York, is advertising this device, which possesses many advantages over the old-style slitter in that it is readily adjustable after the form is made ready and slits directly on the cylinder, insuring absolute accuracy and uniformity on long or short runs. Send for descriptive circular.

AT a recent meeting of the stockholders of the F. Wesel Manufacturing Company, of New York, Mr. F. Wesel was elected president and general manager, Mr. Emil Stephany,



F. WESEL, JR.

secretary and treasurer, and Mr. F. Wesel, Jr., vice-president. The latter gentleman has ably filled the position of assistant superintendent of the factory up to a few weeks ago. He now enters a broader field as the prospective successor of his able progenitor. Doubtless his native ability, practical knowledge of manufacturing and an inherited business acumen will render him a prominent factor in the trade.

THE annual meeting of the stockholders of the Joseph Dixon Crucible Company was held at the company's main office, Jersey City, New Jersey, Monday, April 18, and the old board, consisting of Edward F. C. Young, John A. Walker, William Murray, George T. Smith, Edward L. Young, George E. Long and Joseph D. Bedle were reëlected. President E. F. C. Young, Vice-President and Treasurer John A. Walker and Secretary George E. Long were reëlected by the directors. Judge Joseph D. Bedle was also reëlected as counsel.

VARIABLE SPEED REGULATOR FOR PRINTING-PRESSES.— A new device which will be welcomed by printers is the "White" speed regulator, the advertisement of which appears elsewhere in this issue. The device permits of the press being run at any unit of speed, from the slowest in instructing the learner to the highest speed of the expert feeder. It is claimed that the advantage given by this wide range increases the output twenty-five per cent. The Power and Speed Regulator Manufacturing Company, Kalamazoo, Michigan, in substantiation of its claims, offers thirty days' free trial of the device.

A DOUBLING of its capital stock, which has been $1,000,000, is announced by the Crocker-Wheeler Company, manufacturer and electrical engineer, of Ampere, New Jersey. The company was organized in 1892 by Dr. Schuyler Skaats Wheeler and Professor Francis B. Crocker on a relatively modest basis. It now has fifteen branch offices from Boston to San Francisco, and does one of the largest businesses in the world in electric-power apparatus. The capitalization was several times increased, until in 1899 it had become $1,000,000. In view of the rapidly expanding business, the stockholders have now decided to increase this amount to $2,000,000.

THE New York offices of The Whitlock Printing Press Manufacturing Company have been removed from the Times building, where they were located for years, to the Fuller building, Broadway and Twenty-third street — world-famed as the "Flat-iron building." This will be very much more convenient for out-of-town purchasers than their previous location. E. E. Jameson has been promoted to the vice-presidency of the company, the officers now being C. F. Ahlstrom, president; E. E. Jameson, vice-president, and J. G. Day, secretary and treasurer. Mr. Jameson has been with the company for some years, representing it in the New England territory.

DIRECT PROCESS FOR COLOR-PLATES.— The Zeese-Wilkinson Company, color printers and photoengravers, 213-214 East Twenty-fourth street, New York, announces that it has completed its modern platemaking and printing plant for the production of colored subjects by its new direct process, where printers and publishers may obtain the best colortype plates at reasonable prices in from two to ten days, according to the size and nature of the work. The process is new and is an economizer of time and cost, giving printing qualities heretofore not obtainable. The management is in the hands of Mr. Gustave Zeese, late of the American Colortype Company, whose name is well-known in connection with this branch of the art throughout the country.

THE RAINBOW BOOK OF PRINCESS COVER-PAPER.— The "Rainbow" book of Princess cover-papers manufactured by Messrs. C. H. Dexter & Sons, Windsor Locks, Connecticut, has awakened unusual interest and admiration in the trade. In these days in which the printer's interest is almost cloyed with the unique and artistic creations of the designers' and printers' art, the production of a book of specimens which has a peculiar distinction is an effort that seldom meets accomplishment. Messrs. C. H. Dexter & Sons are certainly deserving of the commendation that is coming to them for so worthily exploiting their product, and their "Pots of Gold" should indeed become veritable pots of coin. That the company has taken a wide view of the field is shown by the extensive connection it has made with the trade, evidencing its appreciation of the fact that a good article well advertised and with an extensive business connection is the basis of the manufacturer's success. Through an unaccountable inadvertence we announced last month that Messrs. Henry Lindenmeyr & Sons, New York, were responsible for the Rainbow book. It was our intention to say that Messrs. Lindenmeyr were the New York agents. The following list of agents will show the wide distribution that the manufacturers have given their Princess covers: New York, Henry Lindenmeyr & Sons; Chicago, James White & Co.; Boston, A. Storrs & Bement Company; Philadelphia, A. G. Elliot & Co.; Baltimore, Maryland, Dobler & Mudge; Pittsburg, Pennsylvania, W. W. McBride Paper Company; Rochester, New York, Alling & Cory; Buffalo, New York, R. H. Thompson & Co.; Detroit, Michigan, Beecher, Peck & Lewis; Cincinnati, Ohio, The Chatfield & Woods Company; Cleveland, Ohio, The Kingsley Paper Company; Columbus, Ohio, The Central Ohio Paper Company; St. Louis, Missouri, St. Louis Paper Company; Indianapolis, Indiana, C. P. Lesh Paper Company; Omaha, Nebraska, Carpenter Paper Company; Dallas, Texas, A. G. Elliott Paper Company; St. Paul, Minnesota, Wright, Barrett & Stillwell Company; Minneapolis, Minnesota, Minneapolis Paper Company; San Francisco, California, Los Angeles, California, A. Zellerbach & Sons; Toronto, Canada, Brown Bros., Limited.

BUSINESS NOTICES

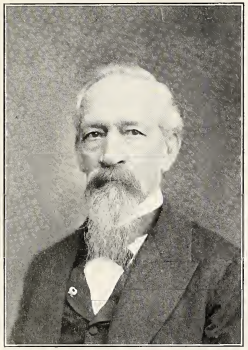
This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

Albert Nathan & Co., 148 Worth street, New York, offer to prepay freight on their inks. Particulars will be found on page 455 of this issue. These are the inks sold by all branches of the American Type Founders Company and a number of other concerns. Exceptional quality, low net prices and freight prepaid, is a combination which should increase the company's business.

The Publishers' Perfection Advertising Record, published by the Statesman Printing & Publishing Company, Marshall, Michigan, is a simple and convenient book for keeping a record of advertising, guarding against omissions, errors in position, and assuring the charging of each advertisement. It contains 200 pages, 6½ by 10 inches, accommodating two hundred advertisers, each page carrying a two years' account. An alphabetical index affords ready reference. The book is printed on heavy ledger paper and substantially bound. Price, $3.50, postpaid. They also make a combined ledger and checking book at $3, postpaid. Descriptive booklet on request. Orders may be sent to The Inland Printer Company.

MR. E. DU LAURANS HONORED.

The many friends of Mr. E. du Laurans will be interested and pleased to learn that at a recent meeting of the stockholders of the Jaenecke Printing Ink Company, of Newark,



MR. E. DU LAURANS.

New Jersey, he was honored by being elected a director of that company.

Mr. du Laurans is well known to the printers of this country, and there is scarcely a printing-office from Maine to California where his genial and kindly face is not familiar. He is conspicuously a friend of the printers, and there are many who can testify to his wise counsel in times of adversity, and to the more material assistance which his great big heart is always and ever ready to bestow.

Forty-two years continuous service in the printing-ink business is a record which few, if any, can boast of, and although he has long ago attained his biblical threescore years and ten, he is as apt and agile as most men at fifty.

This recognition of his long years of service with the Jaenecke Printing Ink Company, although coming to him late in life, is justly a reward of merit for his earnest and unremitting effort, and as a consideration for his helpful advice and long experience, which have been of such inestimable value to this company in the past and which will be more closely applied and beneficial in the future in his new capacity.

SUMMER IN MICHIGAN.

This is the time to plan your summer vacation. Michigan is the place you are seeking. Send name and address to H. F. Moeller, G. P. A., Pere Marquette railroad, Detroit, Michigan, for booklets "Michigan Summer Resorts" and "Michigan East Coast Resorts."

TRANSPARENT INKS FOR HALF-TONE TRICHROMATIC PRINTING.

Probably no department of printing is attracting greater attention to-day than that of the so-called "three-color" or trichromatic work. The makers of the plates and the ink manufacturers have coöperated in every way to simplify the means and instructions so that printers generally can obtain satisfactory results. The example of the latest achievement in the line shown in this issue in the insert of Sigmund Ullman Company is deserving of the attention of printers, exploiting as it does a new effort in inks, namely, the transparent spectrum Ullmanines, in regard to which the company offers the following explanation:

"Independently of the cost of production, the commercial, artistic and scientific value of three-color work is found in its approximation to the subject itself, that is, the closeness with which it reproduces each tone, shade and reflection of the original. It therefore follows that, in order to form a correct opinion of any three-color reproduction, it is necessary to compare it with the original, which can, of course, be done in but very few instances. Therefore, in choosing a subject with which to show our transparent spectrum Ullmanines, we have taken a group of fruit, since it is very easy for any one to see the fidelity of the reproduction.

"Three-color work has now been with us for a number of years, and has established its position as a commercial success. Still, a perfect, or even comparatively perfect, example is extremely rare. It is unnecessary to dwell upon the fact that, on account of the very nature of things, no reproduction in pigment colors can have the intensity or the purity of tone possessed by colored rays of light. It is simply necessary to point to the fact that the recomposition of the spectrum will again produce white light, while any admixture of the pigment colors in proper proportion will, at best, produce a neutral gray.

"In making our transparent spectrum Ullmanines, we have been well aware of these limitations, but it has been our object to overcome them to the greatest possible extent. We have gone in the direction of producing colors for trichromatic work, which, in the first place, have the greatest possible purity of tone, which have the utmost intensity and the greatest degree of transparency consistent with their usefulness in printing. How far we have succeeded in reaching the goal can be seen in the three-color specimen which we exhibit.

"Besides, these transparent spectrum Ullmanines, being made according to the system already familiar to the printers

in our doubletone inks, produce around every dot formed by the screen a small halo or aureole of color, which, in this instance, is selected so as to match that of the color itself. The result of all these halos is to combine and harmonize the various tones of the picture in order to more closely approach nature's own processes, and give to the whole a degree of luminosity and perspective such as has hitherto been absent.

"Turning now to the value of the transparent spectrum Ullmanines from a technical standpoint, it is found that by reason of their transparency it is unnecessary to print the three impressions in the order that is now generally followed, i. e., yellow first, red second and blue third. On the contrary, the transparent spectrum Ullmanines can be printed in any order desired, and there being three colors, it follows that the order of printing may be arranged in six different ways, as follows:

1	2	3	4	5	6
Y	Y	R	R	B	B
R	B	B	Y	Y	R
B	R	Y	B	R	Y

"It has been found in practice that some subjects can be better reproduced in one way and some in another, and while hitherto the printer has been limited to one method, he now has six, which is undoubtedly a most important advantage. For instance, the insert which we show in this issue has been printed red first, blue second and yellow last. A further advantage of the different order of the colors lies in the fact that by printing either the red or the yellow last it is possible to eliminate the obnoxious, bronzy cast frequently produced when the blue is printed last, although through the very fact that several colors are printed on top of each other, the glossy effect can not be entirely avoided.

"A further important advantage lent to the transparent spectrum Ullmanines, in virtue of their purity and transparency, is the fact that when it is necessary to change the shade of any of them, as is frequently required by the nature of the subject, any one of them can be easily modified by admixture with one of the other two, i. e., the yellow can be made more orange or more greenish by the admixture of some of the red or blue. The red can be made more orange or more violet by the addition of some yellow or some blue, while the blue can be made more purplish or more greenish by an admixture of some red or some yellow.

"The value of the transparent spectrum Ullmanines to the printer is furthermore enhanced by the light weight or gravity of these inks, and their great strength or intensity. It enables him, in the first place, to print with a much thinner application of ink than he has been accustomed to, which, of course, makes the ink print cleaner and better, avoiding filling-up of the plates, and consequent frequent washing. It furthermore makes these inks much more economical to use than ordinary printing-inks, as they will go from fifty to seventy-five per cent further — yes, in some cases as much as one hundred per cent further than ordinary inks. For instance, on the insert which we show here, of which 54,000 copies were printed, six on a sheet, it required 7 pounds of red, 7 pounds of blue and 8 pounds of yellow.

"In using the transparent spectrum Ullmanines it should be taken into consideration that they develop stronger, and therefore become more intense as they dry, consequently a considerably smaller amount of ink should be carried than with ordinary inks. As will be noticed, Mr. Frederick E. Ives refers to this point in the subjoined letter:

Sigmund Ullman Company: NEW YORK, May 4, 1904.

GENTLEMEN,— I am much interested in your transparent inks for half-tone trichromatic printing, because I have always, since I made my first half-tone trichromatic prints in 1881, advocated the use of inks of such a character, and have, from time to time, tried to obtain them from various printing-ink manufacturers.

Undoubtedly, the most perfect trichromatic prints that have ever been made are those (in the form of lantern slides) made by staining with coal-tar colors bichromated gelatin wash-out prints on celluloid films, which were afterward cemented together between glasses. By this means very perfect reproductions in color have been made without any "faking" whatever, and, theoretically, it should be possible to do almost as well on paper in the type printing-press, provided that the inks employed are of the same hue, purity and transparency.

The inks ordinarily employed, being neither perfectly transparent nor quite correct in hue or purity of color, necessitate more or less reëtching of plates even from negatives which would yield entirely satisfactory results by the stained gelatin print process without any retouching whatever. Some proofs which have been pulled with your inks prove that they are so transparent that they may be used successfully in any order, quite as well with the "blue" first and "yellow" last as in the ordinary way, and that their remarkable transparency does not prevent the production of smooth and brilliant blacks; in fact, the results were altogether admirable, and I am only sorry to find that the printer, in running off an edition, not making allowance for the deepening of the colors in drying, which is one of their characteristics, has not obtained results which do justice either to the subject or to the inks. He must learn by experience how to use these inks, as he has already had to learn to use inks of a different character, and when he has done so, I shall expect to see better average results obtained, with less reëtching upon the plates. Very truly yours, (Signed) F. E. IVES.

A CHRONICLE OF PROGRESS.

One of the most progressive concerns in the East, the Hammond Printers' Supply Company, of Providence, Rhode Island, which has developed remarkably well the past few years, like most businesses which are leavened with the virility and force



J. ERNEST HAMMOND,
Proprietor, Hammond Printers' Supply Company.

of a strong personality in the management, owes its progress to the fostering care of the proprietor — Mr. J. Ernest Hammond — a typical six-foot "down-east Yankee," who first saw the light of day in the month of June, at the old Hammond homestead, close to the summit of Bauneg-Beg Mountain, near Sanford, Maine, in 1860.

The business which was established by Mr. Hammond dates its first pronounced success from the time it was moved into its present location, October, 1899, in the Slade building, 45 Eddy street, directly opposite the City Hall, three minutes

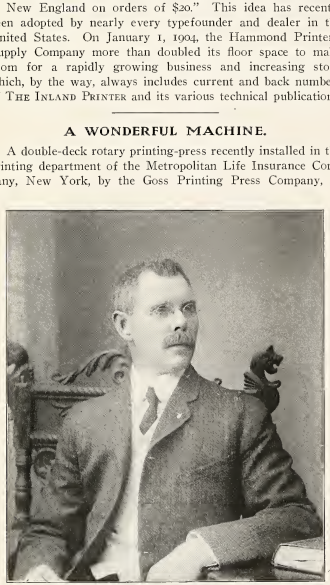
walk from the Union Station — the most central location in the city for printers.

The persistent and rapid growth of the business was a surprise to the trade, and contradicted the predictions of pessimists. The establishment was the only one between Boston and New Haven selling printers' materials, and the only one in New England which combined paper goods with this line.

The fact that two houses previously established in the material line had made an exit from the scene caused ominous remarks that "Hammond would not last more than six months." But personal force and business foresight, energy and sagacity of a new order had to be reckoned with. Printers saw that all their wishes and needs in business were well and promptly handled — and time and money always appeal to the consumer. The "freight-paid" idea was originated by Mr. Hammond, who in January, 1901, sent out announcements with the legend, "Hammond pays freight to any R. R. point in New England on orders of $20." This idea has recently been adopted by nearly every typefounder and dealer in the United States. On January 1, 1904, the Hammond Printers' Supply Company more than doubled its floor space to make room for a rapidly growing business and increasing stock which, by the way, always includes current and back numbers of THE INLAND PRINTER and its various technical publications.

A WONDERFUL MACHINE.

A double-deck rotary printing-press recently installed in the printing department of the Metropolitan Life Insurance Company, New York, by the Goss Printing Press Company, of



JAMES S. MASTERMAN,
Manager, Printing Department, Metropolitan Life Insurance Company, New York.

Chicago, is certainly the most wonderful machine of its kind in existence. It prints their little magazine, *The Metropolitan*, consisting of eight pages and cover; size of page, 8 by 11. The cover is printed in four colors from a 16-inch web of supercalendered book paper while the inside form is being printed from a 32-inch web of M. F. book paper. They are pasted and assembled just as they go into the folder. The capacity of the press is 30,000 complete papers per hour. *The Metropolitan* has a circulation of nearly five million and is issued bimonthly; the current issue completes Volume 22. The inside pages of the cover are changed thirty times during the run; as new overlays are necessary this takes about an hour and a half for each change, and with putting in new rolls of paper, washing up, etc., it takes six weeks to complete each issue, so that the press is in almost constant use on this one job. The press is arranged to print the paper with four, eight or twelve pages inside and with or without a cover, and also to deliver the printed sheets flat if desired. The Goss Company are to be congratulated on their success in designing and building this wonderful little magazine press.

It will pay any one interested in printing to visit the printing department of the Metropolitan Life Company to see the novel devices in use there for executing their work. The manager of the department, Mr. James S. Masterman, whose portrait appears in this issue, conceived and put into effect the idea of printing *The Metropolitan* all at one operation, and he informs us that the saving over the cost of doing the work on flat-beds is sufficient to pay the entire cost of the press every six months. He deserves great credit for his success in raising the department to its present high standard; he is very proud of the plant and is never so happy as when showing it off. Mr. Masterman is a Westerner, born in Minnesota, where he spent most of his time prior to 1899, when he went to New York. Five years ago his department occupied 1,500 feet of floor space, which has been increased from time to time until now it occupies 16,000 feet, and is considered of such importance that the company has in course of construction a fine sixteen-story building, eight floors of which are designed especially for the printing department. This building will be occupied early next year and will contain a model, up-to-date printing and binding plant.

ARE YOU FOND

of fishing? Go to Michigan, the angler's paradise. Ask H. F. Moeller, G. P. A., Pere Marquette R. R., Detroit, Michigan, for copy of "Fishing and Hunting in Michigan," mailed free on request.

GIVING THE POPE A NAME.

The election of the sovereign pontiff gave work to the publishers in all countries, among them to the owner of the *Siegzeitung*, a paper which calls itself the "Catholic central organ for the district of Sieg." When, on August 4, the choice was made, this paper announced the latest news in heavy type in the following way:

"Rome, August 4, 11 o'clock A.M.— In the election for the Pope, which took place this morning, Cardinal Siegfried Adam Richard Theodor Otto Sarto was chosen Pope!"

The readers of the paper must have thought to themselves how peculiar it was that a Pope of Italian parentage should have so many German names. The explanation was this: The reporter in Rome who was sending the news did not think the editor of the journal knew much about the politics of the election, and so, to prevent mistakes, he had spelled out the name, Sarto, by the familiar way of taking a series of well-known names, the first letters of which when put together formed the name Sarto. In this way the *Siegzeitung* gave the new head of the Catholic Church five brand-new German Christian names! The other Siegburg paper, the *Siegburger Kreisblatt*, showed itself no better instructed, for it copied its rival's special wire with all the five names to it, and so reaped a good deal of the ridicule over the absurd mistake.—*Caxton Magazine.*

LITHOGRAPHIC STONE DEPOSITS IN GREECE.

Important deposits of lithographic stones are found in Greece, principally in Thessaly, but the proprietors of the quarries prefer to sell it for street paving blocks, and the lithographers of the country import all they use.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

COST OF PRINTING, by F. W. Bates. Presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses. It so simplifies it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, $1. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley. Just what its name indicates. Compiled by a practical man, and said to be the most practical little book ever offered to the trade. 50 cents. THE INLAND PRINTER COMPANY.

THE PRACTICAL COLORIST, taught by correspondence, aids the ambitious, gives knowledge of techniz, greater skill, larger income, joy in labor; investigate and you will buy. THE SHELDON PRESS, Burlington, Vt.

THE RUBAIYAT OF MIRZA-MEAJN — Published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam. The delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics. As a gift book binding is more appropriate. The binding is superb. The text is artistically set on white plate paper. The illustrations are half-tones from original paintings, hand-tooled. Size of book, 7¾ by 9¾. Art vellum cloth, combination white and purple or full purple, $1.50; edition de luxe, red or brown india ooze leather, $4; pocket edition, 3 by 4¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A BARGAIN — FOR SALE — Two newspapers for $1,000; in good town in southwest Wisconsin; plant publishes 2 papers, local and for adjoining town; a snap for a cash buyer. BOX 72, Milwaukee, Wis.

A FIRST-CLASS NEWSPAPER MAN with $500 is desired to take an interest in good weekly and daily in town of 4,000; only Democratic paper in county; controls public printing and has good business. THE HOWE PRESS, LTD., Easton, Pa.

A PERFECT PRINTING PLANT — One that stands for what is best in the printing art, with a reputation second to none, will be sold during June for reasons best known to the owner; complete electric power plant operating one 20-in. Optimus, one 13 by 19 Daily Universal No. 2, 4 Challenge Gordons, 38-inch Brown & Carver cutter, and Latham stitcher, every machine being individually operated by an electric motor; stereotyping outfit, perforator and all necessary machines, with a complete assortment of job and body type for doing the finest grades of work; if desired will submit samples of work that have been done within the last 30 days; the location is south of Washington, in a city of 40,000. For complete information write C 437.

ATTENTION IS CALLED to an unusual opportunity of purchasing outright or becoming interested in a plant now in successful operation in Rochester, and turning out the finest class of half-tone work, color-work and general printing to be found outside of New York city; to the right man with a few thousand dollars it would offer a most lucrative position as well as a permanent and paying investment. For further information address W. H. EMERY, 42 German Insurance bldg., Rochester, N. Y.

FOR SALE — A printing-office and stationery business in a Southern town of 30,000 inhabitants; established 20 years; about $20,000 invested; will sell whole or retain an interest; books open to investigation. "BUCKEYE," Box 7, Station E, Cincinnati, Ohio.

FOR SALE — Best lighted and arranged job printing-office in the city of Buffalo; one No. 7 and one No. 4 Optimus press latter about a year old, 1 Campbell cylinder, 1 Hoe pony, 9 Gordons and Universals, Brown Drop-roll folder almost new, Brown & Carver and Howard cutters, wire stitcher; fully equipped with modern-faced type and all appliances; most of the machinery new; power with lease; business established over 15 years; location the best; am going out of the business, and a purchaser can find a bargain if taken at once. HENRY D. JARVIS, 71-73 W. Eagle street, Buffalo, N. Y.

FOR SALE — At Seattle, Wash., first-class printing plant and bindery, now in operation and clearing $350 to $450 monthly, can be bought at low figure on account of poor health of owner. P. O. BOX 1429, Seattle, Wash.

FOR SALE — Job printing-office; old location; enough work guaranteed to pay rental; must be sold to close estate; $500, one-half cash. B. G. TIFFANY, Jamestown, N. Y.

FOR SALE — Job printing plant with well-established reputation, Newark, N. J.; Universal press (almost new), medium and quarter-medium Gordon presses, 36-inch Gem cutter, card cutter and large assortment of job type, and five 50-lb. fonts body type, with all equipments to run a first-class printing plant; reason for selling — decease of owner; good chance for hustler, but want *cash* buyer. C 445.

FOR SALE — One-fourth interest, or controlling interest if desired, in printing plant in growing city of 150,000; business averages $7,500 monthly; 4 linotypes, 5 cylinders, 6 jobbers, complete bindery; owner leaving State; a real bargain. C 400.

FOR SALE — One of the best-equipped and best-paying newspapers in central Texas; no competition nearer than 20 miles; guaranteed 20 per cent on investment; it will take $7,500 cash to buy it; no trade; material all new. Write F. B. WHIPKEY, West, Texas.

GET IT — A $20,000 job office in a Western city, doing a large business, for $6,000; proprietor wants to retire. C 404.

JOB OFFICE FOR SALE — About $1,800 (less than inventory) buys 4-year-old plant in southern Michigan; splendid business established in county seat of 7,000; modern type, etc., in prime of condition, many things being recently purchased; reason — poor health. C 436.

LITHOGRAPHERS — Quarry in California, a new mine for sale; a snap; operators please address to FRANK T. RIMPAU, Los Angeles, Cal.

LOS ANGELES, CALIFORNIA — Well-equipped job plant for sale on easy terms to right parties; other business requiring owner's entire attention. C 354.

NEWSPAPER IN OREGON — Fine opening for printer with small capital: city printing and land notices; 8800 takes it. C 391.

WANTED — Competent superintendent for mechanical end of large printing plant, who has about $10,000 to invest; plant rated at $35,000; newspaper is doing business of about $25,000 per year; job department doing about $30,000; magnificent opening for a thorough printer who has the ability to handle men; both ends of business in a fair way to be more than doubled within next 2 years; gilt-edge references required as to character and executive ability; for further particulars address C 451.

WANTED — To correspond with parties interested in a new patented pneumatic sheet-feeding job printing-press, with a view of establishing agency with responsible party; machine has been successfully built and proved unexcelled as to efficiency, speed and accuracy of work. C 439, care New York Office INLAND PRINTER.

$500 CASH buys job office, one 10 by 15 C. & P. press, 125 fonts of type, 4 full-size cabinets, etc.; guaranteed to be in good condition. OLIVER T. LANDIS, Harrisburg, Pa.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — A complete plant of Kidder presses for roll and sheet printing. FRANK B. JENVEY, Cumberland, Md.

FOR SALE — Addressograph and cabinet in perfect condition; $25 f. o. b. Chicago. THE INLAND PRINTER COMPANY.

FOR SALE — Mergenthaler matrices; 1 font 8-point black face, 1 font 8-point "Modern" series, 1 font 6-point ROMANS, 1 font 5½-point roman; all single-letter mats., nearly new, except 8-point roman; will send sample on request. APPEAL TO REASON, Girard, Kan.

FOR SALE — One blank-book sawing machine for edition work and paper box sawing combined; used about one month and in A-1 condition; for further information address OMAHA PTG. CO., Omaha, Neb.

FOR SALE — One secondhand bronzing machine and one secondhand duster, makers Emmerich & Vonderlehr; 3 years old, in good shape; cost $1,500; THE KEMPER-THOMAS COMPANY, Cincinnati, Ohio.

FOR SALE — Simplex typesetting machine with 2,000 lbs. of 10-point type; machine is in perfect condition and has especially built General Electric motor attached; type is latest old-style face and has been used but little. C 394.

FOR SALE — 807 — 43 by 56 Century Campbell press, 4 rollers, front delivery, fine condition;
809 — 25 by 30 2-revolution Cottrell press, 2 rollers, table distribution, air springs, rebuilt;
815 — 23 by 30 2-revolution Pony Campbell, 2 rollers, front delivery, rebuilt;
820 — 38 by 55 2-revolution Cottrell, 4 rollers, front delivery, table distribution.
822 — 29 by 53 Optimus, 4 rollers, front delivery, table distribution, air springs;
823 — 43 by 60 2-revolution Campbell, 4 rollers, front delivery, table distribution, air springs, extra heavy press;
all these machines guaranteed in first-class condition, and sold at bargain prices for cash. BRONSON, 2d floor, 54 N. Clinton st., between Lake and Fulton sts.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If unsatisfactory, write us. Complete Bindery outfits.

SIMPLE — AUTOMATIC — GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE — Sizes given are for length of knife (not width of cutter).

Style E — To stand on bench. Dry grinding only. 26-in. $50, 32-in. $55, 38-in. $60.

Style A — With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 54-in. $115, 60-in. $150. With water attachment, $10 extra.

Style C — Extra heavy. Wet and dry grinding. 54-in. $185, 60-in. $185, 75-in. $205, 90-in. $225.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N.Y.

FOR SALE.

KEROSENE OIL ENGINES — Most economical, safe, reliable; no troublesome sparking devices. Write for description and prices. WALLACE COMPANY, Toledo, O.

PRINTING MACHINE BARGAINS — Campbell combination, 2-revolution, 4-roller presses, 29 by 35, 33 by 48, 37 by52; Oscillator 29 by 43; Cottrell Sons Co. 2-revolution, 4-roller, 38 by 55; Perfection stitchers; Simpson punch; mahogany electrotype blocks. 237 St. Clair st., Cleveland, Ohio.

SIMPLEX TYPESETTING MACHINE, 8-point adjustable with motor and old-style font of type, cost complete $2,300; very little used; will guarantee in perfect condition; for further particulars, THE TUTTLE CO., Rutland, Vt.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? If so, your name with the Inland Printer Employment Exchange and it will be sent to every employer who sends to us for help. We supplied situations for the following during the past month: Machinist-operators, 4; Linotype operators, 8; Job printers, 14; pressmen, 7; all-round men, 5; superintendents, 1; foremen, 6; editors, 2; bindery foreman, 1; ad.-men and make-ups, 4; artist, 1; bookbinders, 3; solicitors, 2; proofreader, 1; stonemen, 2. We were unable to supply calls for mechanical artist and retoucher, photoengravers (2), line engraver, copper etcher, half-tone engraver and retoucher, editor trade paper, calico printer, platen pressman and composing-room apprentice. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. Address The Inland Printer Company, Chicago.

AGENTS WANTED — Parties identified with printing and advertising lines to act as agents for prominent lithographic house in important manufacturing towns in middle West, West and South. P. O. BOX 232, Cincinnati, Ohio.

ARTIST WANTED — Expert on machinery and lettering. C 359.

CYLINDER PRESSMEN WANTED — Two first-class men competent to handle the highest grade of catalogue printing; to men able to produce proper results from good half-tones, good ink, good paper and good presses we will be willing to offer steady employment at good salaries; send samples of work and references to Supt. Printing Department, GENERAL ELECTRIC CO., Schenectady, N. Y.

EXPERT MACHINIST LINOTYPE OPERATOR WANTED — One who understands the Mergenthaler Linotype thoroughly; must be experienced in jobwork; non-union; no strikes; permanent position; must be sober and married. THE WESTERN PRINTING AND PUBLISHING COMPANY, Dayton, Ohio.

FOREMAN OF COMPOSING-ROOM, employing 10 to 20 hands; give references; state experience and ability. C 395.

HALF-TONE ETCHER wanted; expert on reëtching. C 448.

HALF-TONE FINISHER WANTED; expert on tooling and wood engraving. C 450.

PRINTER — Wanted a highly capable and experienced man to take charge of a small plant; a superior quality of color and bronze work and embossing is required; position permanent; address, stating age, qualifications and compensation expected. C 447, care New York Office INLAND PRINTER.

THE UNDERSIGNED has secured one of the largest and best printing plants in this city; want hustling, energetic printer with business and executive ability to take working interest in same. W. M. BECKMAN, Springfield, Ohio.

WANTED — All-round job and newspaper printer; small office in southwestern Michigan; middle age, married, sober, industrious; good references required; fair wages and steady employment to right party. C 457.

WANTED ARTIST — Must be an expert on general line of commercial work; desirable place to right man. C 87.

WANTED — Competent and reliable man to take charge of office work in printing establishment not far from Chicago; only those with experience and good references need apply; state salary expected, your age, and if married or single. C 98.

WANTED — First-class cylinder and platen pressman as foreman of pressroom; one who can invest $1,000 in stock of first-class paying concern; non-union preferred; address, giving experience, age and salary wanted. C 350.

WANTED — Foreman for medium-sized composing-room; one who thoroughly understands the business, is a worker, capable of handling men to advantage, and possesses advanced as well as artistic ideas in the use and arrangement of type; must also be able to "lay out" and direct the setting up of the very best of advertising matter of every description, including advertisements for magazines; want a man about 35 to 40 years of age, and free from childish traits and notions. Address C 191, sending samples of work, and state where employed, married or single, and wages expected.

WANTED — First-class mechanical artist and retoucher; steady position and good pay to men capable of handling work of the highest order. A. MUGFORD, Engraver and Electrotyper, Hartford, Conn.

WANTED — Lithographic representative for Chicago and adjacent territory; experienced salesman with some trade preferred. A. & H., Box 232, Cincinnati, Ohio.

WANTED — Practical printer with moderate amount of capital to purchase interest in old established and profitable business; must be competent to make estimates and superintend; good opening for energetic, ambitious young man; capital desired to enlarge plant and extend territory. C 416.

WANTED — Pressman capable of running Duplex press and jobbers; good position to competent, willing man. C 449.

WANTED — Several first-class non-union job compositors; good wages and steady employment to competent men. F. C. NUNEMACHER PRESS, Louisville, Ky.

WANTED SOLICITOR for engraving house; must be reliable and capable of soliciting and taking care of particular trade. C 431.

SITUATIONS WANTED.

ARE YOU IN NEED OF HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange furnishes lists of available employes free of charge. The following are now listed with us seeking employment: Superintendents and foremen, 24; machinist-operators, 12; Linotype operators, 10; Linotype machinists, 4; bookbinders, 4; proofreaders, 4; managers, 8; reporter, 1; artists and cartoonists, 2; ad. and poster designer, 1; solicitors, estimators and salesmen, 4; editors, 3; stonemen, 2; ad.-men, 3; make-ups, 3; job printers, 9; pressmen, 10; all-round men, 6; advertising manager, 1; half-tone etcher, 1; stereotypers and electrotypers, 2. Address The Inland Printer Company, Chicago.

A PRESSROOM FOREMAN, who is experienced with the finest class of half-tone catalog, color or book work, wants a similar position with a first-class house; is capable of seeing that orders are executed with despatch in any size pressroom; young man and disciplinarian who is subservient to the interests of good printing; best of New York references. C 403.

ADVERTISING SOLICITOR, who can demonstrate his ability to deliver the business every day, wants situation; no offer considered for less than $30 per week or on a 35 per cent commission basis. C 414.

ALERT, ALL-ROUND PRINTER, experienced as foreman and head pusher, desires to change jobs; systematic and economical manager, expert on selection and arrangement of printing plants, can lift your office out of the rut and give its output an individuality worth more to you than salary I require. C 443.

AMBITIOUS CYLINDER PRESSMAN, 15 years' experience, desires change; serving present employer 6 years; good habits, non-union. C 409.

CARTOONIST — At present engaged on small newspaper. C 399.

CARTOONIST wants position; good man on line and wash drawings; samples sent on request. ED J. CHICKERING, Waukesha, Wis.

CYLINDER PRESSMAN — A thoroughly competent man on every grade and class of printing will be open for engagement August 1; wishes to take charge of a pressroom for a house aiming to have its work turned out in a genuine metropolitan manner; finest half-tone, vignetted and three-color work a specialty; sober, steady and energetic; 12 years' experience in the best houses in Chicago and New York; only highest wages considered. C 452.

CYLINDER PRESSMAN, first-class on half-tones and catalogue work, desires change; married and reliable. JOHN SIEGMANN, 57 N. Jefferson st., New Castle, Pa.

EXPERIENCED MACHINIST-OPERATOR seeks position; can install and care for machines; average speed as operator; can go at any time. C 442.

EXPERIENCED WOMAN COMPOSITOR and Linotype operator wants employment. C 440.

FIRST-CLASS PRACTICAL PRINTER, now assistant foreman, young, sober, married, union, desires position; can furnish references; understand all branches. C 426.

FOREMAN, capable of handling book and job office doing finest grades of work, wishes a change; present employers as reference. C 434.

HALF-TONE FINISHER, first-class workman, is open for position after July 1. C 90.

I WANT the foremanship of daily paper in South or West; been in charge of modern eastern daily past 5 years with salary of $33; will accept less to change; know how to handle men and material to secure results; age 33, married, sober. C 421.

LINOTYPE MACHINIST, 12 years' experience book and news; sober and steady, union; references. C 29.

LINOTYPE MACHINIST, with 9 years' experience with both newspaper and book office machines, desires position; afternoon paper preferred. C 456.

RIESSNER'S IMPERIAL GOLD INK
Not made for anything but Plated and Coated Stock
Any printer using this class of paper can print BRIGHT GOLD and do away with the annoyance of bronzing. Something all printers want. **WE HAVE IT!**

Rich Gold, . . .	**$3.00 per lb.**	Put up in
Pale Gold, . . .	**3.00** "	½ and 1 pound
Copper, ...	**3.00** "	tin cans.
Aluminum, . .	**4.00** "	

T. RIESSNER
57 GOLD ST., NEW YORK

PRINTS BRIGHT GOLD
(See Insert December, 1903)

SITUATIONS WANTED.

LINOTYPE OPERATOR, young man, sober and reliable, 3,700 minion, wants position in middle States with view of increasing speed and learning mechanism of machine; can make changes; union. C 418.

LINOTYPIST — An exceptionally fast and clean operator, both book and news; a first-class machinist; experience, 8 years; age, 30; minimum wage considered, $24; sober and steady; possibly I am the sort of combination man you have been seeking. C 454.

MACHINIST OPERATOR, thorough one, too, seeks change; any plant (Linotype), any class work; know my business, guarantee results — that's the thing; British Columbia or Pacific Coast preferred; much experience with old plants; union, sober. W. W. HUDSON, Gazette, Honolulu.

NEWSPAPER ARTIST — First-class experienced political cartoonist, is open for engagement; a man of excellent ideas and a finished worker in line or three-color. C 15.

OPERATOR-MACHINIST desires change; sober, reliable, union; good speed; no cigarette fiend; state wages given. C 441.

OPERATOR-MACHINIST — Will relieve some one within 50 miles of Chicago during July; correspondence invited; temporary employment only wanted. C 401.

PHOTOENGRAVING — Experienced, all-around engraver desires position with newspaper or commercial house; best references furnished. WARREN S. SHAW, 65 Goff st., Auburn, Maine.

PRESSMAN, able to handle all makes of cylinder presses on finest half-tone and color work, desires a change; can give present employer as reference. C 435.

PRESSROOM FOREMAN OR SUPERINTENDENT, who is an expert on three-color processwork and colored printing of all kinds, desires position where the ability to produce first-class work and handle men to advantage will be appreciated. C 395.

SITUATION WANTED as foreman of county seat newspaper in Oregon, Washington or Montana; 9 years' experience; best of references as to character and work. BOX 623, Blue Earth, Minn.

SITUATION WANTED by first-class all-round artist with some large printing or engraving house; can do designing, illustrating and mechanical drawing, all with equal merits. C 390.

SITUATION WANTED by Linotype machinist-operator; union man. C 413.

SITUATION WANTED — Stereotyper desires position; 10 years' experience; strictly sober. C 398, care New York Office INLAND PRINTER.

STOCKMAN AND CUTTER with printing, lithographing, binding and paper house for 12 years, wants change; only progressive house desired. C 420.

STRICTLY TEMPERATE YOUNG MAN wishes position on large daily in central West as ad.-man; union. C 427.

SUPERINTENDENT of calendar works wishes a like position with a house who will appreciate a man who knows how to manufacture calendars and almost all kinds of advertising novelties which must possess that finish in printing and design that is necessary to their obtaining and keeping a place on the advertisers' wall. C 428.

THOROUGHLY EXPERIENCED JOB PRESSMAN, now with Boston firm, must go West on account of health; can fill all-round position in small shop or assist foreman in large; some experience on cylinders; go anywhere; Pacific States preferred; American, 26, single. C 429.

WANTED — Book or job foremanship; if interested, address PRINTER, care K. RUSO, 103 S. Swan st., Albany, N. Y.

WANTED — Position as a make-up and ad. compositor on daily paper; young man, 22 years of age, temperance, and good habits; can give best of references. C 425.

WANTED — Position as foreman composing-room of daily newspaper; have had 10 years' experience; thoroughly understand handling of foreign ads. and have good success with the men in my charge; union; will go anywhere, but prefer the West. C 422.

WANTED TO PURCHASE.

"COLOR PRINTER" WANTED — Two copies; in good condition; quote price. THE INLAND PRINTER COMPANY, Chicago.

PERFECTING PRESS in good order wanted; state price, terms, and all other particulars or no attention will be given to answers; press to be set up at our office in a city in Indiana. C 388.

TWO-REVOLUTION PONY, Miehle preferred; also half-medium Universal; give full particulars for spot cash. BECKWITH PRINTING CO., Norwich, Conn.

WANTED — A copy of "Pi," a pamphlet issued by Barnhart Bros. & Spindler; send with bill or notify. FRED W. ALLSAPP, Little Rock, Ark.

MISCELLANEOUS.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos, are easily and quickly made by the unskilled on common sheet zinc; price of process, $1. All material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

JOHN KIOLA — Engraver; embossing dies, seals, steel and brass stamps, etc.; drop a postal for our free booklet. R 59, 155 W. Madison st., Chicago, Ill.

LEAD LEAF EMBOSSING COMPOSITION — Requires no heating or melting, comes in thin sheets or plates ready to paste on tympan, will last for many thousand impressions, and will not break down on fine lines; $1 per lb., postpaid, or send 25 cents in stamps or coin for ¼ lb. sample. LEAD LEAF EMBOSSING CO., 56 Bayne st., Cleveland, Ohio.



IF EVERY PROGRESSIVE PRINTER were convinced that my plan for starting a mail-order printing business is all I claim for it, I believe every one would buy it, even if I charged ten times as much. To convince *you*, I hereby agree to promptly return your two dollars (assuming that you will promptly return the plan), in case you should not be *entirely satisfied* with it. My plan is based upon my own personal experience. In four months (in the little city of Port Huron, Michigan), with an $850 plant, I worked up a mail-order printing business amounting to $50 to $75 a week, in addition to my regular local business. Orders came from the very best class of customers, and I promptly collected every dollar due me. I spent little in advertising. I held my customers without difficulty. I confined myself to a few special lines of work involving very little composition, and had the work systematized so that, while my prices seemed low, they turned me a very good profit. I gave up the business six years ago to become associated with an Eastern advertising agency. I *know* that any printer anywhere in the United States can successfully operate along the same line. I will send you the plan (typewritten) for $2. I will give you all the benefit of my experience. Any young man about to start in the printing business for himself should have this information. This feature of his business may mean the difference between profit and loss — success and failure. Any established printer anywhere should enlarge his field by taking up this mail-order branch. Send the $2 now; you may be too busy to-morrow and forget it by the day after. HOLLIS CORBIN, 2219 Land Title building, Philadelphia.

LINOTYPE METAL REFINER, purifies the metal to run solid, 40 cents per lb., free delivered. F. SCHREINER, Manufacturer, Plainfield, N. J.



THE TIME THAT'S WASTED setting gauge pins! And the stock spoiled trying to make up lost time! A Tympan Gauge Square saves both. Of all dealers. Only 25 cents.

FOLDING BOX GLUING MACHINES, all sizes; also BOX CREASING MACHINES best made. Prices reduced.
133 South Clinton St. Chicago, Ill. WILSON PAPER BOX MACHINERY CO.

PRINTERS who wish to advertise their business in a way that has "made good" for a great many printers, should write THE ADVERTISING WORLD, Columbus, Ohio, for samples and particulars of its service of monthly color cuts and suggestions for **BLOTTERS**

SPECIAL GLUES FOR EXACTING BOOKBINDERS
THE MIDLAND GLUE COMPANY
Factory — Madison, Ind. 955-6 Monadnock Bldg., CHICAGO, ILLINOIS.



Olds Gas and Gasoline Engines
The maximum of power is obtained from a minimum of fuel, the cost averaging ¾ of a cent an hour for each horse-power.
Stationary Engines, - - 2 to 100 H. P.
Portable Engines, - - - - 8 to 18 H. P.
OLDS GASOLINE ENGINE WORKS, Lansing, Mich

Peerless Padding Glue The Best and Cheapest
Always Flexible. Pure White. Tough. Quick Drying. Never Sticky. Don't Mould. Samples and prices on application.
CLELAND CHEMICAL CO., 115-117 Nassau Street, New York.

New York Engravers' Supply
H.D.Farquhar, Prop.
168 Church St., Cor. Reade St., New York.
EVERYTHING for the ENGRAVER
Send for "THE PROCESS TICKLER" GRATIS
H D F A R C L A M P

A LINOTYPE SCALE for ascertaining cut-offs and indentions and solving the various problems incident to casting up of Linotype matter (or other type matter) for advertisements, catalogs, etc., is now ready. Consists of body of heavy cardboard, coated with crystaloid to protect the figures, and a slide part of celluloid transparent. Prevents mistakes and saves time. Fifty Cents, postpaid. For sale by CEO. E. MARLATT, 1324 Boyle Street, ALLEGHENY, PA.

PICTURES
MOUNTED WITH



HIGGINS' PHOTO MOUNTER

Have an excellence peculiarly their own. The best results are only produced by the best methods and means — the best results in photograph, poster and other mounting can only be attained by using the best mounting paste —

HIGGINS' PHOTO MOUNTER
(Excellent novel Brush with each Jar.)

At Dealers in Photo Supplies, Artists' Materials and Stationery.

A 3-oz. jar prepaid by mail for 30 cts., or circulars free from

CHAS. M. HIGGINS & CO., Mfrs.
NEW YORK — CHICAGO — LONDON
Main Office, 271 Ninth St. } BROOKLYN, N. Y.
Factory, 240-244 Eighth St. } U. S. A.

LIONEL MOSES
IMPORTER
36 East Twenty-Second Street, New York
High Grade *Imported Papers*
Japan Vellum, French and English Covers. French Japan, Wood Papers, various colors.
Artificial Parchment and Vellum, Chinese Papers, different styles and colors.

SUMMER ROLLERS
The VAN BIBBER ROLLER CO.
CINCINNATI, OHIO.
WE MAKE THE BEST THAT CAN BE MADE
We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.
Established 1868. Cincinnati is sufficient address in writing or shipping.

Did you specify that a Durant Counter must be attached to the press you ordered?



IT'S A GOOD SIGN
When a DURANT COUNTER comes with a press, for then you know the press-builder has used the best material.

STOCK CUTS for any BUSINESS
Our new General Catalog No. 65 contains 224 pages of Stock Cuts, covering every line of business and adapted especially to printers' use. Sent upon receipt of 25c, which will be refunded on the first order of $2.00. " " " Address Department 15.
BARNES-CROSBY COMPANY
E. W. HOUSER, PRES'T.
ENGRAVERS DESIGNERS & ELECTROTYPERS
215 MADISON ST. CHICAGO.

LINO LUBRICATION
To make channels, spacebands and matrices perfectly smooth and bright, apply
Dixon's Special Graphite No. 635
Booklet and sample on request.
JOSEPH DIXON CRUCIBLE CO., JERSEY CITY, N. J.

MAKE BETTER PADS
than you are making now—at no greater cost.
Our *Padding Glue* will do it.
It makes the strongest, and most flexible, pad you ever saw, and doesn't get sticky in hot weather.
It's made of the best materials money can buy. No one can get better. No other manufacturer does use as good.
Write for full particulars.
ROBERT R. BURRAGE, 35-37 Franklort Street, New York

Hollister Brothers, *Chicago*
Stipple Covers, Inserts, Labels
In large or small quantities—promptly, satisfactorily, reasonably. Write for prices, giving size, weight and quantity

OUR NEW 600 PAGE CATALOGUE No. 31 SHOWING
15000 STOCK CUTS
Will be ready July 15th. It will contain cuts suitable for every business and trade—cuts for letter heads, envelopes and business cards, comic illustrations, etc. etc., also an immense line for the printers' especial use. Sent upon receipt of 25c., which may be deducted from first $2.00 order.
THE HAWTIN ENGRAVING COMPANY
ENGRAVERS & ELECTROTYPERS
147-153 FIFTH AVE. CHICAGO.



ATTEND THE BISSELL COLLEGE of PHOTO ENGRAVING

We can teach you to make Engravings like the illustrations presented in this magazine, and they command high prices. The men who produce this kind of work never have any difficulty in securing salaries at from $20 to $30 per week. We have the only college of Photo-Engraving in America. Terms easy and living inexpensive.
WRITE FOR OUR ILLUSTRATED CATALOG
Bissell College of Photo Engraving
Wabash Ave.
Effingham, Illinois
In connection with the Illinois College of Photography.

NON-SMUTTING CARBON PAPERS
Samples and price folder of 100 varieties sent on request.

A Condensed Carbon Paper Price List for Small and Immediate Orders.
We ship by express or freight prepaid same day order is received.

SIZE	DOZ.	100	500
3 x 5	$0.03	$0.25	$ 1.00
6 x 8	.05	.40	1.60
8 x 12	.12	.94	3.67
10 x 15	.17	1.33	5.00
15 x 20	.37	2.34	8.34
20 x 30	.80	3.34	10.00
24 x 36	.66	4.67	16.00
8 x 14 (Typewriter)	.20	2.00	8.75

Mention—Pen or pencil, color, whether full or semi.
Whitfield Carbon Paper Works, 123 Liberty St., New York City

NEW LINOTYPE FACES.

BLACK-LETTER FONTS.

12-POINT CONDENSED TITLE.

(One-Letter Matrices.)

GIRL PUTS OUT A FIRE.

Did it Unaided, Rather than Alarm Her Brother.

ON SHORE AT THE HOOK.

Captain and Four of Crew in Peril of Death.

12-POINT CLARENDON NO. 1.

(One-Letter Matrices.)

"BY OUR OWN FIRESIDE"

A Charming Novel of New England Life as Seen by Eva Wilcox.

THE NEW YORK BOOK CO.

FIRE! FIRE! FIRE!

A GREAT SACRIFICE.

$4.00 Hats, at.....$2.50
$5.00 Shoes, at.....$3.00
$9.00 Suits, at.....$5.00

11-POINT DORIC NO. 2.

(One-Letter Matrices.)

"SIR HENRY JENKS"

Witchery of Romance Pervades Scenes of This Interesting Book.

CHICAGO PRESS CO.

BIG SALE OF SHOES

Men's Shoes at...$2.00
Men's Shoes at... 3.00
Men's Shoes at... 4.00
Men's Shoes at... 5.00
Men's Shoes at... 6.00

8-PT. TITLE NO. 2 WITH ITALIC.

(Two-Letter Matrices.)

ARSON TO MAKE HIM A HERO.

Boy Firebug at Syracuse Gives That Reason for His Acts.

WIDER BALTIMORE STREETS.

City Council Will be Asked to Set Aside Over $1,000,000.

8-PT. NO. 2 WITH B. F. NO. 1.

(Two-Letter Matrices.)

POLICEMAN RESCUES A WOMAN.

Despondent at Husband's Death, She Jumps Into the Bay.

TOLEDO, Ohio, April 28.—Officer John McNamara, of the Fort Hamilton Station, plunged into the Ohio River and rescued a woman, whom he brought unconscious to the shore. Then he ran a block and called an ambulance from the Norwegian Hos-

6-Point Linotype Border No. 47.

NEW LINOTYPE FACES.

BLACK-LETTER FONTS.

5½-POINT BOLD FACE NO. 1
WITH 10-POINT CLAR. NO. 1.
(Two-Letter Matrices.)

THE VERTICAL TABLE MATRIX.

A NEW PRODUCTION FOR RAPID COMPOSITION OF TABLES.

Permitting Brass Column Rules To Be Inserted Between the Figure Columns.

8-POINT GOTHIC NO. 3
WITH 10-POINT CLAR. NO. 1.
(Two-Letter Matrices.)

THIS CHILD DESERVES PRAISE.

AFTER CALLING THE ENGINES, AWAKENS THE TENANTS.

Tried to Carry an Infant Down the Stairs, But the Burden is Too Much For Her to Manage.

10-POINT IONIC NO. 1.
(One-Letter Matrices.)

TEETH MARKS MAY LEAD TO THE MURDERER.

Weapon's Cover Found in Bottom of Dog-Cart Just After He Got Out of It on the Afternoon of the Tragedy.

JAPS COMMAND THE YALU RIVER.

First Wireless Message Sent from the Japanese Headquarters Monday.

A group of artistic German Glassware is also worth your attention:

At 25c, worth.....40c.
At 30c, worth.....50c.
At 40c, worth.....60c.
At 50c, worth.....75c.

10-POINT BOLD FACE NO. 1.
(One-Letter Matrices.)

THE UNITED TRUST COMPANY OF BUFFALO.
1478 Dearborn Street.

Capital and Surplus.....$9,362,841
Undivided Profits.....4,872,355

LAWRENCE WARDELL, President.

MERGENTHALER LINOTYPE CO.

New York. Chicago. San Francisco. New Orleans.

6-Point Linotype Border No. 11.

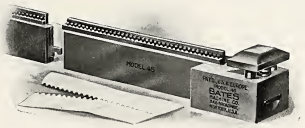
Perforating, Scoring, Numbering, Printing—

ONE OPERATION

Practically a *pinhole* perforation of the most approved character.

A clean *cut*—not merely an indentation.

Interlocking sections providing for any length of perforation with cross sections.



Bates New Models, No. 45 and No. 46

Perfect Registration of Perforations.

Absolutely Accurate Numbering.

Unequaled Presswork.

Entire Former Cost Eliminated.



Nº 12345

Facsimile Impression.

Model No. 27

For General Use

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Made to Number Backward or Forward

INCORPORATED. CAPITAL, $100,000

The Bates Machine Co.

MAKERS

General Offices, 346 Broadway, New York, U.S.A.

BRANCH OFFICES:

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BRUSSELS, BELGIUM—14 Rue Des Hirondelles.

AGENCIES:

Type Founders and Dealers in Printers Materials Everywhere.

Model No. 29

For Cash Sale Books

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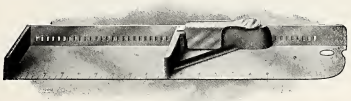
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Repeating Automatically



Nº 29

Facsimile Impression.



SIZES AND PRICES				
Length	2-inch	2¼-inch	2½-inch	Plating
Six-inch	$1.75	$1.85	$1.95	25 cents
Eight-inch	2.00	2.10	2.20	30 cents
Ten-inch	2.25	2.35	2.45	35 cents
Twelve-inch	2.50	2.60	2.70	40 cents
Fifteen-inch	3.00	....	....	50 cents
Twenty-inch	3.75	....	....	50 cents

Rouse Job Sticks

are unrivaled for accuracy, convenience and durability

Adjust instantly to picas or nonpareils.
No job office complete without them.

Sold by representative dealers everywhere.

MADE ONLY BY

H. B. ROUSE & CO., 158 E. Huron Street, Chicago.

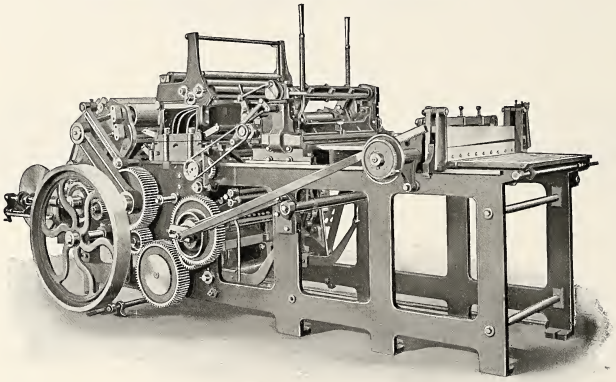
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THE KIDDER PRESS CO.

GIBBS-BROWER CO., Agents

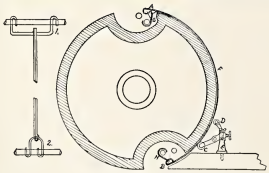
Roll Feed Bed and Platen Presses,
Multi-color Rotary Wrapping Paper Presses
Straight and Adjustable Rotary Presses
Slitting and Rewinding Machinery



DOUBLE QUARTO PERFECTING PRESS WITH NUMBERING ATTACHMENT

It will pay you to investigate the advantages of our Roll Feed Bed and Platen Presses for many kinds of work. We build them to print in two colors, on both sides of the web, number, perforate both ways, slit and rewind.

Don't determine that you can't get a press to do what you want until you have consulted us.



The Genesee Band Slitter

No more "kicks" from the bindery.
Perfect slitting guaranteed.

GIBBS-BROWER CO., Agents
150 NASSAU STREET, NEW YORK

Get One

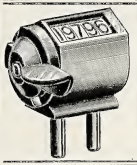


MIDGET COUNTER
No. 6
Price . $1.00

As accurate as the best. COSTS LESS.
By mail, postpaid, on receipt of $1.00.
Registered mail 8c. extra.

DO NOT OIL

We guarantee this Counter to be free from imperfections in material or manufacture for one year. If broken by accident, return to factory with 50c. in stamps. We are not responsible for instruments lost in the mails unless 10c. additional is enclosed for registering. Write name and address plainly on package. *Do not oil.*

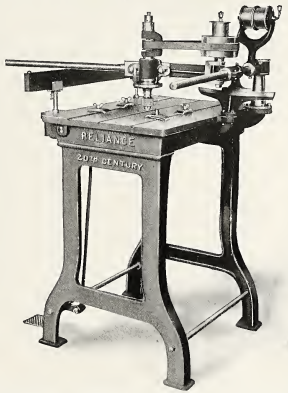


MIDGET COUNTER
No. 8

Can be attached the same as any counter, with cord or wire.
Has return-action lever with stop, and registers only one count from each pull of lever.
By mail, postpaid, on receipt of **$1.50**
Registered mail 8c. extra.

CHAS. BECK PAPER CO. Ltd.
607 Chestnut Street, PHILADELPHIA, PA.

20th Century Reliance Router



PAUL SHNIEDEWEND & CO.
CHICAGO, U. S. A.
SOLD BY { KLIMSCH & Co., Frankfort, a. M.
A. W. PENROSE & Co., London.

MYERS'
Stereotype and Tissue Papers

BRUSH and MACHINE

Great Depth, Sharp Impression, Quick Drying, Little Packing, Sure Cast.

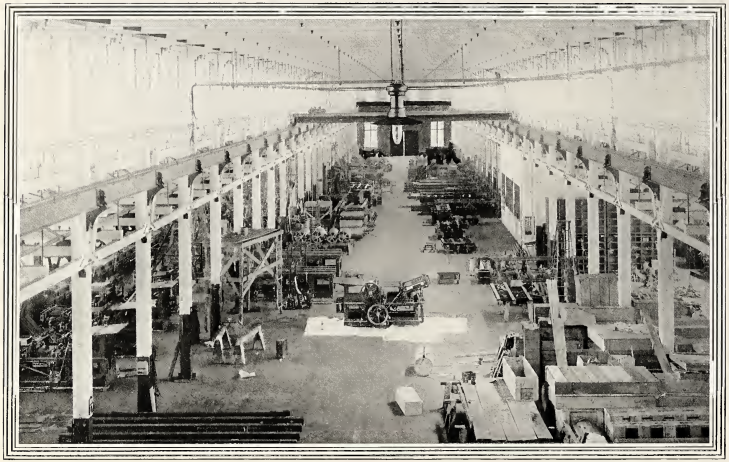
For strength, depth of impression, and the great number of casts that can be taken, they are unequaled — more than one hundred perfect casts have been taken from the same matrix.

Send size required, stating whether for *Brush* or *Machine*, and samples with prices will be mailed.

Various sizes and weights kept on hand.

B. & O. MYERS, 16 Beekman St., New York
ESTABLISHED 1870

THE HUBER-HODGMAN PRINTING PRESS



THE above picture shows the erecting room of the new Huber-Hodgman Printing Press. The factory building, designed especially for press building, is 90 feet wide and 515 feet long—filled with new tools of the latest designs and labor-saving appliances—and gives us a capacity of a press per day. The new press must be seen to be appreciated; it has all the strength and rigidity of the justly celebrated crank. The movement is smooth and runs very lightly without jar, giving a high rate of speed. The new press has both fly and printed-side-up deliveries, in combination, and has been designed with all the labor-saving devices, to give the greatest returns with the least delays. We show a cut on this page of the Four-roller Pony, 28 x 33. We would be pleased to show this new press running in some of the best printing plants, giving the finest results. Our new sizes are:

28 x 33	Two and Four Rollers.			Type matter,		22 x 29	46½ x 86	Four Rollers	. .	Type matter,	40½ x 52
31 x 43	"	"	"	"	"	28 x 39	46½ x 62	"	"	. .	"	"	40½ x 56
38 x 48	"	"	"	"	"	32 x 44	49 x 66	"	"	. .	"	"	43 x 62
42 x 52	Four Rollers.			"	"	36 x 48							

VAN ALLENS & BOUGHTON

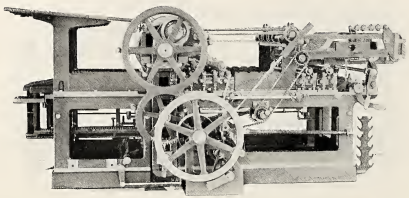
19 to 23 Rose St., 59 Ann Street

Factory: Taunton, Mass. **NEW YORK**

WESTERN OFFICE, 277 DEARBORN STREET
H. W. THORNTON, Manager
Telephone, 801 Harrison. CHICAGO

AGENTS, PACIFIC COAST, HADWEN SWAIN MFG. COMPANY
215 Spear Street, SAN FRANCISCO, CAL.

AGENT, ENGLAND, P. LAWRENCE, 57 Shoe Lane, LONDON, E. C.



F. A. Ringler Co.

21-23 BARCLAY ST.
TO
26-28 PARK PLACE

NEW YORK



DESIGNING
FOR ALL
Commercial
Printing

Line, Halftone
and Wood Engraving

ELECTROTYPING NICKEL-TYPING
STEREOTYPING

THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged $7 per year for two lines; more than two lines, $2 per additional line.

ADVERTISING CALENDARS.

FRENCH NOVELTY ADV. CO., Sunday Call building, Easton, Pa. Manufacturers and wholesale dealers in calendars and other advertising novelties.

OLIVER BAKER MFG. CO., 329 Hennepin ave., Minneapolis, Minn., makers of art calendars, etc., half-tone, double-tone, photo-finish and 3-color process. Send $1.50 for samples, prepaid express.

ADVERTISING FANS.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

ADVERTISING NOVELTIES OF WOOD.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y.

AIR BRUSH.

THAYER & CHANDLER, fountain air brush, 146 Wabash ave., Chicago. Send for catalogue.

BALL PROGRAMS AND INVITATIONS.

BUTLER, J. W., PAPER CO., 212-218 Monroe st., Chicago. Ball Programs, Folders, Announcements, Invitations, Tickets, Society Folders, Masquerade Designs, etc.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

BOOKBINDERS' MACHINERY.

HICKOK, W. O., MANUFACTURING CO., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

ISAACS, HENRY C., 10-12 Bleecker st., New York.

KEYSTONE TYPE FOUNDRY, 9th and Spruce sts., Philadelphia, U. S. A. Makers and exporters of the Paragon Ruling Machines for ruling paper, constructed of iron, steel and aluminum, with brass rollers. Also Paragon Paper-cutting Machines.

BOOKBINDERS' LEATHER AND CLOTH.

THOMAS GARNAR & CO., manufacturers, 181 William st. and 22 Spruce st., New York.

BOOKBINDERS' SUPPLIES.

SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies.

BOXWOOD FOR ENGRAVERS.

GRAND RAPIDS BOXWOOD CO., Grand Rapids, Mich. Also mounting woods.

BRASS RULE AND BRASS GALLEYS.

HAMMOND PRINTERS' SUPPLY CO., 45 Eddy st., Providence, R. I. Big discounts.

BRASS-TYPE FOUNDERS.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

MISSOURI BRASS-TYPE FOUNDRY CO., Howard and Twenty-second sts., St. Louis, Mo.

CALENDAR MANUFACTURERS.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

CALENDAR PADS.

THE SULLIVAN PRINTING WORKS CO., Court and Broadway, Cincinnati, Ohio, make 33 sizes and styles of Calendar Pads for 1905. The best and cheapest in the market. Write for sample book and prices.

CARBON BLACK.

CABOT, GODFREY L., Boston, Mass.

CARDBOARD MANUFACTURERS.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

CASE-MAKING AND EMBOSSING.

SHEPARD, THE H. O., CO., 120-130 Sherman st., Chicago. Write for estimates.

CHARCOAL FOR ENGRAVERS.

ATLANTIC CARBON WORKS. Prepared charcoal. E. 40th st. and E. Bdwy., Brooklyn, N. Y.

COATED PAPER.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

AMERICAN STEEL AND COPPER PLATE CO., 150 Nassau st., New York. Celebrated satin-finished plates.

CRESCENT GOODS.

CRESCENT EMBOSSING CO., Main Office and Works, Plainfield, N. J. Manufacturers of: CRESCENT CALENDARS for Advertising Purposes. Large line. Write for particulars.
CRESCENT FOLDERS for Programs, Menus, Lodges and Societies, and all Special Occasions. Beautiful Illustrated Catalogue free to any one in the trade. Silk Cords and Tassels.
CRESCENT ADDRESS CARDS for all Lodges and Societies. Samples free to trade.
CRESCENT ADVERTISING BLOTTERS, FANS AND NOVELTIES. Write for samples.
CATALOGUE COVERS, SHOW CARDS, LABELS AND SPECIALTIES IN FINE EMBOSSED WORK. Write for samples and prices.
SILK CORDS AND TASSELS.
STAMPED OR EMBOSSED STATIONERY.

DESIGNER AND MANUFACTURER OF SPECIAL MACHINERY.

SWIFT, GEORGE W., JR., Bordentown, N. J. Machinery and attachments for printing and manufacturing paper goods of every kind.

DIE SINKERS.

WAGENFOHR, CHARLES, 140 West Broadway, New York city. High-grade work.

ELECTROTYPERS AND PHOTO-ENGRAVERS.

RINGLER, F. A., Co., 26 Park place, New York city. Electrotyping and photoengraving.

ELECTROTYPERS AND STEREOTYPERS.

BLOMGREN BROS. & CO., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

BRIGHT'S "OLD RELIABLE" ST. LOUIS ELECTROTYPE FOUNDRY, 211 North Third street, St. Louis, Mo. Work in all branches.

EMPIRE CITY ELECTROTYPE CO., 251 William st., New York. J. G. Hurmuzc, electrotyping.

FLOWER, EDWIN, 276-278 William street, New York city. "Good work quickly done."

HORNBY, ROBERT, 277 Mulberry street, New York city.

HUBST ELECTROTYPE CO., 82 Fulton street, New York. Electrotyping and stereotyping.

JUERGENS BROS. CO., 140 to 146 Monroe street, Chicago. Also engravers and electrotypers.

KELLOGG, A. N., NEWSPAPER CO., 73 West Adams st., Chicago. Electrotyping and stereotyping. Also large variety cuts.

MCCAFFERTY, H., 42 Bond street, New York. Half-tone and fine-art electrotyping a specialty.

PETERS, C. J., & SON CO., Boston, Mass. Stock cuts, embossing dies, embossing compound.

ROWELL, ROBERT, Co., Louisville, Ky. Good work and prompt service.

WHITCOMB, H. C., & Co., 42 Arch st., Boston. Electrotyping and engraving of all kinds.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

LOVEJOY COMPANY, THE, 444 and 446 Pearl st., New York.

ELECTROTYPERS' AND STEREOTYPERS' MACHINERY.

HOE, R., & Co., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn street.

WESEL, F., MFG. CO., 82 and 84 Fulton st., New York; 310 Dearborn st., Chicago; 189 Fleet st., London, E. C. Complete line of most advanced machines, all our own make.

ELECTROTYPERS' AND STEREOTYPERS' METAL.

GREAT WESTERN SMELTING & REFINING CO., 173-199 W. Kinzie street, Chicago.

EMBOSSED FOLDERS.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

EMBOSSERS AND STAMPERS.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

FREUND, WM., & SONS, est. 1865. Steel-die embossing to the printing, lithographing and stationery trade. 176 State street, Chicago.

KOVEN, W., JR. Embossing and stamping for lithographers, binders and printers. 16 Spruce street, New York.

TOWLE & CO., 51 La Salle st., Chicago, handle calendar backs, do finishing and beveling, hot stamping and heavy embossing for the trade.

EMBOSSING DIES.

STRUFFMANN, C., & CO., 260 Hudson ave., West Hoboken, N. J.

EMBOSSING DIES AND COMPOSITION.

PETERS, C. J., & SON CO., Boston, Mass. Embossing dies, embossing compound, stock cuts.

ENAMELED BOOK PAPER.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

ENGRAVERS—COPPER AND STEEL.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die sinkers and embossers. Write for samples and estimates. 176 State st., Chicago. (See advt.)

ENVELOPES.

CLASP ENVELOPE CO., 66 Park place, New York. Always in stock.

SAMUEL CUPPLES ENVELOPE CO., St. Louis, Chicago, New York.

UNITED STATES ENVELOPE COMPANY, Springfield, Mass. Every description of good envelopes in stock or made to order. Famous for high-grade papeteries. Seventy-five different lines of toilet papers. Quick deliveries—best values. Order of U. S. E. Co., Springfield, Mass., or any of its following DIVISIONS:
Logan, Swift & Brigham Envelope Co., Worcester, Mass.
United States Envelope Co., Holyoke, Mass.
White, Corbin & Co., Rockville, Conn.
Plimpton Manufacturing Co., Hartford, Conn.
Morgan Envelope Co., Springfield, Mass.
National Envelope Co., Milwaukee, Wis.
P. P. Kellogg & Co., Springfield, Mass.
Whitcomb Envelope Co., Worcester, Mass.
W. H. Hill Envelope Co., Worcester, Mass.
U. S. E. Co., Fine Stationery Div., Worcester, Mass.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

ETCHING ZINC—GROUND AND POLISHED.

AMERICAN STEEL AND COPPER PLATE CO., 150 Nassau st., New York.

FACSIMILE TYPEWRITTEN LETTERS.

PLAISTED PRINTING CO., 116 William st., New York. Printers, stationers and lithographers.

FOIL.

CROOKE, JOHN J., Co., 149 Fulton st., Chicago.

FOLDING AND FEEDING MACHINERY.

DEXTER FOLDER CO., factory, Pearl River, N. Y. New York, 290 Broadway; Chicago, 315 Dearborn st.; Boston, 178 Devonshire st.

GLAZED PAPER.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

GUMMED PAPERS.

SAMUEL JONES & CO., 56 Carter Lane, London, E. C., England. Write for samples.

MCLAURIN BROS., 217-219 Mercer st., New York. Non-curling "Renowned."

PIRIE, ALEX., & SONS, LTD., 33 Rose st., New York. "Celebrated" brand lies perfectly flat.

HOT STAMPERS AND HEAVY EMBOSSERS.

TOWLE & CO., 51 La Salle st., Chicago, do all kinds of hot stamping and heavy embossing for the trade.

INK MANUFACTURERS.

AULT & WIBORG CO., THE, Cincinnati, New York, Chicago, St. Louis, Toronto, London, Eng.

BARNARD, F. A., & SON, Star Printing Ink Works, 116 Monroe st., Chicago.

KIENLE, E., & CO., Walton av. and 144th st., New York. Manufacturers of lithographic and printing inks.

ROOSEN, H. D., Co., 263 Water st., Brooklyn, N. Y. Headquarters for high-grade black inks.

THALMANN PRINTING INK CO., St. Louis, Chicago, Kansas City, Omaha. Mfrs. job, book and colored inks.

ULLMANN & PHILPOTT MFG. CO., THE, office and works, 89-95 Merwin st., Cleveland, Ohio.

JOB PRINTING PRESSES.

BOSTON PRINTING PRESS MFG. CO., 176 Federal st., Boston, Mass.

LINOTYPE COMPOSITION.

LANGUAGES PRINTING COMPANY, 114 Fifth ave., New York. Books, magazines. Slugs, plates.

ROONEY & OTTEN PTG. CO., 114-120 W. 30th st., New York. Publishers' work a specialty.

LINOTYPE METAL.

BLATCHFORD, E. W., Co., 54 Clinton street, Chicago.

GREAT WESTERN SMELTING & REFINING CO., 173-199 W. Kinzie street, Chicago.

KANSAS CITY LEAD & METAL WORKS, Fourteenth and Wyandotte sts., Kansas City, Mo.

LITHOGRAPH PAPER.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

LITHOGRAPHIC SUPPLIES.

MAYER, ROBERT, & CO., New York and Chicago. Manufacturers of finest Lithographic Printing Inks, Park Lithographic Hand Presses. Importers of Lithographic stones and supplies.

MAIL PLATE SERVICE.

MAIL PLATE CO., 73 W. Adams st., Chicago. Saves expressage (all plates postpaid by us).

MERCANTILE AGENCY.

THE TYPO MERCANTILE AGENCY, general offices, 87 Nassau street, New York. The Special Agency of the Paper, Book, Stationery, Printing, and Publishing trade.

MONOTYPE METAL.

BLATCHFORD, E. W., Co., metal for Lanston Monotype Machines, 54 North Clinton st., Chicago.

MOTORS FOR PRINTING MACHINERY.

JENNEY ELECTRIC MFG. CO., Indianapolis, Ind. Motor specialists for printers and engravers.

NUMBERING MACHINES.

BATES MANUFACTURING CO., 83 Chambers st., N. Y.; Chicago, 144 Wabash avenue; Factory, Orange, N. J.; London, Eng., 34 Queen st., Cheapside, E. C. Sole manufacturers of BATES AND EDISON Automatic Hand Numbering Machines. No connection with any other firm of similar name. Send for Booklet 9. All first-class stationers and rubber-stamp manufacturers sell these machines.

WETTER TYPOGRAPHIC NUMBERING MACHINES to print and number at one time. 331-341 Classon ave., Brooklyn, N. Y. Sold by all dealers.

PAPER-CUTTING MACHINES.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

EARDLEY & WINTERBOTTOM, 125-127 Worth st., New York.

ISAACS, HENRY C., 10 and 12 Bleecker street, New York.

KEYSTONE TYPE FOUNDRY, 9th and Spruce sts., Philadelphia, U. S. A. Makers and exporters of Paragon Paper-cutting machines.

MORGANS & WILCOX MFG. CO., Middletown, Conn.

OSWEGO MACHINE WORKS, Oswego, New York, makers of the best in cutting machines.

PAPER DEALERS—GENERAL.

ELLIOTT, A. G., & CO., Philadelphia, Pa. Specialty, parchment and art vellum papers.

PAPER MANUFACTURERS.

CRANE BROS., Westfield, Mass. Makers of ledger and linen papers.

PAPER MANUFACTURERS—LEDGER ONLY.

WESTON, BYRON, Dalton, Mass.

PAPETERIES.

UNITED STATES ENVELOPE COMPANY, Springfield, Mass. A full line of papeteries made at
Morgan Envelope Co., Springfield, Mass.
U. S. E. Co., Fine Stationery Div.,
Worcester, Mass.

PHOTOENGRAVERS.

BLOMGREN BROS. & CO., 175 Monroe st., Chicago. Photo, half-tone and wood engraving.

BUTT, CHAS., 112 Fulton st., New York city.

FRANKLIN ENGRAVING & ELECTROTYPING CO., 346-350 Dearborn street, Chicago.

KELLEY, S. J., ENG. CO., Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.

PENINSULAR ENGRAVING CO., 73 Fort st., W., Detroit, Mich.

PETERS, C. J., & SON CO., Boston, Mass. Half-tone, line and wax engravers.

ROMANSKI PHOTOENGRAVING CO., 402 Camp st., New Orleans. Independent day and night forces, up-to-date in every respect.

SANDERS ENGRAVING CO., St. Louis, Mo. Electrotypers and photoengravers.

PHOTOENGRAVERS' CHEMICALS.

SELDNER & ENFQUIST, 87-95 Richardson st., Brooklyn, N. Y. Perchlorid and sulphate of iron, sodium sulphide, etc.

PHOTOENGRAVERS' MACHINERY.

SHNIEDEWEND, PAUL, & CO., 118-132 W. Jackson blvd., Chicago.

PHOTOENGRAVERS' MACHINERY AND APPLIANCES.

WESEL, F., MFG. CO., 82 and 84 Fulton st., New York; 310 Dearborn st., Chicago. Complete outfits a specialty.

PHOTOENGRAVERS' SCREENS.

LEVY, MAX, Wayne ave. and Berkeley st., Wayne Junction, Philadelphia, Pa.

PHOTOENGRAVING.

KELLOGG, A. N., NEWSPAPER CO., 73 W. Adams st., Chicago. Half-tone and line engravers.

PHOTOENGRAVERS' PROOF PRESSES.

SHNIEDEWEND, PAUL, & CO., 118-132 W. Jackson blvd., Chicago.

PHOTOGRAVURE PLATES AND PLATE PRINTING.

MCCARTHY, J. F., 110 S. 8th St., Brooklyn, N. Y.

PLATE AND EMBOSSING PRESSES.

KELTON'S, M. M., SON, C. Kelton, proprietor, 124 Baxter street, New York city.

PRESSES.

DUPLEX PRINTING PRESS CO., Battle Creek, Mich. Flat-bed perfecting presses.

GOSS PRINTING PRESS CO., 16th street and Ashland avenue, Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn street.

PRESSES—CYLINDER.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

PRESSES—HAND AND FOOT POWER.

KELSEY PRESS CO., Meriden, Conn.

PRESSES—JOB PRINTING.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

EARDLEY & WINTERBOTTOM, 125-127 Worth st., New York.

PRINTERS' MACHINERY AND SUPPLIES.

BROWER-WANNER CO., type, cases, chases, motors. 298 Dearborn street, Chicago.

PRINTERS' MACHINISTS.

RATHBUN & BIRD CO., 33 Gold st., New York. Presses rebuilt.

PRINTERS' MATERIALS.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

GOODRICH, JAS. E., CO., Geneva, Ohio. Printers' cabinets, type trays, stands, etc.

HAMMOND PRINTERS' SUPPLY CO., 45 Eddy st. (opposite City Hall), Providence, R. I.

HARTNETT, R. W., CO., 52-54 North Sixth st., Philadelphia, Pa.

KEYSTONE TYPE FOUNDRY, 9th and Spruce sts., Philadelphia, U. S. A. Makers and exporters of the celebrated Nickel-alloy Type, brass rule, brass galleys, leads, slugs and miscellaneous printing material.

MORGANS & WILCOX MFG. CO., Middletown, New York. Patent steel furniture and other specialties.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PRINTERS' MATERIALS.

WESEL, F., MFG. CO., 82 and 84 Fulton st., New York; 310 Dearborn st., Chicago. Specialties: Brass and steel rules, galleys, electric-welded chases, mahogany and iron stereotype blocks, composing-sticks, wire-stitchers, rule and lead cutters, self-inking proof presses, saw tables.

PRINTERS' OUTFITTERS.

KENNEDY, T. E., & CO., 337 Main street, Cincinnati. Printers' outfitters. Large stock secondhand machinery. Sell Barnhart's type, Huber cylinders, Gordon and Universal jobbers, Brown & Carver cutters and other goods. Quote best prices.

PRINTERS' PROOF PRESSES.

MORGANS & WILCOX MFG. CO., Middletown, New York.

SHNIEDEWEND, PAUL, & CO., 118-132 W. Jackson blvd., Chicago.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

BENDERNAGEL & CO., 521 Minor st., Philadelphia. Vitalized gelatin for rollers.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York, also 413 Commerce st., Phila.

CHICAGO ROLLER CO.; also tablet composition, 114-116 Sherman street, Chicago.

DIETZ, BERNHARD, 201 W. Conway st., Baltimore, Md. Up-to-date roller plant.

GRAYBURN, JOHN, 525 First ave., Pittsburg, Pa. Established 1871. Try our padding glue.

HART & ZUGELDER, Rochester, N. Y. Also Flexible Tablet Glue, 15 cents per pound.

WILD & STEVENS, 148 Congress street, Boston, Mass. Established 1859.

PRINTING PRESSES—SECONDHAND.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

RE-ENGRAVING AND HALF-TONE WORK A SPECIALTY.

BLOCK, HENRY, 240 E. 28th st., New York.

ROSIN OILS.

SHOTTER, S. P., Co., Savannah, Ga. All grades for printing-ink.

SECONDHAND MACHINERY.

CAMPBELL, NEIL, Co., 72 Beekman street, New York city. Cylinders, jobbers, cutters, etc.

SILK CORDS AND TASSELS.

CATHCART, JOHN, & Co., 115 Franklin st., New York. Manufacturers Pyramid Brand Cords.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

STEEL CUTTING RULE.

WESEL, F., MFG. CO., 82 and 84 Fulton st., New York; 310 Dearborn st., Chicago. Also brass scoring rule.

STEREOTYPE AND TISSUE PAPERS.

MYERS, B. & O., 16 Beekman st., New York. Stereotype and tissue papers, brush and machine.

STEREOTYPERS' AND ELECTROTYPERS' METAL.

BLATCHFORD, E. W., Co., 54 Clinton street, Chicago.

GREAT WESTERN SMELTING & REFINING CO., 173-199 W. Kinzie street, Chicago.

KANSAS CITY LEAD AND METAL WORKS, 14th and Wyandotte sts., Kansas City, Mo.

TIN-FOIL PAPER.

CROOKE, JOHN J., Co., 149 Fulton st., Chicago.

MCLAURIN BROS., 217 Mercer st., New York.

TOILET PAPERS.

UNITED STATES ENVELOPE COMPANY, Springfield, Mass. Seventy-five distinct lines of toilet papers made at Morgan Envelope Co. Div., Springfield, Mass.

TRANSLATION.

LANGUAGES PRINTING COMPANY, 114 Fifth ave., N. Y. Price-lists; commercial catalogues.

TYPE FOUNDERS.

AMERICAN TYPE FOUNDERS CO., greatest output, completest selection, most original designs. Send to nearest branch for latest specimen book. Branches—Boston, New York, Philadelphia, Baltimore, Buffalo, Pittsburg, Cleveland, Cincinnati, Chicago, St. Louis, Minneapolis, Kansas City, Denver; Portland, Spokane and Seattle, Wash.; Los Angeles, San Francisco, Cal.; Vancouver, B. C. Special dealers—Atlanta: Dodson Printers' Supply Co.; Dallas: Scarff & O'Connor Co.; Toronto: Toronto Type Foundry; London, England: M. P. McCoy, Phoenix place, Mount Pleasant, W. C.; Melbourne: Alex. Cowan & Sons, Ltd.

FARMER, A. D., & SON TYPEFOUNDING CO., 63-65 Beekman st., New York city.

HAMMOND PRINTERS' SUPPLY CO., 45 Eddy st., Providence, R. I. Discount, 25 per cent.

HANSEN, H. C., type founder and manufacturer of printers' supplies. 190-192 Congress street, Boston, Mass.

INLAND TYPE FOUNDRY, S. E. corner 12th and Locust sts., St. Louis, Mo.; 188 Monroe st., Chicago; 49 E. Swan st., Buffalo. Inventors of Standard-line Unit-set Type.

KEYSTONE TYPE FOUNDRY, 9th and Spruce sts., Philadelphia, U. S. A. Makers and exporters of the celebrated Nickel-alloy Type, brass rule, brass galleys, leads, slugs and miscellaneous printing material.

WOOD ENGRAVERS.

BUTT, CHAS., 112 Fulton st., New York city.

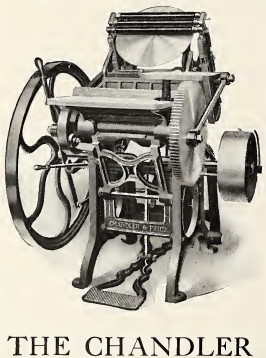
WOOD TYPE.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

EMPIRE WOOD TYPE CO., 818 E. 5th st., New York. Manufacturers wood type.

HAMILTON MFG. CO. Main office and factory, Two Rivers, Wis.; eastern factory and warehouse, Middletown, N. Y. Manufacturers of wood type, cases, cabinets, galleys, etc.

At Sheriff Sale



Recently, in the City of Cleveland, two 10 x 15 Chandler & Price Presses, after fifteen years of continuous service, sold for 70 per cent of the original purchase price, while a new cylinder press in use but one year brought about 50 per cent of original cost. The conclusion relative to the popularity, durability and economy of Chandler & Price Gordons is apparent.

FOR SALE BY DEALERS AND TYPEFOUNDERS

THE CHANDLER & PRICE CO., Cleveland, Ohio

Manufacturers of High-grade Printing Machinery U.S.A.

THE RAINBOW *and the* POT *of* GOLD

A SAMPLE BOOK
FOR EVERY
PRINTER
WHO USES
PRINCESS
COVERS



C·H·DEXTER & SONS
WINDSOR LOCKS
CONNECTICUT

DESIGNED AND PRINTED BY THE COLICATE PRESS, BOSTON

FOR LIST OF AGENCIES OVER

PRINCESS COVERS



ARE CARRIED IN STOCK

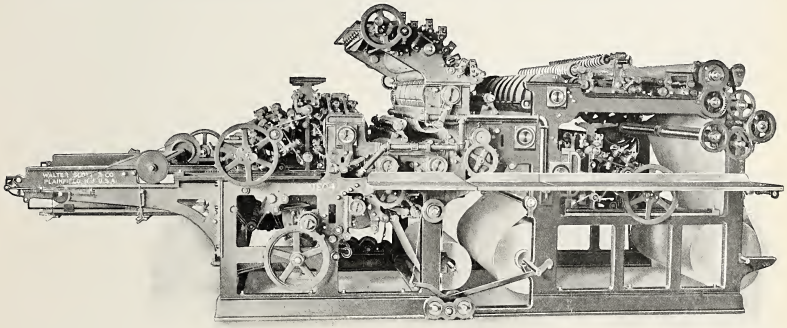


IN	BY
NEW YORK CITY	Henry Lindenmeyr & Sons
CHICAGO, Illinois	James White & Company
BOSTON, Massachusetts	A. Storrs & Bement Company
PHILADELPHIA, Pennsylvania	A. G. Elliot & Company
BALTIMORE, Maryland	Dobler & Mudge
PITTSBURGH, Pennsylvania	W. W. McBride Paper Company
ROCHESTER, New York	Alling & Cory
BUFFALO, New York	R. H. Thompson Company
DETROIT, Michigan	Beecher, Peck & Lewis
CINCINNATI, Ohio	The Chatfield & Woods Company
CLEVELAND, Ohio	The Kingsley Paper Company
COLUMBUS, Ohio	The Central Ohio Paper Company
SAINT LOUIS, Missouri	Saint Louis Paper Company
INDIANAPOLIS, Indiana	C. P. Lesh Paper Company
OMAHA, Nebraska	Carpenter Paper Company
DALLAS, Texas	A. G. Elliot Paper Company
SAINT PAUL, Minnesota	Wright, Barrett & Stillwell Company
MINNEAPOLIS, Minnesota	Minneapolis Paper Company
SAN FRANCISCO, California LOS ANGELES, California	A. Zellerbach & Sons
TORONTO, Canada	Brown Brothers, Limited

"THE LATEST OUT"

Scott All-Size Rotary

PRINTS IN TWO COLORS



THIS IS THE LATEST

Scott All-Size Rotary, with roll offset device, and, like our other all-size machines, it cuts off any length of sheet desired, but it prints *an extra color* on the second side of the sheet.

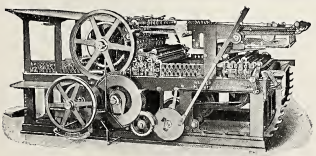
THE EXTRA COLOR

catches the eye, and as it is printed at the same time as the black, the expense of printing on the extra color is a nominal one. For weekly supplements, calendar pads, book-covers, etc., it has a great field.

ALL THAT WE STATED

on page 180 in last month's issue of The Inland Printer about the Scott All-Size Web applies to this machine. Read that and then write us for further particulars.

We manufacture one and two color Lithographic and Aluminum Presses, Drum-Cylinder, Two-Revolution Presses, Flat-Bed Perfecting, Rotary Magazine, Color and One, Two, Three, Four and Five Tiered Newspaper Presses, Stereotype and Electrotype Machinery



SCOTT TWO-REVOLUTION PRESS

Walter Scott & Co.

PLAINFIELD, N.J., U.S.A.

Cable Address, WALTSCOTT, New York

New York Office	41 Park Row
Chicago Office	321 Dearborn Street
St. Louis Office	319 North Fourth Street
Boston Office	7 Water Street

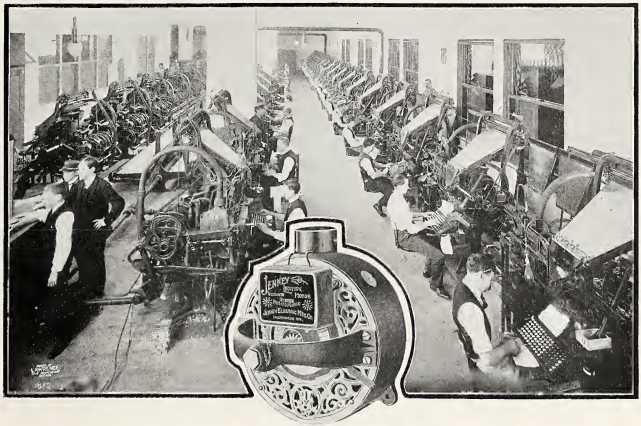
3-9

World's Fair Extra

THE WORLD'S FAIR is now open to the public, and from this time until the close thousands of printers and publishers will visit Saint Louis. The **Inland Type Foundry** has no exhibit on the Fair Grounds, as it believes it would be impossible to show the complicated processes of manufacture in the limited space which could be obtained. Type-making at an exposition can only be a farce. To properly explain the processes to you, we could not omit any part of our factory, which occupies over an acre and a half of floor space. The **Inland Type Foundry** offices are amongst the brightest and most cheerful in Saint Louis. The factory, or typefoundry, is the best lighted, best equipped and handsomest in the world. You are cordially invited to go thru both and have explained to you the different processes of type-making, including the production of new designs. If you have gone thru another foundry we particularly urge on you to visit ours. We venture to say that you will find a visit not only profitable, but fully as interesting as anything you will see at the World's Fair, and when you are thru you will understand why Inland type is much superior to all others, and why Inland service is so much better than the next best. Even if you are not interested in the manufacturing, we believe we can show you something in our office arrangement and in our systems which will be of value to you. ¶ We shall also be glad to have you make our office your headquarters during your stay. You can have your mail sent in our care, and we shall be pleased to furnish you with a desk, telephone, stationery, stenographer, etc. Information regarding hotels and boarding houses will be gladly supplied to intending visitors. A handsome souvenir to all visitors; enameled silver pin for the ladies.

Inland Type Foundry
Saint Louis

The Best Type
The Best Service

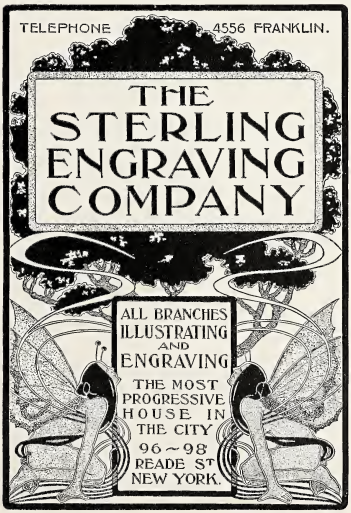


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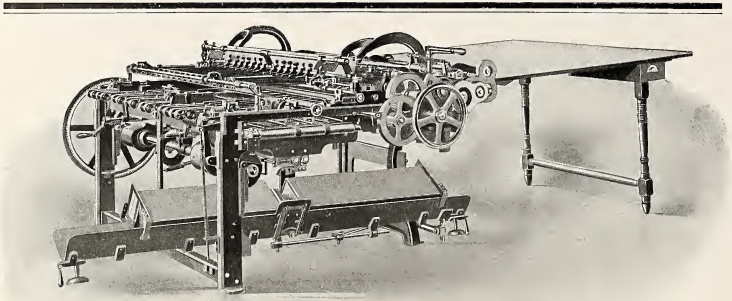
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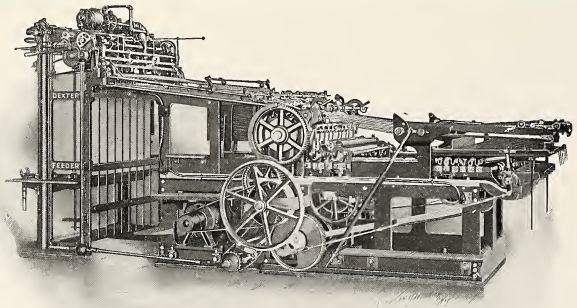




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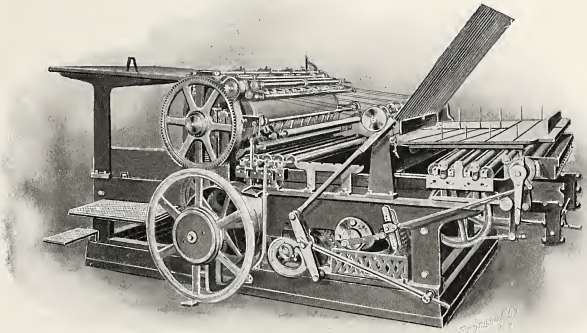
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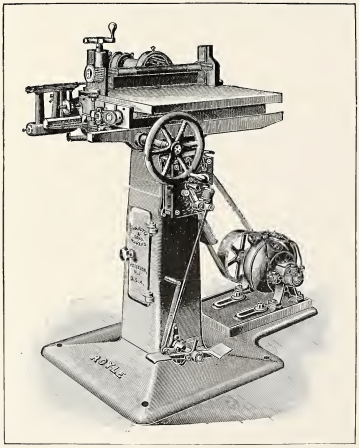
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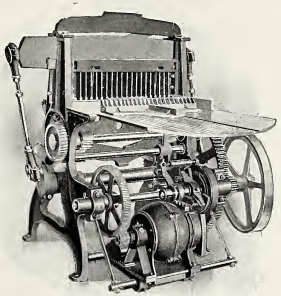
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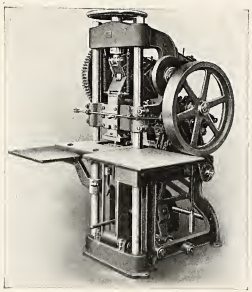
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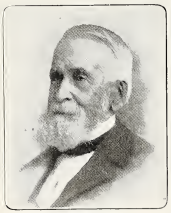
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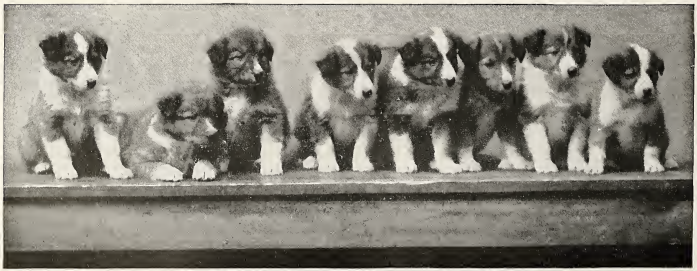


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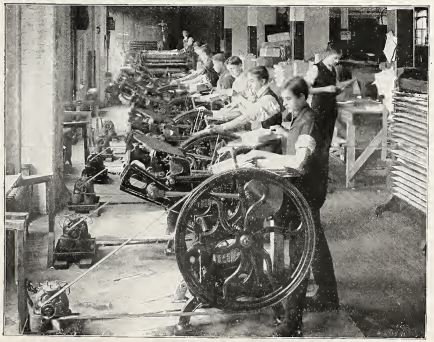
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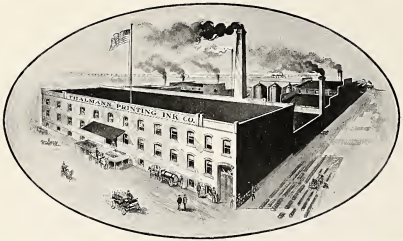
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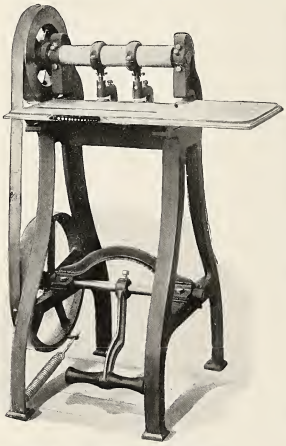
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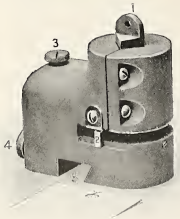


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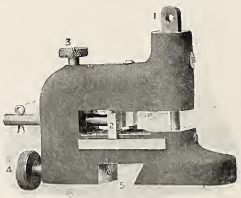
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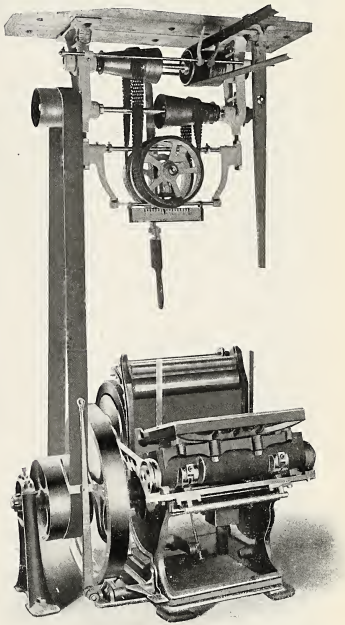
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The "White" Speed Regulator is destined to displace all other countershafts and cone pulley arrangements, as it saves so much in the cost of work over ordinary methods in use that it quickly pays for itself and earns a profit in addition.

The rate at which the press is operated is always indicated on the gauge, and is in plain sight of the operator and foreman at all times. Printers are quick to see the great advantage of this machine over the ordinary step-cone countershaft, as it enables the feeder to gauge his speed to exactly suit the work to be done.

The "White" Speed Regulator has been on the market for some time past, but has been advertised but little, as the demand for it from the first has been so great as to test the capacity of its makers to the utmost.

The factory at Kalamazoo is now able to get out the machines promptly, and is furnishing them on thirty days' approval to all responsible printers desiring to test the machines and prove the great economy and increased profit they are guaranteed to effect.

From the many enthusiastic letters of endorsement received from printers who are using the "White" Speed Regulator with profit and satisfaction, the following are selected to show how the profits of any printing-office can be increased by the use of this machine:

KALAMAZOO, MICH., April 8, 1904.

Power & Speed Reg. Mfg. Co. Ltd., Kalamazoo, Mich.:

DEAR SIRS,—We have been using for several months one of your No. 4 "White" Speed Regulators on an 8 by 12 Gordon press. It has increased our output at least twenty per cent and has made us money from the minute we installed it.

We also have a No. 5 Regulator which drives our 14 by 22 Universal, and it is just what that particular press needs to make it "Universal."

Very truly yours, S. & M. PRINTING CO.,
Per W. S., Jr.

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I am able to break in a "green" operator on any press at low speed and then increase until press is working at full capacity. I am getting the maximum speed on every job in the shop, which would be impossible with the old-style countershaft.

I find the "White" Speed Regulator to be easy to set up, easy to run, simple to operate and to cost nothing for repairs as there seems to be nothing about them to wear out.

Respectfully yours, E. R. NASH,
Foreman S. & M. Printing Co.

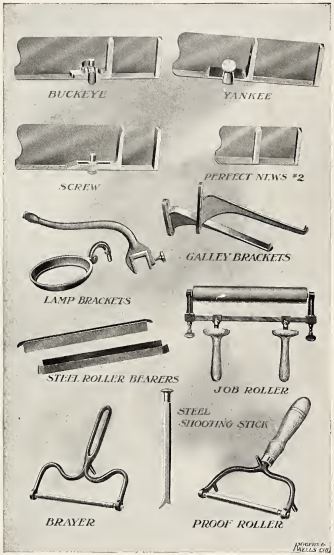
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3–10

"If a man can write a better book, preach a better sermon, or make a better mousetrap than his neighbor, though he build his house in the woods, the world will make a beaten path to his door."—EMERSON.



These products are just as good and just as popular as our celebrated Gordon Presses of which there are now over 20,000 in satisfactory use. ¶ How much "better than his neighbor's" are Chandler & Price's products can be learned from the printing public.

THE CHANDLER & PRICE CO.
CLEVELAND, OHIO, U. S. A.

Manufacturers of High-grade Printing Machinery

Lloyd Design and Lloyd Quality

ELECTROTYPING, STEREOTYPING AND ENGRAVING MACHINERY

THERE is no sentiment in business; particular merit has kept Lloyd Machinery in the lead for over twenty-five years. A quarter of a century of strict adherence to the golden rule has made a host of customers among the largest and best platemaking concerns in the world. This is the foundation of the Lloyd reputation and the Lloyd guarantee which goes with every shipment. It means up-to-date design and conscientious work as well as a thorough understanding of requirements. Particular machines for particular people. Write us for a list of good things.

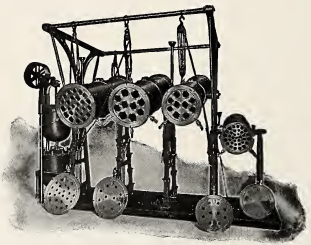
GEO. E. LLOYD & CO.
200 SOUTH CLINTON STREET :: :: CHICAGO

FULL EQUIPMENTS OF THE LATEST AND MOST IMPROVED

Roller-Making Machinery

FURNISHED

ESTIMATES FOR LARGE OR SMALL OUTFITS



JAMES ROWE
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Printing Machinery Company, *Ltd.*
European Agents
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INK
FOR EVERY PURPOSE

Letterpress Inks
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Copper Plate Inks
Steel Plate Inks
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Cover Inks
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Embossing Inks
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And, in fact, any and every thing of the very best relating to the

Art of Printing

Buffalo Printing Ink Works
BUFFALO, NEW YORK

New Ideas on an Old Subject

The Principles of Design

A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design, and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. The price is three dollars net

Published by The Inland Printer Company
120-130 Sherman Street, Chicago, Ill.

Printing that Advertises!

Des Moines, Iowa, April 16, 1904.

"THE WORLD TO-DAY," Chicago:

Gentlemen,—We note that your magazine is very much better printed than the average magazine, and we would appreciate the favor very much if you would kindly advise us whether or not it is printed on a perfecting press or a flat-bed press, also the name of the press and the approximate number of impressions which may be made in a day. It is necessary for us to add some additional press facilities, and it is a big question with us as to just what we had better put in.

Assuring you we will appreciate any information you may give us, and thanking you in advance, we remain,

Very truly yours, SUCCESSFUL FARMING,

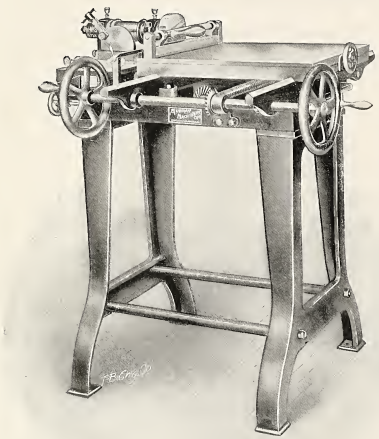
Dic. E. T. M. E. T. MEREDITH, Manager.

The "World To-Day" is issued from the presses of The Henry O. Shepard Company, makers of "Printing that Attracts."

THE HENRY O. SHEPARD COMPANY

Designers, Engravers, Printers, Binders

Telephone, Harrison 4230-4231 120-130 Sherman Street, CHICAGO



Argument pales before convincing facts

SOLD ON TRIAL

Guaranteed the best on the market.

Lowest in price.

Quality is not sacrificed anywhere for cheapness.

Made with or without White-line Attachment.

Used in Boston by

BURBANK ENGRAVING CO.
AMERICAN ENGRAVING CO.
GRAVES ENGRAVING CO.

Send for seventy-page Catalogue of all kinds of Stereotype, Electrotype and Etching Machinery.

ADDRESS

Murray Machinery Co.

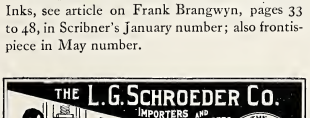
Kansas City, Mo.

Our Inks Talk

We recognize competition in price only — *not in quality.*

Luster, brilliancy, tinctorial strength and unsurpassed working qualities is what we furnish.

For specimen of our "Multi" or "Art-Tone" Inks, see article on Frank Brangwyn, pages 33 to 48, in Scribner's January number; also frontispiece in May number.



Chas. Hellmuth

MANUFACTURING AGENT FOR

KAST & EHINGER

Awarded Grand Prix and Two Gold Medals at Paris Exposition

Printing and Lithographic INKS

SPECIALTIES

FINE HALF-TONE BLACKS for job and magazine work

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BRILLIANT COVER INKS in various shades and combinations

Unsurpassed Proving Blacks

OFFICES AND FACTORIES: 46-48 E. Houston St., New York; 357-359 S. Clark Street, Chicago

Copyrighted Souvenir Advertising Calendars

ARE YOU INTERESTED IN THINGS THAT ADVERTISE ?

IF SO, WRITE

MARSHALL

Established 1897 **MFG. CO.** Incorporated 1899

190-192 FIFTH AVE., CHICAGO, U. S. A.

Manufacturers & Importers & Jobbers



FACSIMILE REPRODUCTION OF IMPORTED TISSUE PAPER CUT-OUT NOVELTY NO. 3560.

For this season we have the most original and attractive novelty ever offered to the advertising public, consisting of Imported Lithographed CUT-OUTS and SHAPES, to which is attached Tissue Paper in such a manner as to complete the design. These articles produce such a gorgeous and magnificent effect that they will be preserved for their beauty long after the pad has been used. Your line of Advertising and Premium Goods will not be complete without these up-to-date novelties.

IMPORTED TISSUE PAPER FANS

An Entirely New and Original Novelty.

ADVERTISING FANS

Wall Pockets, Hangers, Banners, Cut-outs, Shapes, Picture Cards, Folders, Booklets.

Novelties in Wood, Aluminum, Metal, Leather, Paper and Glass.

Genuine Photographs, Blotters, Sheet and Mounted Pictures, Etc.

FOR ADVERTISING AND PREMIUM PURPOSES.

Our facilities are unexcelled for furnishing

Special Designs in Calendars and Novelties

CALENDAR PADS Designs original with us. Largest Assortment of Sizes and Styles. Prices the lowest consistent with quality. Catalogues and Price-Lists on application.

Do you want

The Inland Printer another year for $2.50? If you do, send remittance before July 1, 1904, in order

To save half-a-dollar

After that date the price will be $3.00 a year, $1.50 for six months, 30 cents a copy; foreign subscriptions, postpaid, $3.85 a year.

It is easy

to forget, so send at once.



P. R. Hilton, President
F. P. Walton, Vice-President & Manager
A. W. Rathbun, Treasurer
A. H. McQuilkin, Secretary

The Inland-Walton Engraving Company

Incorporated under the auspices of The Inland Printer Company and The Henry O. Shepard Company, Chicago-New York

Our claim for patronage

New premises, new apparatus, new machinery, the latest and the best methods, experienced artists and engravers, high-grade work, prompt attention to orders and the prestige of our organization

The Inland-Walton Engraving Co.
120-130 Sherman Street, Chicago

If You Want to Receive Dollars

FOR THE USE OF A FEW POSTAGE STAMPS

Send for Our Handsome Sample Book

(Free to Printers and Stationers only)

Finest Steel and Copperplate Engraving

FOR SOCIETY AND COMMERCIAL USE

You take the orders and we do the rest

Send full firm name and address to

F. C. Nunemacher Press

Largest Trade Engraving Plant in America

Office, 436 West Main Street
LOUISVILLE, KY.

Tympalyn saves make ready
TRADE MARK REGD

How much extra money would your pressroom earn if you could do away with one-third of your make-ready? Figure it out and then let us tell you the price of a Tympalyn, which will save at least one-third of your make-ready. Our catalog, "New Things for the Pressroom," is free.

The Tympalyn Co., 246 Summer Street, Boston, Mass., U. S. A.



BEATRICE

A New Art

By a new process we emboss photogravures to a height of ½ to ¾ an inch, making **a wonderful lifelike picture** in bas relief.

We have a large line of artistic subjects suitable for framing, calendars, advertisements, menus, box covers, etc. The commercial possibilities of the process are enormous. Printers, stationers and advertising agents will find these pictures a profitable side line. Send 35 cents and we will mail you a beautifully mounted sample, 3½ x 7½ inches, and our 24 page catalogue.

Representative agents wanted.

Goldsmith-Leving Co.
Cor. Elm and Pearl Sts.
NEW YORK CITY

Typewriter Inks and Ribbons

Our business is the manufacturing of Inks and Typewriter Ribbons for circular letter printing. We make the ink in either green, blue, black or purple, furnishing typewriter ribbons for all machines exactly matching.

OUR PRICES

Ink per lb., any color, ... $2.50
Typewriter Ribbons, exactly matching, per doz., 5.00
Special Prices to Large Consumers.

Our supplies are used by the foremost facsimile specialists throughout the United States. Both ink and ribbons are made from same materials and are guaranteed to match perfectly in all kinds of weather and at all times.

THE FOYER PROCESS INK CO., Not Inc.
TIMES BLDG., CHICAGO, ILL.

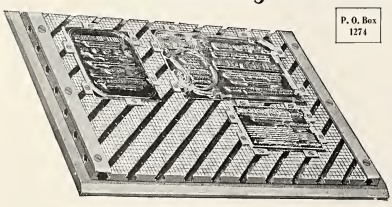
Imitation Typewriting Ink

Don't print through cloth, don't use ribbon-faced type, but use Little's Ink, and ribbons to match, and print direct from the type as in ordinary printing. Purple Record and Blue Record Ink recommended. Send for samples of the work.

A. P. LITTLE, Manufacturer, ROCHESTER, N. Y.

Offices
New York City
Philadelphia
Pittsburg
Cleveland
London

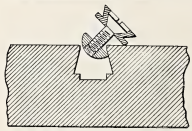
Andrews & Pittman Mfg. Co. NEW YORK.



P. O. Box 1274

MANUFACTURERS OF THE

Ideal Iron Grooved Block



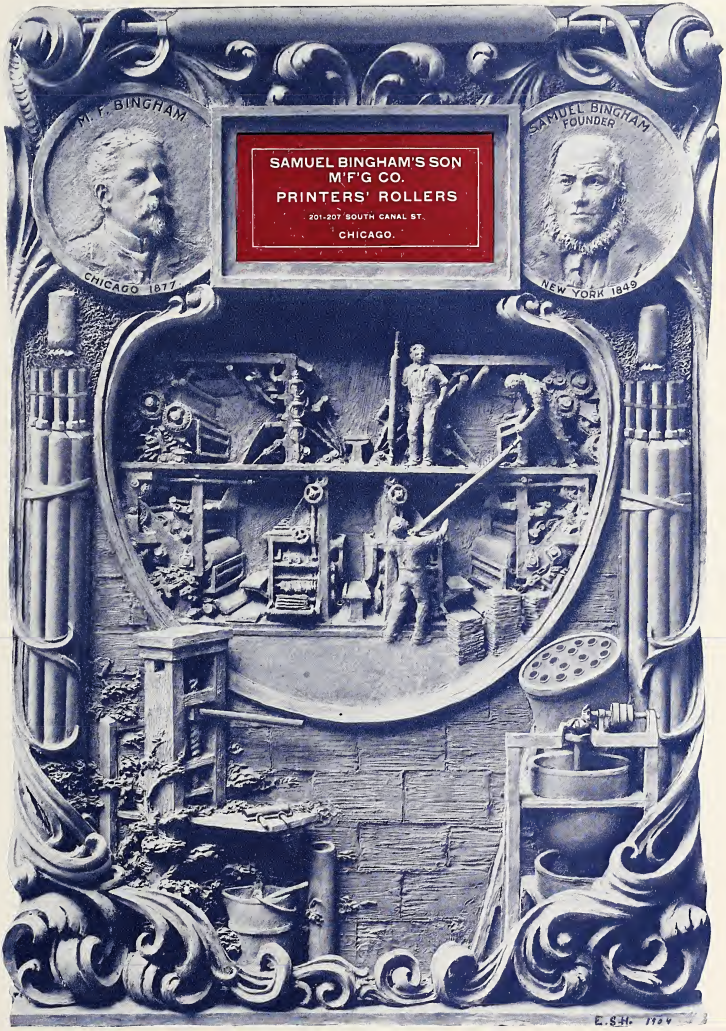
Our Hook tips into the Groove.

Is always assembled. Only one piece to handle.

A time-saver.

Send for full information.

SELLING AGENTS
CHAMPLIN & SMITH, 504 Dearborn Street, Chicago
GOLDING, 540 Pearl Street, New York, and 134 North Tenth Street, Philadelphia


M. F. BINGHAM
CHICAGO 1877
SAMUEL BINGHAM'S SON
M'F'G CO.
PRINTERS' ROLLERS
201-207 SOUTH CANAL ST.
CHICAGO.
SAMUEL BINGHAM
FOUNDER
NEW YORK 1849
E.S.H. 1904



A DISTINCT TYPE

The OLIVER has certain superior features and unique improvements exclusively its own.

The

OLIVER

Typewriter

The Standard VISIBLE Writer.

Operates as smoothly as the delicate mechanism of a watch, durability unquestioned.

Works in a Whisper.

Art Catalogue Free.

The OLIVER TYPEWRITER CO
160 Wabash Avenue, CHICAGO.

Principal Foreign Office:
75 Queen Victoria St. LONDON

Going Fishing?

Hunting for a chance to rest?

We'll help you to find either a place to fish or a place to rest, or both.

"Fishing and Hunting in Michigan"
for the first, and
"Michigan Summer Resorts"
or
Michigan East Coast "Resorts"
will put you on the right path.

Ask H. F. MOELLER, G. P. A.
Pere Marquette Railroad
DETROIT, MICH.,
to send you any or all of the books of information mentioned.



LITTLE FALLS, N. Y., AND OLD-TIME TRANSPORTATION (FROM OLD COPPERPLATE)

All points in New York and New England best reached by the **Michigan Central** "The Niagara Falls Route." Tour Book. Send 3 red stamps for Vacation O. W. RUGGLES, G. P. & T. A., CHICAGO.

Wedding Invitations
Calling Cards
Embossed Stationery

Our Sample Sets are the finest in the field. Write for information.

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WM. FREUND & SONS, 174-176 State Street, CHICAGO, ILLINOIS



Perfection Wire-Stitching Machines

Always Satisfactory

Manufactured by

The J. L. MORRISON CO.

60 Duane St., New York

LONDON LEIPZIG TORONTO

"No finer specimen of the Printers' Art exists, nor one which contains more valuable 'meat.'"

The British Printer

For all members of the Printing Trades. Entirely practical. Acknowledged as the technical instructor of the craft.

Tells all about trade progress. Is itself a sample of the finest and best in typography. With each issue is included a set of sample jobs for "lifting." Every number contains pictorial reproductions in half-tone and colors. THE BRITISH PRINTER is the pioneer of three-color and its best exponent.

PUBLISHED BI-MONTHLY.

$2.00 per Annum, post free. Specimen Copy, 25 Cents.

Subscriptions will be received by THE INLAND PRINTER Co., Chicago.

PUBLISHED BY

RAITHBY, LAWRENCE & CO., Ltd.

LEICESTER and LONDON

All Automatic

with MEGILL'S AUTOMATIC REGISTER GAUGE

Basic Patents in United States and Europe



All Autogauge

with MEGILL'S PLATEN GUIDES GAUGE PINS GAUGES

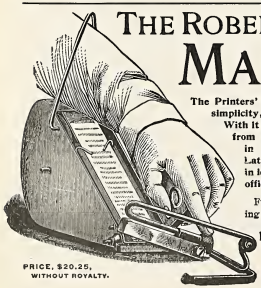
Value beyond prices. Experience and quality

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WRITE FOR DESCRIPTIVE MATTER

The FIRST in the World, BEST and LATEST

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THE ROBERT DICK MAILER

The Printers' friend. Unrivaled for simplicity, durability and speed. With it experts have addressed from 6,000 to 8,586 papers in less than an hour. Latest record, 200 papers in less than a minute. No office complete without it.

For information concerning mailer, address

Rev. Robert Dick Estate

139 W. TUPPER ST. BUFFALO, N. Y.

PRICE, $20.25, WITHOUT ROYALTY.

Rapid Work Our Motto

DINSE, PAGE & CO.

Electrotypers AND Stereotypers

167 Adams Street, Chicago

TELEPHONE, MAIN 260

WON BY STRATEGY

IN the February issue of this paper my ad. was entitled "Empty Praises." It told about a publisher who was very much impressed with my advertisements, but would not risk sending me an order. I answered that if all of my customers took ten years to make up their minds to buy from me, my shop would have been closed long ago. About a month afterward along comes an order from this same publisher, and he recalled my roast on his praising without doing. The other day I received a testimonial from him which I consider one of the best ever sent to me. He remarked that he was thoroughly satisfied; that it proved my interesting and pointed ads., which he had read for a long time without buying, were legitimate, and I meant what I said; that he would send a larger order when he next needed ink; that when the opportunity presented itself he would put in a good word for me with his friends; that he was pleased with the ink and with the dispatch with which I furnished it; that he had saved several dollars after paying duty and freight; and he wound up his letter by wishing me continued success.

Many publishers and printers throughout the country admire my style of advertising, but will not risk sending for a trial lot of my inks. The purchaser is protected by my guarantee that if the goods are not found up to the standard, the money will be refunded along with the cost of transportation. Send for my price-list and compare it with what you pay for inks on credit.

ADDRESS

Printers Ink Jonson

17 Spruce Street, New York City

THE PHOENIX

PLATEN AND CYLINDER PRESSES

are unequalled for Power of Pressure, Inking Capacity, Perfect Register and Speed. They are, besides, by their Labour-Saving Appliances, the Handiest Presses in the World

THE PHOENIX PLATEN PRESS
for Printers, Bookbinders, Cardboard-Box Manufacturers

Prominent features of the Phoenix Platen Press:
Platen and Steel shaft one single rigid piece, affording greatest possible power.
Large distribution area, covering in Nos. 4 and 5 machines (chase inside 16×24 in.) more than 16 superficial feet. For fine photo-blocks almost indispensable.
Smooth and noiseless running of roller-carriage, special device protecting cam in large gear-wheel from premature wearing-out.
Big forme rollers—Straight roller-slides, adjustable—Disconnection of all rollers at once—Finest regulation of ink supply—Easiest handling of ink-fountain, etc.etc. Hand Safety.

THE PHOENIX CYLINDER (Two- and Single Revolution) PRESSES

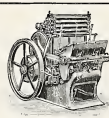
are the sole presses with permanent-rotating cylinder which are provided with such devices as will ensure always Perfect Register. They are unique in this respect.
Most simple and durable bed motion. Air springs.
Greatest Power of Pressure ensured by extra-strong Cylinder and Centre.
Finest Ink Distribution, large rollers, easiest regulation of ink flow.
Ingenious Sheet-shifters (self-acting front- and side-gauges) compensate with small deficiencies in laying-on.
Great output—up to 2400 impressions per hour.
Labour-saving appliances: special (tympan clamps,—all sheet-guide parts need only axial adjustment, being vertically to the feeding-edge always ready for running—all rollers can be instantaneously set in and out of action.

These are the best machines for the finest art work as well as for long runs and every day work

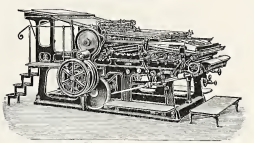
Do not lay down printing machines without having previously applied for full particulars to the Manufacturers

J.G.SCHELTER & GIESECKE
LEIPZIG (GERMANY)

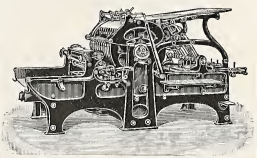
Paris Exhibition 1900 — Grand Prix Highest Award



The Phoenix Platen Press



Two Revolution Phoenix Press with table and cylinder distribution combined and with front delivery printed side up



Single Revolution Phoenix Press with rear delivery printed side up. Cylinder distribution

$50 To California and Back

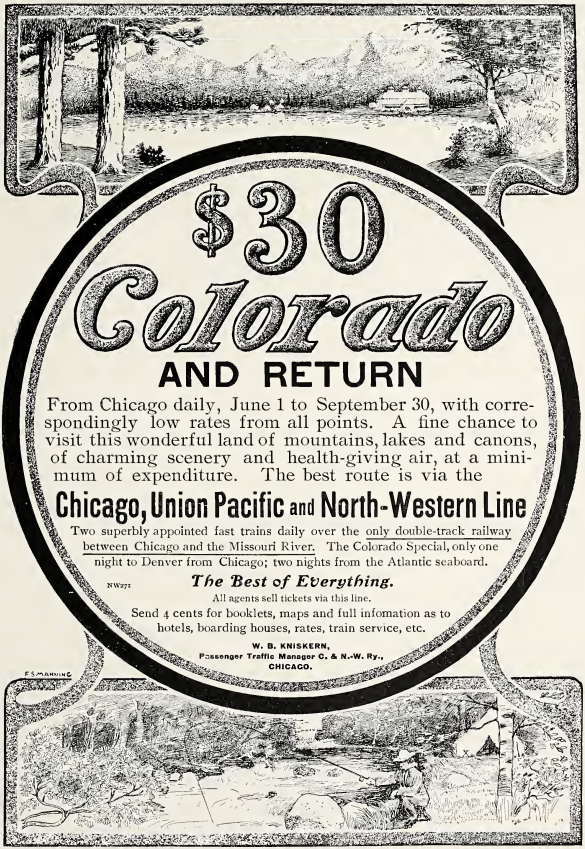
From Chicago daily, August 15 to September 10, 1904. First-class tickets good on The Overland Limited of the

Chicago, Milwaukee and St. Paul

and Union Pacific Line. Also good on The California Express via this line. The California Express, leaving Chicago at 10.25 p. m. daily, carries a tourist sleeping car, in which the berth rate to San Francisco is only $7. Tickets also good on The Southwest Limited via Kansas City. For $11 additional tickets may be purchased via St. Paul, Minneapolis and Portland, good on The Pioneer Limited, The Train of Trains, Chicago to the Twin Cities. Books and folders sent for six cents postage. F. A. Miller, General Passenger Agent, Chicago.

LOW RATES TO MANY OTHER POINTS

Tickets — 95 Adams Street
Chicago


$30
Colorado
AND RETURN
From Chicago daily, June 1 to September 30, with correspondingly low rates from all points. A fine chance to visit this wonderful land of mountains, lakes and canons, of charming scenery and health-giving air, at a minimum of expenditure. The best route is via the
Chicago, Union Pacific and North-Western Line
Two superbly appointed fast trains daily over the only double-track railway between Chicago and the Missouri River. The Colorado Special, only one night to Denver from Chicago; two nights from the Atlantic seaboard.
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The Best of Everything.
All agents sell tickets via this line.
Send 4 cents for booklets, maps and full infomation as to hotels, boarding houses, rates, train service, etc.
W. B. KNISKERN,
Passenger Traffic Manager C. & N.-W. Ry.,
CHICAGO.
F. S. MANNING

New Jersey Wire Stitching Machine.

THE HIGHEST GRADE. "FOOL PROOF."
STEAM OR ELECTRIC MOTOR.
Send for Catalogue.

J. L. Shoemaker & Co.
SOLE AGENTS,
15 South Sixth Street PHILADELPHIA, PA.

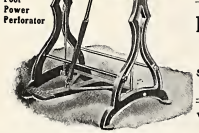
COPPER AND ZINC PLATES
MACHINE GROUND AND POLISHED
CELEBRATED SATIN FINISH BRAND
FOR PHOTO-ENGRAVING AND ETCHING
MANUFACTURED BY
AMERICAN STEEL & COPPER PLATE CO.
150 NASSAU STREET, NEW YORK, N. Y.

MACHINE DESIGN

You have a machine to develop.
You Know it would pay you well to install it **if** it were well designed.
I make a specialty of just such work (and do considerable of it).
How can you find that I am the one to do your work?

SAMUEL HOLLINGSWORTH, M.E.
Post Office Building PLAINFIELD, N. J.

WHITMORE MFG. CO.
HOLYOKE, MASS.
MANUFACTURE BEST GRADES OF
Surface Coated Papers
AND
Card Board
ESPECIALLY ADAPTED FOR LITHOGRAPHING AND THREE-COLOR WORK


Foot Power Perforator

The Black-Clawson Co.
HAMILTON, OHIO
BUILDERS OF IMPROVED
Paper and Pulp Mill Machinery
INK MILLS, PERFORATORS
Saturating and Drying Machinery, Plating Machines, Special Machinery, etc.
Write us for prices and further particulars

PRINTERS' ROLLERS
BEST AND CHEAPEST IN USE
ALSO
TABLET GUM
GODFREY & CO.
909 Sansom St., Philadelphia, Pa.

If in a hurry, send your forms to the
ATLAS ELECTROTYPE COMPANY
We do electrotyping only, and give prompt service and best work. We can please you.
Out-of-town work solicited.
76 TO 82 SHERMAN ST., CHICAGO

DISPLACES BENZINE
Non-Explosive, More Economical.
Used by U. S. Government and thousands of printers.
Reduces insurance rates nearly 25%.
Preserves rollers. Devoid of gum or sediment.
TARCOLIN
TRADE-MARK.
Sole manufacturers of non-inflammable solvents and detergents for all purposes, under the following trade-marks: Anti-Benzine, Tarcolin, Rockolin, Alcolin, Dissolin and Pyronil. Write for booklet.
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Delete Chemical Co.
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Telephone, 2541 Main.
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139 LAKE STREET
CHICAGO
Bookbinders' Supplies
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Straw Boards
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LINEN PAPERS
WITH THESE WATERMARKS
CRANE'S 18 98 LINEN RECORD
CRANE'S 18 98 JAPANESE LINEN
CRANE'S 18 98 ALL LINEN
ARE ACKNOWLEDGED TO BE OF THE HIGHEST QUALITY.
SEND FOR SAMPLE BOOK.
CRANE BROS., PAPER MAKERS, WESTFIELD, MASS.

L. Martenson & Co.
MACHINISTS
Printers' and Bookbinders' Machinery a Specialty
186 and 198 South Clark Street, Sixth Floor, Rear. CHICAGO.

CARBON BLACK
MADE BY
GODFREY L. CABOT
BOSTON, MASS.
ECLIPSE. SUNSET.
ELF. BANNER.

PIRIE'S CELEBRATED GUMMED PAPERS

Invaluable to all high-class printers.

Non-curling. Strongly adhesive. Specially manufactured for printing and lithographing in colors. Samples and prices on application.

MILLS—ABERDEEN, SCOTLAND.

U. S. Branch—ALEX. PIRIE & SONS, Ltd.
33 Rose St., New York.

Star Engravers' Supply Co.
GLOSSOID BRAND
POLISHED ZINC AND COPPER PLATES
81-83 FULTON ST., NEW YORK CITY. U.S.A.

S. P. Shotter Company
NEW YORK. PHILADELPHIA.
SAVANNAH. :: CHICAGO.

Rosin Oils

All grades and gravities for making

PRINTING INK
GET OUR PRICES AND SAMPLES

MITTAG & VOLGER
MANUFACTURERS OF
CARBON PAPERS
AND
TYPEWRITER RIBBONS
For Printing Imitation Typewritten Letters
MITTAG & VOLGER'S
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In connection with their Typewriter Ribbons to insert addresses represent the most perfect work of its kind.
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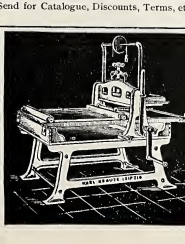
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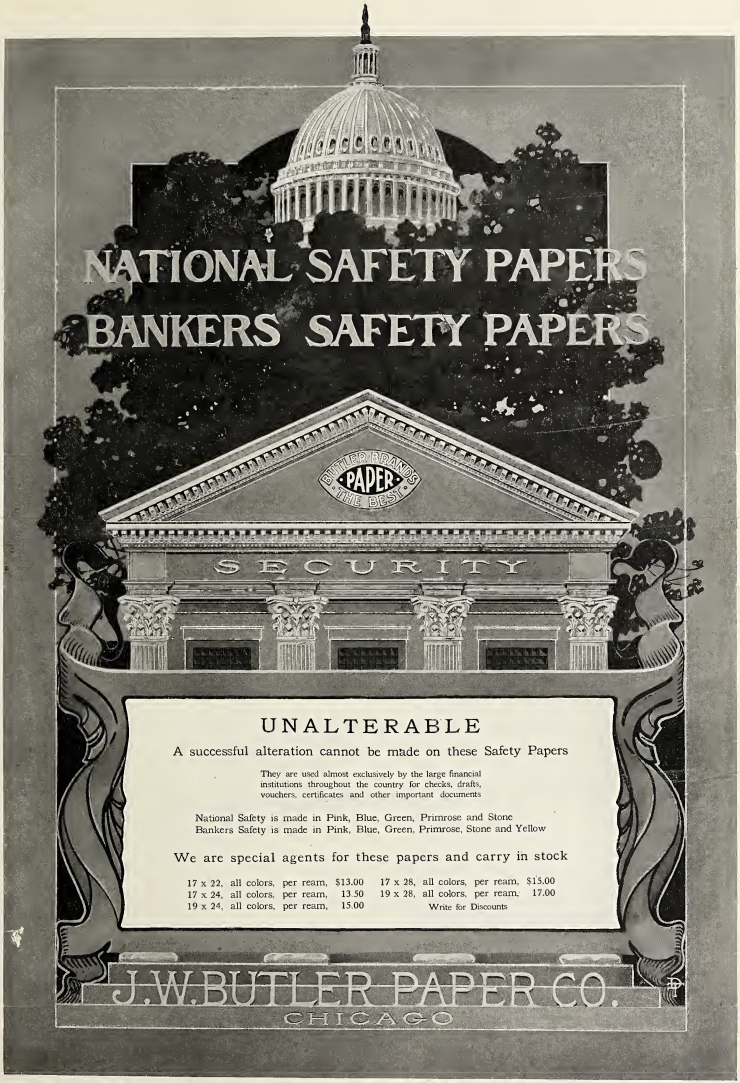
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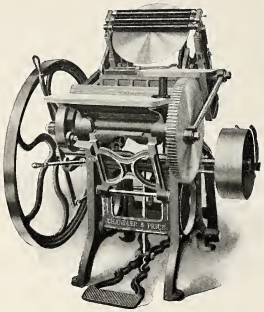
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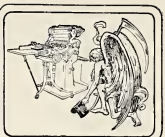
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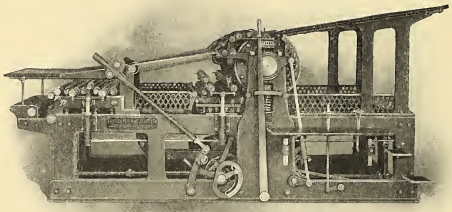
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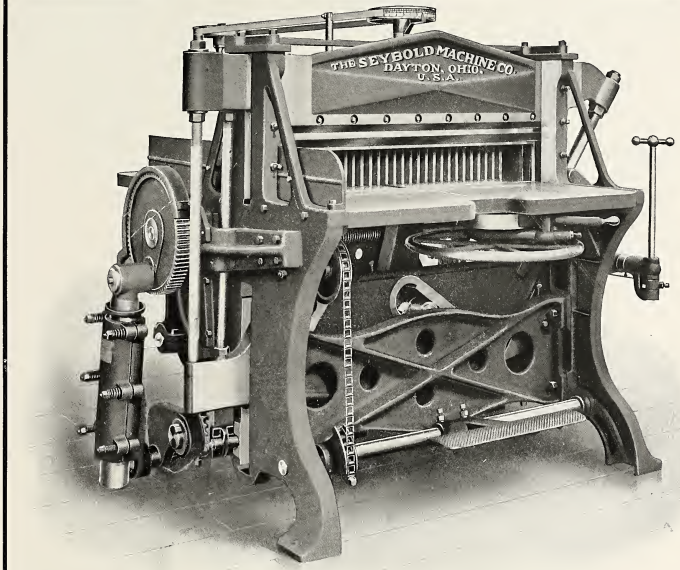
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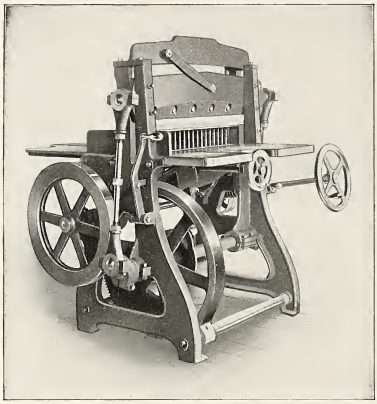
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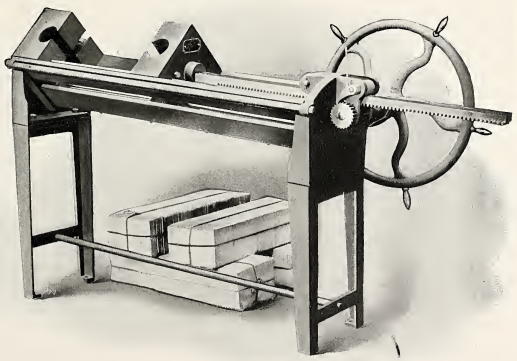
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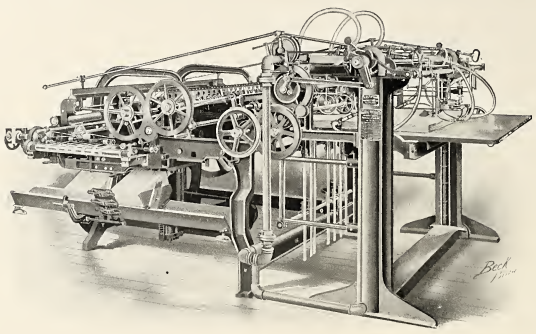
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HE publisher of to-day demands from his printer a higher standard than ever before in the production of his books. Fine type, finely and artistically set up, is what the public as well as the publishers have been educated to regard as an essential.

It is for this reason that the following specimens of modern book-work will prove not only of interest to every printer who regards them, but also a very valuable suggestion as to the utility of the *Monotype*.

Significant, also, is Mr. Plimpton's letter, the outspoken and voluntarily proffered opinion of the head of the "Plimpton Press," one of the most progressive establishments in the United States, devoted mainly to the production of fine books.

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I

The Lure o' Gold

MY BURDEN OF TREASURE

A SINGULAR wakefulness possessed me. I was thinking and thinking of the treasure and of how I was to convey it safely home. The treasure was at that moment in the care of the trusty landlord of the Golden North Hotel — he of the honest brown eye, the round frame, the heavy red beard and bald crown. I had selected him as the temporary guardian of my gold because he was the only responsible person in the whole mining camp of Nome that I knew intimately at the time.

Not that he was a model man, by any means. He was rather uncouth, in fact. His red beard had a rat's-nesty look and at times his language was as hard as his beds. As to the solidity of the beds I could freely have testified at that moment, if the one I was trying to sleep in was a fair example. The frame of it was made

of rough pine scantlings which supported a lumpy mattress, two pairs of shoddy blankets and no sheet or pillow. Still the blankets were clean and the box of a room was neat enough, though the red-and-green wall-paper was saggy and wrinkly in places.

But it was not the hardness of my bed which kept me awake, for I had camped on frozen tundra and sandy beach, and minded rough beds not at all. Nor did I miss the absent pillow, for my rigidly ruling father had taught me when I was but a little tad that a pillow was a dangerous luxury and that if I wished to be "straight as an Indian" I might better dispense with soft "head pads," as he called them; and, in this instance, at least, I had been obedient to his teaching.

No, it was not my bed that was cheating me of my much-needed sleep; but another bed in the opposite side of the sleeping-box, not more than three feet from mine, contributed not a little to my wakefulness. Mind you, there was nobody in the other bed. I had seen by the light of the candle, which I had extinguished some hours before, that it was empty and that there was no sign of any other person's occupancy of the room except a small black leather bag, with the initials "R. N." marked upon it. When the landlord of the Golden

Composed on the Monotype in 11-point Scotch Roman No. 36
From "The Lure o' Gold," *published by* EDWARD J. CLODE, *New York*

THE ENGLISHMAN

THEY made a circle around Judge Bermutier, who was giving his opinion of the mysterious affair that had happened at Saint-Cloud. For a month Paris had doted on this inexplicable crime. No one could understand it at all.

M. Bermutier, standing with his back to the chimney, talked about it, discussed the divers opinions, but came to no conclusions.

Many women had risen and come nearer, remaining standing, with eyes fixed upon the shaven mouth of the magistrate, whence issued these grave words. They shivered and vibrated, crisp through their curious fear, through that eager, insatiable need of terror which haunted their souls, torturing them like a hunger.

One of them, paler than the others, after a silence, said:

109

is the only souvenir, after many adventures, and some duels on account of entanglements with women, when toward sixty became passionately taken with the daughter of his farmer. I knew them both. She was blonde, pale, distinguished looking, with a soft voice and a sweet look, so sweet that she reminded one of a madonna. The old lord took her home with him, and immediately became so captivated that he was unable to pass a minute away from her. His daughter and his daughter-in-law, who lived in the house, found this perfectly natural, so much was love a tradition of the family. When one was moved by a great passion, nothing surprised them, and, if anyone expressed a different notion before them, of disunited lovers, or revenge after some treachery, they would both say, in the same desolate voice: 'Oh! how he (or she) must have suffered before coming to that!' Nothing more. They were moved with pity by all dramas of the heart and never spoke slightingly of them, even when they were unworthy.

"One autumn, a young man, M. de Gradelle, invited for the hunting, eloped with the young woman.

124

Composed on the Monotype in 10-point Cadmus No. 122
From "The Junior De Maupassant," *published by* M. Walter Dunne, *New York*

causes of weakness, that they never can possess any real strength. The climate operates very powerfully upon them, and renders them indolent, inactive, and unenterprising; this is visible in every line of their character. I myself have been a spectator, and it is not an uncommon sight, of a man in the vigour of life, lying upon a couch, and a female slave standing over him, wafting off the flies, and fanning him, while he took his repose.

The southern colonies (Maryland, which is the smallest and most inconsiderable, alone excepted) will never be thickly seated: for as they are not confined within determinate limits, but extend to the westward indefinitely, men, sooner than apply to laborious occupations, occupations militating with their dispositions, and generally considered too as the inheritance and badge of slavery, will gradually retire westward, and settle upon fresh lands, which are said also to be more fertile; where, by the servitude of a negro or two, they may enjoy all the satisfaction of an easy and indolent independency: hence the lands upon the coast will of course remain thin of inhabitants.

The mode of cultivation by slavery, is another insurmountable cause of weakness. The number of negroes in the southern colonies is upon the whole nearly equal, if not superior, to that of the white men; and they propagate and increase even faster. Their condition is truly pitiable; their labour excessively

[150]

Composed on the Monotype in 12-point Caslon Old Style No. 37
From "Travels Through North America," *published by* A. Wessels Company, *New York*

Plimpton Press
H. M. PLIMPTON & COMPANY
Printers and Binders
Boston and Norwood, Mass.

Telephone, Oxford 1273

655 ATLANTIC AVENUE

Boston, May 20, 1904.

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8 Point
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11 Point
ABCDEFGHIJKL

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AS MADE FOR THE CASE BY THE MONOTYPE

14 Point
ABCDEFGHI

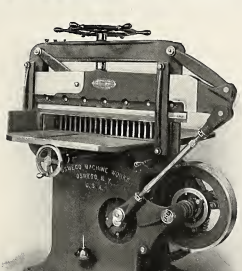
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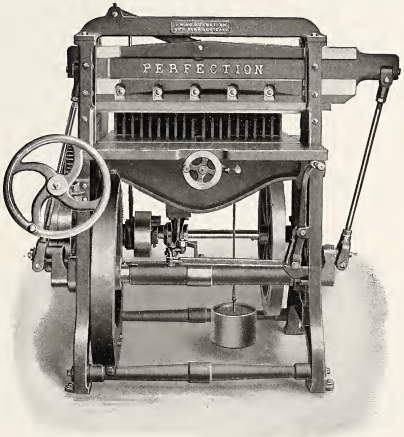
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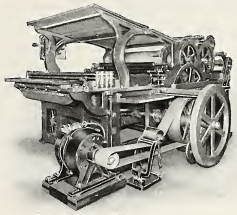
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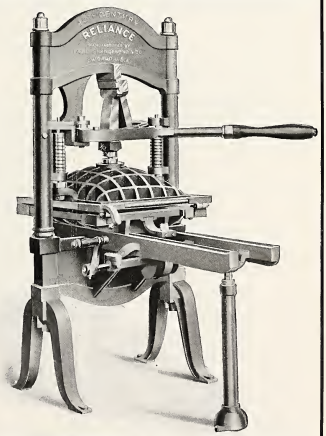
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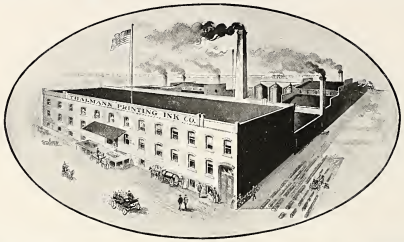
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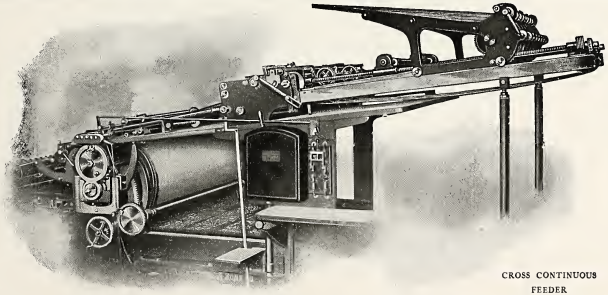
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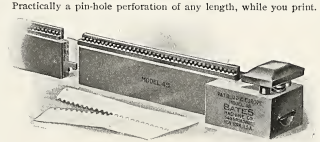
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For Strip Tickets



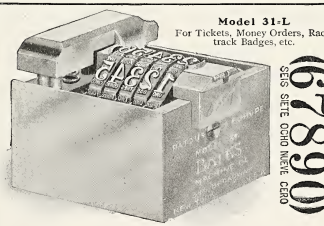
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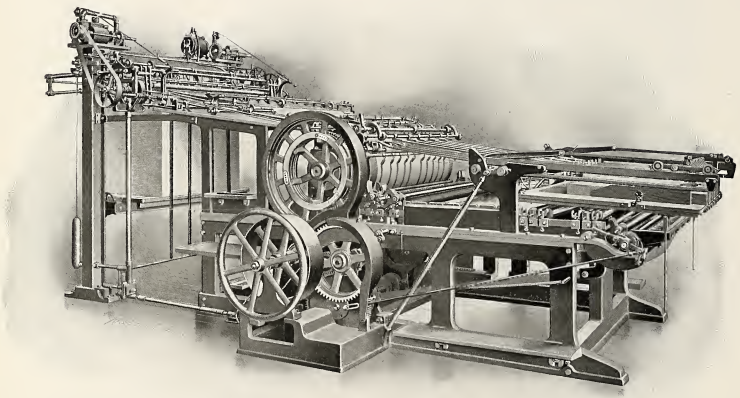
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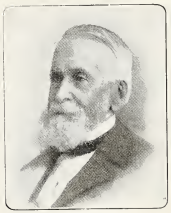
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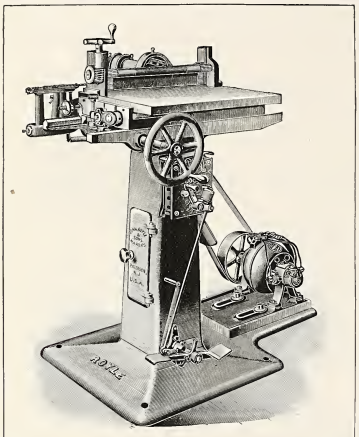
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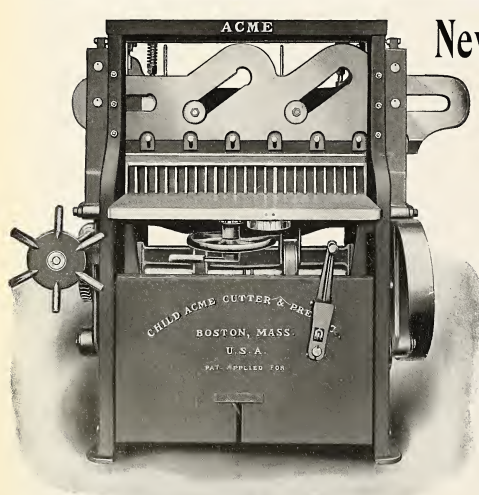
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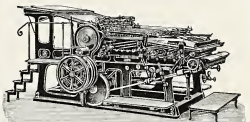
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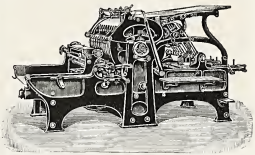
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The Phoenix Platen Press

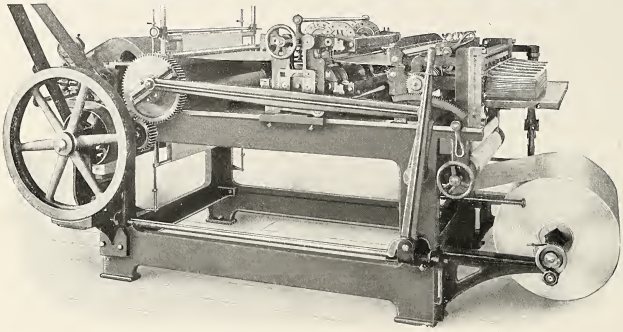


Two Revolution Phoenix Press with table and cylinder distribution combined and with front delivery printed side up



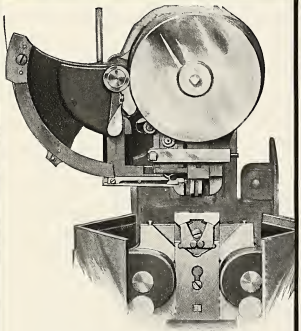
Single Revolution Phoenix Press with rear delivery printed side up. Cylinder distribution

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July Bulletin of Stitcher Facts

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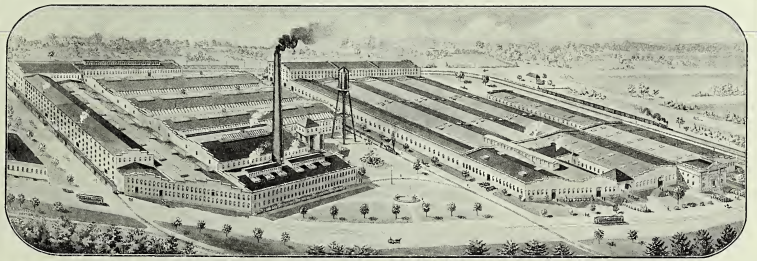


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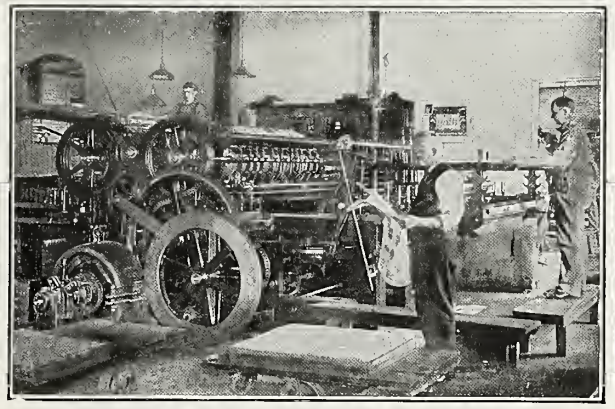
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For Driving
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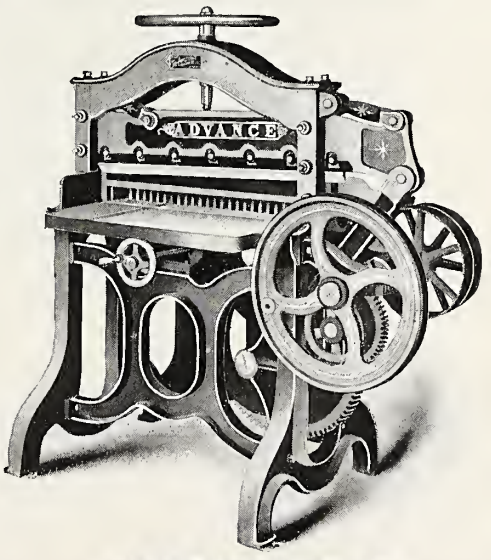
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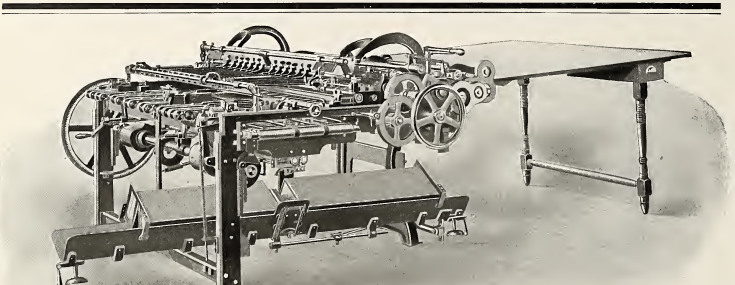
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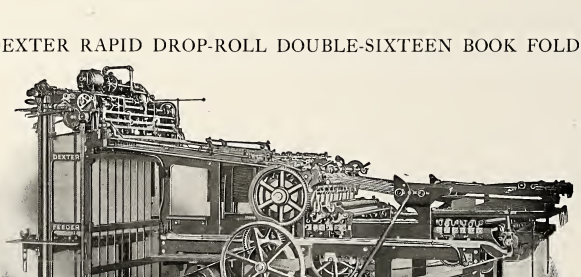
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P Every ink maker that tries it continues to use it:—

E Every ink made with it prints perfectly with a black brilliant impression.

E Read these letters from representative ink makers.

R Look at the printing in this paper,—the ink used was made with it.

L Every ink maker should use it for litho and half tone inks.

E Sufficient for trial sent free.

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We have purchased Peerless Black for many years, and that we continue to use it is a proof that we consider it a Black of exceptional merit.

Yours very truly,

JAENECKE BROS. & FR. SCHNEEMAN.

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Yours faithfully,

MANDER BROS.

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Referring to yours of the 6th, we find the Peerless Black fully maintaining the superior quality that has characterized it over other Carbon Blacks.

Yours very truly,

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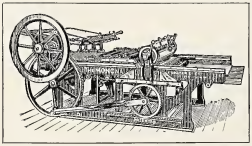
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100 Kegs Ink.



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THAT IS POPULARITY

Write for Circulars, Prices, etc., to . . . **W. G. WALKER & CO., Madison, Wisconsin**



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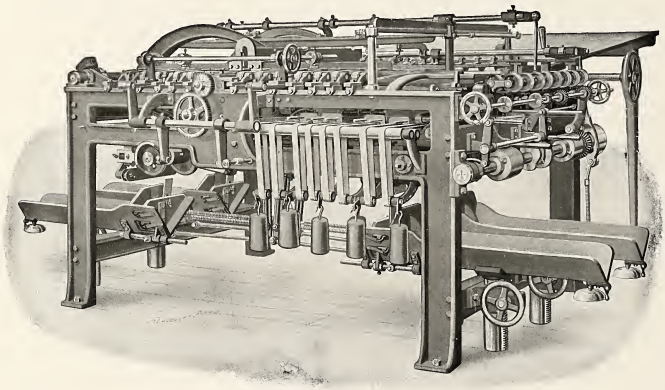
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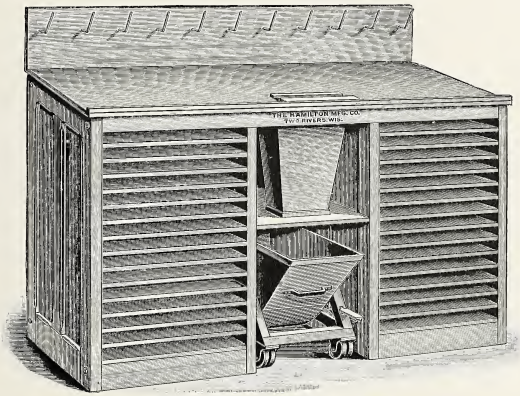
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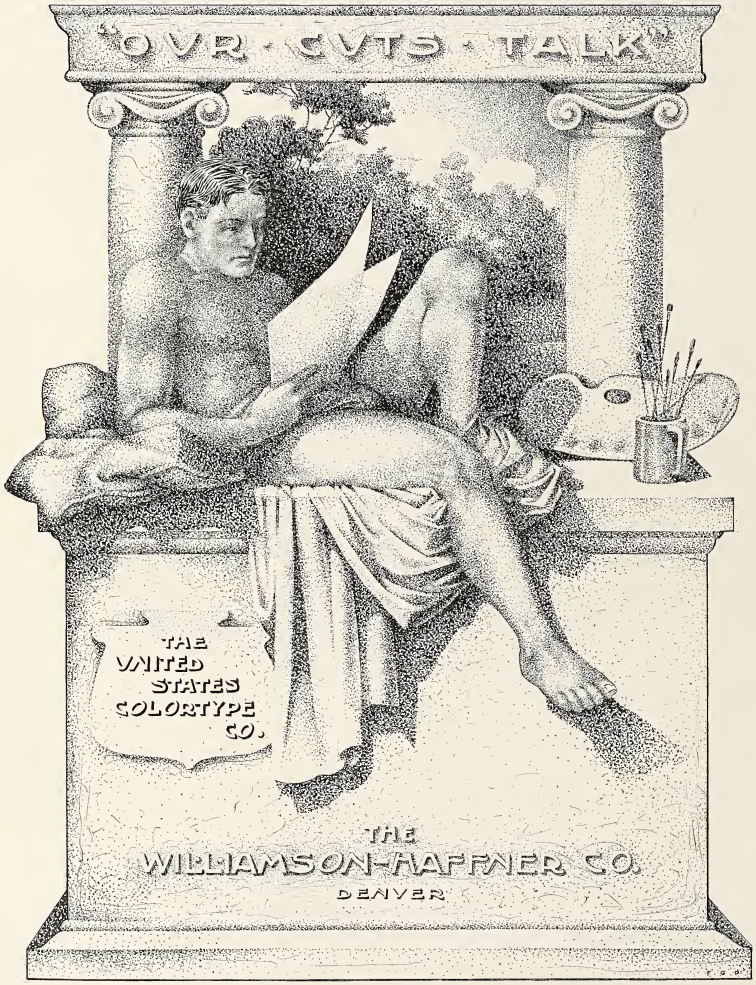
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The Child Says...

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"Same as Last," when ordering Queen City Ink.

A single order and you will GET THE HABIT. GET THE QUEEN CITY INK HABIT AND YOU WILL SAY "Same as Last," and have the *satisfaction of knowing NO BETTER INK CAN BE MADE.*

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VOL. XXXIII. No. 4. **CHICAGO, JULY, 1904.** TERMS { $3.00 per year, in advance. Foreign, $3.85 per year.

A FURTHER CHRONICLE FOR PRINTERS.

BY ARTHUR K. TAYLOR.

NOW, the number of printers' supply agents who came unto the city that was burned was three thousand nine hundred and seventeen. Nor did any man await to get busy until he arrived, for was there not the telegraph? And whereso-ever the train stoppeth a drummer hasteneth to send a message to one who was burned out, saying: Mailed catalogue. Telegraph order to house collect. Will see you to-night. And to another: Can ship entire office in forty-five minutes. Wire shipping directions. I'll select outfit. And unto another: Wait for me — will save you money.

Every man knoweth that when a printer receiveth a telegram it cometh unto him in the manner that is called "collect," and, moreover, the getting of it is as an evil omen, being that it is usually a sign of a countermand; but when the printers who were burned out did receive such a great number of prepaid telegrams from those who sold supplies these messages were to them as the smell of gunpowder to a war horse — they walked hither and thither and tore their hair, and longed that they might get to their daily labor, and unto them came many customers. one of whom sayeth: When wilt thou print the next issue of the "Star of Hope?" We crave eight pages and a cover, and it is even now sorely needed. And another sayeth: I have at last secured quarters in the rear portion of a sugar hogshead; now print me in haste notices that I may send to my customers. Mark thou that I ask not the price.

Now these printers were of those who had been in business, and they who had wares to sell came upon them and did abide with them even in the manner that the tick abideth with the faithful dog..

But there were many skilled workmen who looked with envious eyes upon the lot of him who employeth, and straightway gave themselves over to meditations upon that day on which they should go in business for themselves, and although, perchance, one could make ready a vignetted half-tone so that its edge fadeth from sight like unto the profit on job composition at night, yet he knoweth not the difference between a sight draft and a notice of protest; howbeit for every man who cometh into the world there is a chance to learn.

One of these discontented men said unto his neighbor: Lo, but last week I had a few words with my boss and he despitefully used me. Now, will I go in business that I may get even with him? And another said, I have two hundred dollars; if I were my own boss I could go to the circus without abasing myself by asking to get off. And another: My wife's uncle knoweth one who sitteth in the Second Branch of the City Council. I shall go in business and secure the city printing. And all these hearkened unto the counsel of the evil one and went into the printing business.

Of the goodly number of agents who came into the town many there were who came upon these men who aspired within three years to put the Government Printing-office in the hands of a receiver, and the sight of these men filled the hearts of those who were drummers with great gladness, and many said unto themselves: Lo, but this is too easy; and others said: Is this not like securing funds from your immediate ancestors? And it was so.

The manner of the drummer is this: He ariseth in the morning and arrayeth himself in costly garments and ladeth himself with many fine cigars and goeth forth. And when he seeth a man who looketh like he knoweth not when he is well off, he extendeth

unto him a glad hand and with the other he handeth him a cigar and straightway asketh: Hast thou had thy lunch? And he filleth him with rich viands and jollyeth him with many words. And he taketh his order.

After he that was filled with many good things to eat had selected those things that go to make up a printing outfit and had added unto his order a set of extension feed-guides and a copy of a book called "How to Make Money out of the Printing Business," written by one who selleth typesetting machines, he cleareth his throat twice or perchance thrice, and standeth upon one foot for a space and then upon the other one for a season, and sayeth: In what manner can I buy all these things, seeing that I have no money nor own I any land?

And he that was arrayed in glad garments said unto him: Be of good cheer. It is truly easy, and he went unto his grip (for in those days a man's traveling case was his roll-top desk) and he took therefrom eleven pads of instalment notes and a blank form of chattel mortgage. And his voice was filled with meekness, saying: Thou art the friend of my heart. Let there not come between us the jingling sound of sordid coin. Rather affix thou thy name unto each of these notes. If thou desirest, each of these shall be for an even round amount and one shall fall due every thirty days. But if it is thy wish that the amount of each shall be trifling and one that thou shalt not miss, it shall be so, and one shall fall due every fifteen minutes. It shall be as thou sayeth. And he who was embarking on the getting of much experience considered for the space of an instant and one-half and then he made answer that the notes should be for the trifling amount.

Thereupon he fell to affixing his name to the notes, and when it was accomplished it was then in the middle of the third watch of the night, and they went forth and called from his slumbers a notary, that he should impress his seal upon the bond and mortgage that the law might be fulfilled.

And when it was done, he that had bought waxed exceeding cheerful, and he sang aloud in his gladness, for did he not own a plant all of his very own, and at that time he wist not that a chattel mortgage is a grievous thing; howbeit when it is young it is pleasant to look upon and purreth like that it were a kitten, but when it groweth older it addeth unto itself horns, claws and fearsome teeth, and when it ariseth upon its hind legs and howleth, lawyers and sheriffs and other birds of prey heareth it and gathereth in great haste and numbers.

* * *

In a city that was hard by the one that was burned in the great fire was one who was a-tired of the printing business, and who desired above all things that he might sell out, and he set a price upon his plant, yet none came to buy. But when the fire came, one who sold new printing materials came to him and bought it in at a high figure, for fear that some misguided fire sufferer might hear of it and buy. For he was as an philanthropist, saying: Let no man that starteth now be handicapped by a secondhand plant. I buy this plant lest another secure it who might fail because that he had not new type to print with. Let him that embarketh in the printing business buy that which is needful from me, who selleth only that which is new. For is not the type that I sell the kind that from morning until dusk continually earneth dividends? And he retired into the topmost room of his house and laughed until it loosened the shingles upon the roof.

* * *

One whose plant was consumed in the great fire came unto him who sold materials saying: When I had a plant I could not pay my bills — how, now, when I have no plant may I expect credit? And he that sold replied unto him: Fear not. There are enough and to spare who pay their bills, and we ask sufficient for our wares to come out whole on what we sell to those who pay. If thou hast one dollar and fifty cents pick out a plant that accounteth for three thousand dollars and it is thine. He that asketh enough for his wares to pay our bills the same is little less than a robber, while he who asketh not so much hath pity upon his customers, and our sympathies — are they not with the downtrodden?

Written for THE INLAND PRINTER.

ON THE MAKING OF THE CONGRESSIONAL RECORD.

BY ARTHUR F. BLOOMER.

THE *Congressional Record,* as almost every one knows, is presumably a verbatim report of the proceedings of the two Houses of Congress. I say "presumably" because an absolutely verbatim report would hardly be practicable, and perhaps would not reflect credit on all members if it were. The story will be remembered of the member of the British House of Commons who complained to the editor of the London *Morning Telegraph,* I believe it was, that its report of his speech was not a literal one and asked that thereafter his speeches be reported exactly as he delivered them, with a result in compliance something like this, of which one dose was enough:

Mr. Speaker, the honorable member — er — I may say — er — the honorable gentleman — er — from Bayswater — er — Mr. Speaker, is — er — if I may so say — er — that is, Mr. Speaker, the honorable gentleman — er — I think I may say — er — is laboring under — er — under a mistaken — er — under a false impression.

It has been said in excuse of the halting British style of oratory that to "er" is human. While American statesmen are generally fluent speakers, there are few extempore speakers in the world whose speeches will bear literal reporting, and the expert reporter eliminates the excess of verbiage, the "backing and filling," and gives what the orator tries to say, and what the published report convinces him he did say.

Prior to 1848 the debates in Congress were only

published in the newspapers as matters of news, the speeches being reported in the third person. By that time stenography had been so far perfected that a contract was entered into with John C. Rives to print daily in the *Congressional Globe* verbatim reports of the proceedings of the two Houses, which continued until 1873, when the *Congressional Record* was established, printed at the Government Printing-office. The reporting for the two houses is done by ten of the most expert shorthand writers in the world — in the Senate by Messrs. Theodore F. Shuey, Edward V. Murphy, Henry J. Gensler, Daniel B. Lloyd and Milton W. Blumenberg, and in the House by Messrs. David



Photo by Charles Reid, Wishaw, Scotland. A BONE OF CONTENTION. Engraved by Inland-Walton Co.

Wolfe Brown, A. C. Welch, Reuel Small, Frederick Irland and George C. Lafferty — at practically the same remuneration that Senators and members receive. In the Senate two reporters take all the notes, the others transcribing them, while in the House each reporter takes his turn, retiring at the end of it to read his notes into a graphophone, from which they are transcribed by typewriters, and as certain folios of copy are assigned to certain reporters — from 1 to 20 to one, from 21 to 40 to another, etc. — it is at once evident who reported any particular part, if any question arises.

Swift messengers hurry the copy to the Government Printing-office, half a mile from the Capitol — on bicycles if the weather will permit, afoot otherwise. But there are complications. A member or Senator may want to "revise" his speech before it is printed, in which event he may practically rewrite it; or he may have been given "leave to extend his remarks," under which he may possibly insert long and complicated tabular statements and extracts from newspapers, magazines and books. Occasionally illustrations and diagrams are inserted, but this requires the special permission of the Committee on Printing of the House to which the member belongs. The messenger may have to carry the manuscript to the member's house, returning for it at a later hour, after it has been revised, after which the member may demand proofs of it before it goes into the *Record,* sometimes then to be rewritten, with possibly other proofs and rewritings, *ad libitum,* but this rarely when the speech is to be printed in the *Record* of the day on which it was delivered. As the *Record* is a continuous make-up, space must be left by the copy-cutter in the continuously numbered galleys for the withheld speech, unless it is held over until another day, when there is inserted in the proceedings, at the point where the speech occurred, in brackets:

[Mr. ——— addressed the Senate — House — Committee (of the Whole) (as the case may be). His remarks will be published hereafter.]

Then when the speech goes in it is under a separate, stereotyped form of "speech head," and there is always great demand for the first page, though the foreman has authority to say what part of the *Record* it shall occupy, according to the convenience of the make-up, but rarely denies the statesman's request.

The placing of the copy in the hands of the hundred compositors is not different from the usual practice of printing-offices, the "takes" being necessarily made

short, as on daily newspapers in the old "hand-set" days — for the *Record* is still set by hand, though it is said that machines are "in sight" — and half-length galleys are used to facilitate speed in getting the proofs read and corrected. The proofreading differs from newspaper work only in the fact that the proof is read by the copyholder reading aloud to the reader, when it is passed to the "silent" readers, who, with the copy to refer to when anything excites suspicion, read it again, the former using a pencil and the latter a pen with which to make their marks. The revising and mechanical work of making-up and sending the forms to be stereotyped vary from newspaper work only as necessary because of the continuous make-up and the different shape of the publication, the *Record* being a quarto of two columns (twenty-one picas wide) to the page, and there may be any number of pages from four to over one hundred. There is not enough difference between the mechanical operations necessary to produce the *Record* and any large daily newspaper to make further particulars necessary, so I will address myself to its literary make-up.

The *Record* has no editor, with the consequence that each Senator and member is the sole judge of what he will insert when he is granted permission to go outside of the speech actually delivered. This occasionally results, as once during the recent session, in having offensive matter "expunged" that may have been interpolated. True, it has been given to the world, but expunging prevents its going into the permanent or bound edition of the *Record*, a sort of graveyard little resorted to except for purposes of reference in after years. But its more serious result is in preventing its circulation free through the mails as "Part of the *Congressional Record*" in "speech form," as all legitimate parts of the *Record* are permitted to be.

"Leave to print," as the term is understood in the House, is never granted in the Senate, meaning to print a speech no part of which was ever delivered, and of late years is much less frequently granted in the House than formerly, though "leave to extend remarks" is common in the latter body, made necessary by the much greater number of members, and occasionally in the former, generally prefaced by "I will insert in my remarks without reading" the desired matter.

"Leave to print" has been greatly abused in the House in past years, accounting for its restriction. Some twenty-odd years ago a delegate from one of the then Northwestern Territories printed an original poem of over twenty pages, for which there was no other excuse than that he wanted to give it to the world, so far as it was applicable to any legislation before Congress. It was "expunged." During the memorable presidential campaign of 1896 two or three members printed one of Henry George's books, dividing it among them, as it was too large for even the elastic conscience of any one of them, which enabled them to circulate it free of postage. A former prominent Southern member, during the latter years of his Congressional service, had been so verbose in his "leaves to print" that it became the custom, when he made the request, to stand him up and make him tell how much he wanted to print and to limit him to a certain number of pages.

Many of the speeches go to the *Record* in the writing of the member or Senator, much more frequently typewritten of late years, and while in the main carefully prepared, occasionally show the absence of the tender care of the reporter, when they become the objects of solicitude of the proofreaders. But even the reporters — anything will be excusable in them to any one who has seen what a mad rabble the House, especially, can be at times — are caught napping, and in a few instances of lapses of tongue and pen I shall give I will not distinguish between reporters' and members' errors. These were noted within a few days and are not the result of years of research. A member said:

> I have tried as *briefly* as the time allotted me would permit to state the objects of this bill.

By substituting "fully" for "briefly" his still clumsy sentence was made to express his meaning. Another said:

> We should take into consideration the prospects of the future as well as those of the past.

Having doubts as to the consideration to which the prospects of the past are entitled, "those of" was eliminated. The right of Congress "to retain to" anybody anything was objected to and the following sentence was cured:

> I am in favor of retaining to the letter carriers the right to act as agents.

About as flagrant a case of redundancy as I ever saw was in the following:

> It does not alter anything different to what authority they now have at present. They have that right.

It was suggested in consultation that what the speaker said was:

> It does not alter anything — different to what authority they now have. At present they have that right.

But it appeared in the *Record:*

> It does not alter anything. They have that right —

which probably expressed all he wanted to say.

The governor of a State requested "the honor of the honorable president *pro tempore* and members of the Senate's presence" at a celebration, and as we did not feel authorized to change the language of the governor of a sovereign State, it was printed so.

"A resolution taking steps to conserve the probable extermination of the fur seal of Alaska" was investigated. As the body of the resolution did not justify such a title the latter was made to conform to the facts.

The proceedings of a day devoted to eulogies of a deceased member make much work for the proofreaders, for most of the statesmen on such occasions are much given to quotations from the Bible, Shakespeare

and the poets generally, and often with fatal inaccuracy. But with a copy each of the Bible and Shakespeare, with their respective concordances, and of Bartlett's "Familiar Quotations," the readers are able to "run down" most of the excerpts, the rule being to "follow copy" where verifications can not be made. The following are a few of the standard quotations usually to be found one or more times on every eulogy occasion:

His life was gentle, and the elements
So mix'd in him, that Nature might stand up
And say to all the world, "This was a man."
— *Shakespeare.*

All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts.
— *Ibid.*

I know not where His islands lift
Their fronded palms in air;
I only know I can not drift
Beyond His loving care.
— *Whittier.*

I long for household voices gone;
For vanished smiles I long;
But God hath led my dear ones on,
And He can do no wrong.
— *Ibid.*

So live, that when thy summons comes to join
The innumerable caravan which moves
To that mysterious realm where each shall take
His chamber in the silent halls of death,
Thou go not, like the quarry slave at night,
Scourged to his dungeon, but sustained and soothed
By an unfaltering trust, approach thy grave
Like one that wraps the drapery of his couch
About him, and lies down to pleasant dreams.
— *Bryant.*

Friend after friend departs;
Who hath not lost a friend?
There is no union here of hearts
That finds not here an end.
Were this frail world our only rest,
Living or dying, none were blest.
— *James Montgomery.*

Lead, kindly light, amid the encircling gloom,
Lead thou me on!
The night is dark, and I am far from home:
Lead thou me on:
Keep thou my feet; I do not ask to see
The distant way: one step's enough for me.
— *Newman.*

There is no death! What seems so is transition;
This life of mortal breath
Is but a suburb of the life elysian,
Whose portal we call death.
— *Longfellow.*

But it is not on funeral occasions alone that the Congressional voice intones the product of the muse. Six different times during the session just past, three of them on one day, the old familiar verse —

"Mother, may I go out to swim?"
"Oh, yes, my dearest daughter;
Hang your clothes on a hickory limb
And don't go near the water" —

was deemed apropos to illustrate a point. One member, though, had it —

"Mother, may I go *in* to swim" —

which really seems more logical, and he was given his preference, as no authority to the contrary could be found in Bartlett.

During the last session of Congress and the seven weeks' extraordinary session that immediately preceded it, over twenty-two thousand bills and joint and other resolutions were introduced in the two houses, with the printing of which the *Record* has nothing to do except to give the facts of their introduction and the subsequent actions on them; but as three-fourths of these are pension bills their passage makes business for that paper, though not more than ten per cent of those introduced are ever passed. There is a record in the Senate of the passage of two bills to the minute for two hours at a time, and as the speed of the House is not noticeably less, it can be imagined from the space occupied in the *Record*, as shown by samples below, in stating the action necessary to the passage of a bill that "pension day" in either house "keeps things moving," and when both houses are engaged on pensions on the same day the trouble is doubled. It must not be imagined that the half minute represents the consideration given to each case, for they are carefully considered in the committees, and the action of the main body is purely perfunctory, for in Congress, as in all other deliberative bodies, legislation is principally the work of committees. All legislation in Congress that involves a charge on the Treasury must be considered in Committee of the Whole. But the Senate never actually goes into Committee of the Whole, but considers such matters "as in Committee of the Whole," which enables it to take final action without formally rising and reporting the committee action. This is the action on a pension bill in the Senate, it having been previously favorably reported from the Committee on Pensions, as it appears in the *Record*, the time consumed being half a minute:

DAVID L. MILLER.

The bill (S 2183) granting an increase of pension to David L. Miller was considered as in Committee of the Whole.

The bill was reported from the Committee on Pensions with an amendment in line 7, after the word "Pennsylvania," to strike out "Volunteers" and insert "Volunteer Infantry;" so as to make the bill read:

Be it enacted, etc., That the Secretary of the Interior be, and he is hereby, authorized and directed to place on the pension roll, subject to the provisions and limitations of the pension laws, the name of David L. Miller, late of Company D, One hundred and forty-eighth Regiment Pennsylvania Volunteer Infantry, and pay him a pension at the rate of $24 per month in lieu of that he is now receiving.

The amendment was agreed to.

The bill was reported to the Senate as amended, and the amendment was concurred in.

The bill was ordered to be engrossed for a third reading, read the third time, and passed.

The House actually goes into the Committee of the Whole, the bills being passed *en bloc* on being favor-

ably reported after the rising of the committee, and here is the result of its half minute's work in the *Record:*

ALLEN R. HARRIS.

The next pension business was the bill (H. R. 14890) granting an increase of pension to Allen R. Harris.

The bill was read, as follows:

Be it enacted, etc., That the Secretary of the Interior be, and he is hereby, authorized and directed to place on the pension roll, subject to the provisions and limitations of the pension laws, the name of Allen R. Harris, late of Company K, Fifty-first Regiment Indiana Volunteer Infantry, and pay him a pension at the rate of $30 per month in lieu of that he is now receiving.



MUSKITE.
Photo by S. Yamamoto, Tokyo, Japan.

The amendment recommended by the committee was read, as follows:

In line 6 strike out the words "of Company K" and insert in lieu thereof the words "first lieutenant and adjutant."

The amendment was agreed to.

The bill as amended was ordered to be laid aside with a favorable recommendation.

It is evident that two or three hours' work of Congress, with such results, in addition to the other proceedings, is likely to make busy men of both compositors and readers.

The *Record* is set in solid brevier, with quoted and tabular matter in nonpareil (or eight-point and six-point), and it not infrequently occurs that there are more ems of the smaller than of the larger size. A page contains approximately six thousand ems of brevier and ten thousand of nonpareil. It was formerly set by the piece, but for the last eight years it has been done "on time," with equally satisfactory results. During the past winter some of the older Senators complained that the type was too small and "the lines were too close together," and samples of pages set leaded with one and two point leads and in larger type were submitted, but nothing different has yet been decided upon so far as I know. The Mergenthaler people also submitted a dozen different samples of pages set on their machines, leaded and solid, in sizes ranging from brevier and nonpareil to long primer and brevier, all of which were very creditably done, but one contained — alack and alas! — the besetting sin of linotype work, the transposed line.

As much greater accuracy is required on the *Congressional Record* than on newspaper work, necessitating double reading, the proportion of proofreaders to compositors is much greater. There are usually about twenty engaged on the work, exclusive of the assistant foreman in charge, to read and revise, on galleys and in pages, the work of one hundred compositors. Of course, on occasions when there is but little *Record* copy, as when but one house is in session or when they adjourn early in the day, there is plenty of other work to keep the force busy, for there is never any scarcity of work in the Government Printing-office during the sessions of Congress.

The foreman of the *Record* is in charge, so far as his work is concerned, of all departments engaged in its production, from stereotyper to mailer, but outside of the composing-room it is more supervisory than otherwise. The present foreman is John R. Berg, a Nebraskan, who served as assistant foreman for a number of years and has all the minutiæ of the *Record* at his fingers' ends. He was honored by being elected president of Columbia Typographical Union, No. 101, on May 18 last, and for three years has been its treasurer. Twenty years ago he was well known in the cities along the Mississippi and Missouri rivers, having been somewhat of a "tourist" in his younger days, though he is still in his early forties. Since that time he has been in the Government Printing-office serving in all capacities from compositor and proofreader to foreman. Mr. Berg has two assistants, William J. Dow, a West Virginian, who is the copy-cutter, and John A. Huston, formerly of Indianapolis, in charge of the proofroom.

THE WRONG LAUNDRY.

When Marquis Ito was in the United States, in 1901, an inexperienced St. Paul reporter sought an interview with him. He met Ito's secretary, and thus made known his mission:

"Me newspaper man. Me writee news. Me heardee marquis velly ill. He better to-day? You savve?"

The secretary was amazed, but was equal to the occasion.

"Me savve," he said, gravely; "marquis he no better. Velly blad. Catchee cold. Doctor him no lettee him leave bled to-day. You savve?"

The interview proceeded this way, but at its termination, the secretary, with a twinkle in his eye, remarked:

"The marquis is greatly fatigued by his arduous journey, but ——"

Then the reporter fled.—*Fourth Estate.*

Written for THE INLAND PRINTER.

LEARNING THE LINOTYPE.

BY LEON IVAN.

THE other evening, as Slug 6 was going home, he met his old friend Bill Brown on the street, and after the usual salutations inquired how long he had been in the city and what he was doing.

"I have only been in town a few weeks and am working at Brown & Baker's," said Bill.

"I didn't know they had any machines there," observed Slug 6.

"They haven't," answered Bill; "I am working at case. I kind of fell down on the Merg. They poured cold metal into me at Oakville."

"That's strange. I thought when they were putting the machines in at the *News* you were going to be the whole thing; you seemed to be making a fine show."

"So I was, in a way. You see I brought brains to bear on it; I got the positions on the keyboard down to a science till I thought I could rattle off anything frontward or backward with my eyes shut. It is just a matter of unconscious cerebration when you get them into your cap. case. I got so I could manipulate the thing blindfolded. While the other guys were dubbing along trying to play 'Old Dog Tray' to slow music, I could rattle 'Hiawatha' at a gallop. Oh, I had it down fine, so I could not possibly make a mistake. I never touched a wrong key. The first week I was at the machine I reduced it all to a system, so I could butt in anywhere and make good. The proofreader used to say it was a waste of time reading my galleys, for he hardly ever found an error, unless I hit the wrong spot by accident, and then I generally struck pretty close to it. They could not even catch me on a bad division when I happened to be feeling right. I got so it was almost impossible to go far wrong with my eyes shut. But the fool that set up the dingus was as crooked as a bent mat. and kept wanting to call me down, but I was too wise for him and would not stand for it. I soon found that I knew more than he did about the thing, but that ain't saying much, because he hardly knew a friction clutch from a spaceband. I got so I could pound away on her at a great rate and had an instinctive insight into the mechanism of the machine. When I was helping him to put the thing up I could tell just what each piece was for without his opening his mouthpiece; so he had it in for me and made a back squirt at me to the boss every chance he got. But I did not care, because I knew I was right in line with the old man and was the first to ask for a machine when he began to talk about putting them in. So it was no good of that dub trying to knock me. Why, the first day I was at the machine I got a piece of copy and set it up all by myself, and it was all right, too. I tell you I got so I could just burn up copy and he had to smell my smoke. He tried to steer me up against some keyboard exercises and a 'slick brown fox' business; but that was a fake, so I told him I could just hit off that 'slick brown fox' blindfolded and make him 'jump over the lazy dog' frontward, backward or sideways with my eyes shut. He began kicking because I did not start out with T and end with a period, but I was going to hand him one, and that put a clamp on his mouthpiece for a while and he let me alone. He was only a big bluff with his head full of dross and afraid I'd get his job, I suppose, because after I had got it down fine we had a few words and he piped it off to the boss, who slipped a transfer and let me go. So I came to the city. I thought with my experience and speed I should have no trouble in getting on to one of the big dailies, for I hear they hand out a big bonus there and some of the fellows pull out over forty plunks per. That looked like easy money for me, and I reckoned I'd be on the velvet; but the first take I set up they got to chewing the rag about style, as if I didn't know more about style than the whole bunch of them put together. So I put on my coat and ducked. I caught on to two or three other good things, but somehow they didn't seem to last, and I went back to the case till I can hit something worth having. What are you doing?"

"Oh, I am on the *Northern Union;* we make out pretty well. It knocks case work out of the box."

"How did you come to catch on?"

"I took your machine after you left and dubbed around for a while, but could not make much progress; the other fellow was too busy keeping his end up to waste much time on me. So, after I had spent a few weeks getting my fingers tied in hard knots trying to make impossible combinations, I ran down to the city for a few lessons."

"Did you take in that I. P. School?"

"That's just what I did; it is the only way to learn. I am no inventor and didn't have time to figure out everything for myself; besides, what was the use of wasting time puzzling out things and perhaps guessing wrong, when another fellow could put you 'next' in a minute. I mostly guess wrong anyway, so I had to butt in somewhere that I could learn without any guessing. With what I knew and what they taught me it didn't take long to find out what I wanted to know, and now I am as good as the next one. You ought to take a crack at it."

"Not much, they couldn't teach me anything I don't know. So long, here's my car coming."

AT THE TOP OF THE LADDER.

A woman whose acquaintance with the methods and opportunities of work in a modern newspaper office is of the slightest was talking to a friend about her son's start in life. The young man had just left college, and had secured a position as reporter on one of the important New York dailies in the humble capacity which is the usual lot of the "cub" journalist — that of a police court reporter. His mother was enthusiastic over his good fortune.

"Do you know," she exclaimed, "they've given him such a splendid position. He's the crime editor at Jefferson Market Police Court!"—*Harper's Weekly.*

Written for THE INLAND PRINTER.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. IX.— GRAMMAR OF NOUNS AND PRONOUNS.

WE have remaining for consideration under this head only the forms of what is a little unfortunately called the possessive case. The name now universally used for this case in English includes much more than mere expressions of possession, and this fact might be more accurately connoted by the name "genitive case," if that name had been preserved in English, as it has been in other languages. George P. Marsh was an American diplomat and philologist, who lived from 1801 to 1882. He delivered a series of lectures on the English language at Columbia College, New York, in 1859, in one of which he said: "The use of the possessive pronouns, and of the inflected possessive case of nouns and pronouns, was, until a comparatively recent period, very much more extensive than at present, and they were employed in many cases where the preposition with the objective now takes their place. In modern English the inflected possessive of nouns expresses almost exclusively the notion of property or appurtenance." Later he said: "In short, we now distinguish between the possessive and the genitive. This we must allow is a well-founded distinction, but it is of recent introduction; and indeed some modern writers are inclined to discard it, but thus far with few imitators."

This is interesting in various ways. It exhibits a distinction between possessive pronouns and the possessive case of pronouns, which in this writing is discarded. They are all to be considered as instances of the possessive case, by way of simplification. Great doubt may reasonably be entertained as to the accuracy of observation which led to the assertion as to frequency of use; whether the assertion is correct or incorrect, however, it is true, and always was true, that the two forms of expression are sometimes interchangeable, so that it matters little which form is used, while sometimes one is much better than the other. But the choice is not one within the province of this branch of our study, in which we are to consider only forms of words and phrases.

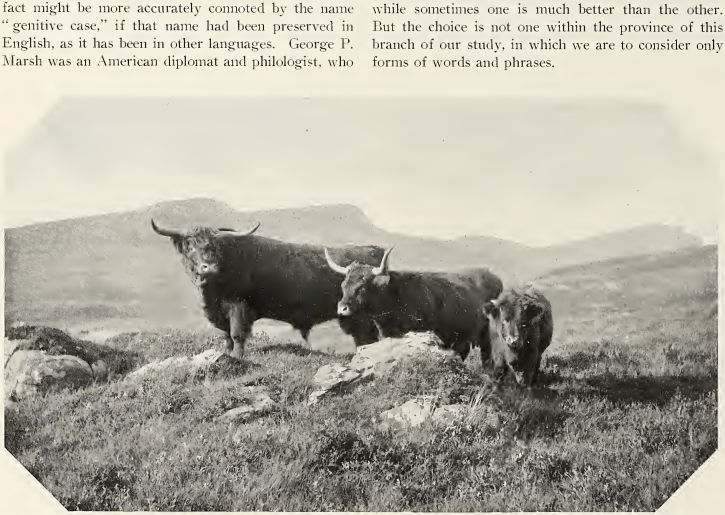


Photo by Charles Reid, Wishaw, Scotland. A HIGHLAND PASTURE. Engraved by Inland-Walton Co.

Not much time has been devoted by the writer to a search for distinction between possessive and genitive, but he feels certain that the distinction was never really made. On the contrary, however reasonable the distinction might be, the available evidence is all against it. All the dictionaries define the words possessive and genitive alike; at least, they all say that genitive means possessive. The Century Dictionary thus defines genitive: "Pertaining to or indicating origin, source, possession, and the like: an epithet applied to a case which in English is called the possessive case." William Dwight Whitney, in his "Essentials of English Grammar," speaks of two case-forms of the noun, one of which he calls the possessive or genitive, and he never uses genitive again, thus showing plainly that he made no distinction between the two.

In fact, "genitive" is not in common English use



PAGODA AT ASAKUSA PARK, TOKYO, JAPAN

PHOTO BY K. OGAWA, TOKYO, JAPAN

at all, all such relationship being always called possessive, and expressed by the use of possessive forms.

The possessive of nouns in the singular number and of irregular plurals is formed by adding *'s;* in the regular plural, only the apostrophe is added. Thus we speak of a man's or of men's clothes, a baby's hand, babies' hands, a horse's speed, horses' speed.

Pronouns form possessives without an apostrophe, except the indefinite pronoun "one," which for this purpose is treated like a noun. Some pronouns are specifically classed as possessive pronouns, but they are simply other words used for the possessive case instead of merely adding the sign of possession. Such are my, mine, thy, thine, your, our, his, their, whose, the last expressing this relation for things as well as persons; that is, it is the possessive of "which" as well as of "who."

A puristic notion is not uncommonly held that in speaking of inanimate things the possessive form must be avoided, and many proofreaders, on finding that a writer mentions a house whose roof has been mended, insist that it must be changed to a house the roof of which has been mended. It is a change that should not be made, except by an editor. One form is exactly as good as the other, and any writer or editor has a right to his choice, or to use either without thinking of choosing.

Sherwin Cody, author of the most recent grammar treatise known by the present writer, says of the possessive case, "The case offers no special difficulty." But later he says: "Thus we may say, 'I called at Smith's, the bookseller.' This is so evident a violation of a well-known rule that it should be avoided as much as possible, though the best usage justifies it. We seem to be more logical when we say, 'I called at Smith the bookseller's.'"

One might easily read this as an assertion that the best usage justifies the form that is objected to. Whether meant for such assertion or not, best usage does not justify the expression. The form that is said to seem more logical is the one dictated by best usage.

Is Mr. Cody's saying true that the case offers no special difficulty? Doubtless many scholars would admit its truth, but the admission would seem to result from failure to grasp facts, mainly because, in this instance, no special difficulty should exist. It is one of the instances, however, in which grammarians differ, and in some respects people can choose only through the decision of the grammarian with whose work they are most familiar. But this leaves no real guidance available to some persons, since some authorities give no decision as to the proper form for some words.

An extreme example of failure is this, from a textbook formerly much used, "A Digest of English Grammar," by L. T. Covell: "Some singular nouns ending in the sound of *s* or *z* take the *s;* others do not; as, James's hat, Wells's Grammar, Perkins' Algebra." All that this can possibly mean, as regards the last two names, is that one author's book used one form for the possessive and the other book had the other form. Not a word is said as to principles or choice. The statement is not one of real fact, though it is based on a fact, namely that some persons write and speak one way, and others have a different way.

Mr. Covell gives a correct example in mentioning James's hat. He would have done much better than he did if he had evidenced only the one form as being best, and then said that many persons use the other.

As a matter of language principle, the preferable formation for the possessive singular is the addition of apostrophe and *s,* even to words that end with *s* or any similar letter, with a few conventional exceptions. The exceptions are such as in "for conscience' sake" and "for righteousness' sake." These are practically universal, and are based on reasons of sound, avoiding some of the sibilation. Such also is the reason for rejection of the *s* in other cases by those who do reject it.

Goold Brown quotes opinions of many grammarians, on each side. We have space only for one of his paragraphs, which shows his choice plainly: "A recent critic, who, I think, has not yet learned to speak or write the possessive case of his own name properly, . . . letters his work 'Pierce' Grammar,' and condemns, as bad English, the following examples and all others like them: James Otis's letters, General Gates's command, General Knox's appointment, Gov. Meigs's promptness, Mr. Williams's oration, the witness's deposition. It is obvious that this gentleman's doctrine and criticism are as contrary to the common practice of all good authors as they are to the common grammars, which he ridicules. . . . A much more judicious author treats this point of grammar as follows: 'When the possessive noun is singular, and terminates with an *s,* another *s* is requisite after it, and the apostrophe must be placed between the two; as, Dickens's works; Harris's wit.'—Day's Punctuation."

Use of the complete sign is demanded in some cases as determining the primary name, and so it seems advisable in all cases. Thus we have one surname Adam and another Adams; using Adam's for possessive of the first and Adams's for that of the second, we make a clear distinction. Besides, even those persons who object to the extra letter sometimes use it — its use, occasionally, at least, is instinctive; therefore, it is better to use it always, with the exceptions before noted.

(To be continued.)

NEARLY SAD.

A newspaper in a small country town not far from New York employs a reporter whose knowledge of English idioms is somewhat uncertain. He was assigned recently to report the sudden death of an important local citizen, and, after describing the circumstances leading up to it, he referred to the sadness of the bereavement sustained by the family.

"The widow," he concluded, "is almost grief-stricken."—*Harper's Weekly.*

Written for The Inland Printer.

DISPLAY COMPOSITION.

BY FREDERIC FLAGLER HELMER.

IV. SUBORDINATION.

PEOPLE insist that printed matter shall not be hard to read. They enforce this demand by not reading such things as are put in difficult type or set with mannerisms that they can not readily get used to.

The purpose of display, we know, is to make the reading of any matter easy, quick and certain. In the mass of printing that comes to a man's eye he will naturally choose the easiest, other things being equal. In the rush of his business or pleasure (for he is rushed in both) he will want to get at matters without loss of time. And, of course, there is no writer who makes copy to be set in title-page or advertising space but wants the matter clearly understood.

In order that the reader may get at the meaning of any printed matter quickly and easily, there must not be too much of it. Unfortunately we printers can not control the amount of copy. The writers will not always coöperate in saving the reader's time and energy by "boiling it down." But even despite this, we can see to it that display gives the appearance of brevity by setting the important points large and reducing explanatory details.

THE
CHIEF THING
IN DISPLAY
is not to dazzle the eye or catch it by a trick, but in a business-like way to get next a man & make him understand the matter thoroughly.

Fig. 1.

Display can pick out such portions as when set bolder or larger than the body of the matter will make the reading easy by giving at once the gist of the whole. The reader can then see immediately whether or not the subject is of interest to him; if it is of interest, he will surely take the time and trouble to go through what is set in smaller or lighter faced type to learn particulars. For instance, as the reader of this article is presumably interested in the subject of composition, the heading, "The Chief Thing in Display," is likely to lead him into reading the paragraph which follows that heading in Fig. 1. As to making the understanding of the matter easy and certain, display must emphasize the right words. Fig. 2 exhibits, in one example, that too much display requires undue time in the reading, and that a badly chosen emphasis of words can give an utterly wrong impression at first glance. And first impressions are too often all that we can with any certainty depend upon getting.

This principle of display which works for brevity and clearness by bringing up a few important words or lines and keeping down the inferior or less essential parts is commonly termed "subordination." It is vitally important. Yet a host of advertisers and even a great many printers seem afraid of it.

THE CHIEF THING IN DISPLAY is not TO DAZZLE the eye or CATCH it by a TRICK, but in a business-like way to GET NEXT a man & MAKE HIM understand the matter thoroughly.

Fig. 2.

Perhaps it is not wise to call any part inferior or less essential. If so, let us approach the matter from the other side and say, as all will admit, that certain parts are preëminently important and have a right to assume a commanding position. It then follows that at least some others must remain in the ranks to make a commanding position possible. There must be a body to carry the head.

In Fig. 3 the word "Contrast" assumes a commanding position and has undoubted right to it. It announces the subject to which all the assembled lines are related, just as the title of a book "covers," so to speak, the whole volume. In Fig. 3 there is no other word set large enough to dispute the leadership of the word "Contrast."

Something must lead. To gain attention we can not safely leave responsibility to any one of half a dozen points, but must prepare one point in particular to be the first to gain the eye. It must be the point that is most comprehensive or most explanatory or that is best calculated to excite curiosity and lead the reader to examine and peruse the rest.

CONTRAST
IN DISPLAY COMPOSITION
A MEANS OF
GAINING
ATTENTION
AND
AWARDING
DISTINCTIONS

Fig. 3.

But to have one word or one line as a leader and all the rest "followers" is not the whole of "subordination." Many, indeed, will accept the principle that some part must be preëminent, but they are not willing to carry out the matter logically and admit that there should be as distinctly second and third positions of prominence. In Fig. 3 we have the second position unmistakably assigned to the line "In Display Composition," with the third given to the word "Distinctions," and the

fourth to the word "Attention." These commissions of lieutenancy in the display are carefully considered, and are intended to give to the different words a comparative emphasis that will establish in the reader's mind an estimate of their value such as is held by the writer. It is not always an easy thing to do this, and when in an advertisement, for instance, there are many points which the advertiser considers very important, it is difficult to know which deserve the appointment to second, third and fourth in "command," and which must be kept in the ranks.

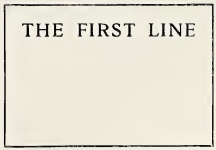


Fig. 4.

However, the difficulty of this assignment to positions does not excuse the frequent practice of a free and irresponsible emphasis which (like Fig. 2) trusts to chance as to the order in which the points will be taken up, and sets in large or heavy faced type any word which seems for one reason or another to have the slightest demand for promotion above its fellows.

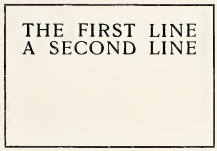


Fig. 5.

An overabundance of officers does not make a strong company or regiment. Likewise an overabundance of emphatic words or lines does not make a strong display. Much as we need officers or head-lines in "commanding positions," the creation of too many such leads inevitably to contest for precedence and the insubordination which is the bane of both military and typographical organization.

It was shown in Lesson III that contrast is strongest when the difference in size, tone, distance or style is greatest, and illustrative or experimental examples to demonstrate this truth were exhibited. As a further experiment along this line Figs. 4, 5, 6 and 7 are presented. In Fig. 4 the single line has undisputed sway. There is nothing else present to claim any part of its right to immediate attention and the reader's interest. In Fig. 5 a line of equal typographical value is inserted, and the force of "The First Line" is much reduced. Strangely enough, this doubling of the matter, we notice, does not seem to divide the force of the first equally between the two lines, but gives much less than half the force obtained by "The First Line" in Fig. 4 to each of these two lines as they stand together in Fig. 5. If we bring in a third line, as in Fig. 6, the same result occurs. "A Third Line" standing beside "The First Line" and "A Second Line" does not obtain a third of the force "The First Line" had in Fig. 4, but has an emphasis so very much reduced that we can hardly consider the matter of Fig. 6 displayed at all.

If, again, we replace the three lines of Fig. 6 by one line, as in Fig. 7, we find an astonishing amount of strength suddenly developed, and we may conclude that a given space is capable of emphasis inversely to the number of words occupying it.

What is true in these simple examples is also true in complex examples — the fewer the points of emphasis, the stronger those points may be made. We must be satisfied not to emphasize everything that might be emphasized or we lose even our chances of gaining any distinctions at all. There is the old story of the dog with the piece of meat, who carelessly dropped it in a stream thinking to get another piece which he saw in the jaws of a dog looking up at him from the water. He not only did not get the second piece but lost even the first.

Refusing to be satisfied with one or two strong head-lines, and intent on laying stress upon every point presented, one not only fails to bring out the latter points but destroys the strength of the first, so that the whole matter is likely to be passed by.

"You can not have your cake and eat it," as the old saying goes. One advantage must be put aside for another, for the truth is that *strong* emphasis and *profuse* emphasis can not be accomplished in one and the same piece of display.

Of course, one heading (as in Fig. 1 of this lesson) or one emphatic line or word (as in Figs. 1 and 2 of Lesson III) is out of the question for a long piece of advertising copy of the ordinary complex character, which must of necessity be broken up into several divisions. But the principles shown to apply to the simpler problems of short matter are equally applicable, it should be evident, to the individual parts of a longer piece of copy.

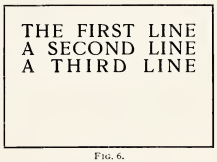


Fig. 6.

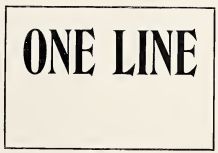


Fig. 7.

If we first divide a complex piece of copy for display into several logical parts, and set a heading or chief line over each part, the difficulties begin to vanish. The headings of the assembled parts, however, must be given distinctly varying degrees of emphasis, so that one point will be taken up after another. This is another phase of subordination — that absolute order must prevail.

The "one at a time" idea is the only safe way of getting things out in a rush. And readers — of advertisements, at least — we are compelled to assume, are always demanding "rush." The accidents so common in crowded buildings, when many people try to get out through the same exit at the same moment, have a parallel in display work where a dozen or fifty separate ideas are thrust out all at once and with equal emphasis. If they get out at all, they do not do it so quickly as they would "one at a time."

Now, subordination also stands for the arrangement of headings or head-lines with clearly recognized degrees of emphasis so that the reader in following his natural inclination will take them up in the order desired and predetermined for him. This is fully possible. A prestidigitator or magician will offer to a spectator an array of cards from which he is asked to select any one he chooses. The chances are that when the man has chosen one out of fifty, it will prove to be

When in a piece of copy there is

one thing

most important, it is not right to ignore its supremacy and give

a second thing

almost as much prominence. And especially should we be careful not to exalt any of the

many lesser points

which, we may depend upon it, will be well looked into, if the headings interest the reader.

FIG. 8.

just the one the magician desired him to take. This knack of the conjurer is called "forcing the card," and consists of so presenting the pack that one will be the easiest to take though not ostentatiously prominent. Display can "force the card" with far less effort than the conjurer needs, and can insure three, four or even half a dozen points being taken in desired order.

The largest or the boldest line will naturally be seen first and be read first; the next in prominence will follow in the reader's attention, and so on.

In Fig. 8 an example of this is shown with three displayed lines set much larger than the ten-point body. In this, "one thing" will usually catch the eye first; "a second thing" will be noticed next, and "many lesser points" will come to the attention third. And these three points, it is likely, will all be considered before any of the matter in ten-point is read.

In Fig. 9 the same leading points are presented in a different order. Still there is little doubt that the reader will first catch the "one thing" which is the largest, and next get hold of "A second thing" which precedes it but is evidently secondary.

In Fig. 10 the order of 8 is reversed and the result is a weaker display simply because the important factor of natural progression from top to bottom is out of it. Still, as to the interpretation of the matter by

Let us have one thing at a time.

A second thing

should not be allowed to interfere with the proper force of the

one thing

which is evidently most important. And especially should we be careful not to exalt any of the

many lesser points

which, we may depend upon it, will be well looked into, if the headings interest the reader.

FIG. 9.

the display, the same proportionate emphasis remains and can not be misunderstood. It is obvious that the heading "one thing" is to precede all else and that the heading "many lesser points" is to follow the other two.

As stated once or twice before, display aims to attract attention, and also to interpret the copy as a speaker adds to his mere spoken words pauses and

We should not exalt any of the

many lesser points

which, we may depend upon it, will be well looked into, if the headings interest the reader. And there should never be

a second thing

allowed in any way to interfere with proper force being given the

one thing

which is evidently most important.

FIG. 10.

emphasis and gestures to help an audience to more clearly understand him. By subordination we endeavor not only to gain the reader's eye, but to lead him to see the main points almost instantly and in the order we desire; furthermore, to make him certain by the various degrees of emphasis placed on different words

what comparative valve they are meant to have. For illustration of this latter intention note the punctuation by leading and the emphasis by size of face that is carried out in Fig. 3.

Finally, recall that when you wish any part to *stand out,* there must be something for it to stand out *from,* that a commanding position implies something subordinate or of lower rank to support that position — that in a procession all members of the band can not be drum major, nor all the marchers captain or marshal of the parade. Let display be an orderly procession; do not allow type to gather as a mob.

Written for THE INLAND PRINTER.

POSSIBILITIES WITHIN THE JOB-PRESS FRISKET.

BY GEORGE SHERMAN.

WHILE the idea of running two or more colors from a single form or a cut by means of a frisket attached to the grippers of a job-press is not a new one to the experienced pressman, there are, however, ingenious methods involved in this manner of production which, if more generally known, would bring the frisket into conspicuous use on much of the present-day, common colorwork. The job-press frisket consists of a sheet of tough, oiled paper, glued to the grippers, with openings cut therein, through which certain lines of a job or portions of a cut are printed in some distinct color, the remainder of the job being obliterated by reason of the frisket coming between the inked form and the printed sheet. Primarily, the job-press frisket, thus applied, performs the service of a stencil.

Twelve or fifteen years ago, when the vogue permitted of a nightmare of colors in extraordinary jobs,

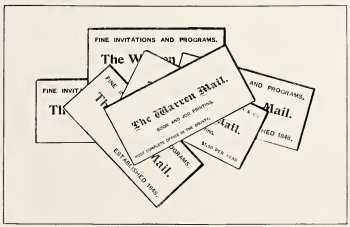


FIG. 1.

the frisket was the only practical way out of some of the difficulties confronted. In Fig. 1 (printed by the writer in 1893) we have an example of seemingly impossible composition, each of the six overlapping cards being produced in a distinct color. By using the frisket above described, the work was reduced to a minimum, while all of the apparently impossible composition became a matter of extreme simplicity. The entire form consisted of merely the exposed card in the center, and a little change, for diversity's sake, made in a succeeding color. All that was required was to shift the gauge pins to various angles and the cutting of the frisket to suit the different overlaps. The result meant the production of a job otherwise impos-

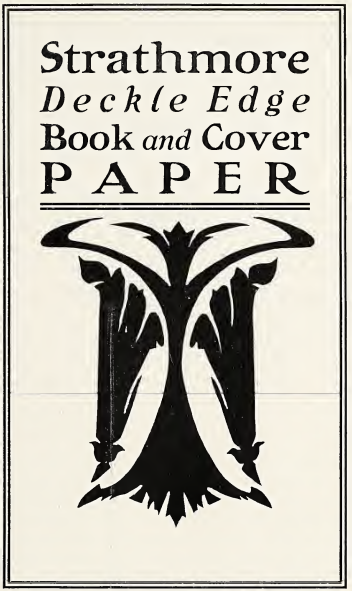


FIG. 2.

sible, unless by resorting to the expense of having electrotypes made for each color, sawed to register into overlaps.

In printing a single cut in two and three colors, as, for example, the United States flag, this method is particularly adaptable. For the printing of modern cover and title ornamentations in colors, there is a more practical frisket that will readily stand the wear of long runs, and which is but little known among platen pressmen. While it is a stable frisket, it at the same time obviates the expense attached to making woodcut tints and ornaments. It affords an avenue through which any printer can secure results equal to an expensive engraving — of simple contour, of course.

Secure a piece of one-half-point copper hair-space, which is originally rolled by the manufacturers into 24 by 24 inch sheets. Its weight in this shape is just

one pound and costs, retail, about 60 cents. One pound of the metal will make a great number of friskets for ordinary cover and title pieces. If you are not an artist, you can readily appropriate any unreserved design that suits your purpose. Cut this design out and paste it on the copper sheet. With a sharp pair of scissors cut out the metal along the pasted outline. In cutting, bear in mind that a perfect connection of the various portions must be maintained throughout, that all the parts will be in one piece in the finished frisket. Cut or punch round holes close to the edge of this copper sheet and attach it to the grippers with thin, pliable wire; then pull the grippers as far apart as they will go, so that the frisket will be perfectly taut. Next, cut out a square piece of patent leather, sufficiently large to cover all of the design. Glue this to a block of the proper height and put it under a weight over night. When the block is locked up and put to press you are ready to proceed. Run about twenty-five impressions on your tympan without ink, so that the copper will set itself into the patent leather, the effect of which will be to give a clean edge to the outlines of the design. Fig. 2 is a fitting example of a design suitable to frisket printing by this method.

In this illustration the type and rules can be appropriately printed in black or any other solid color, while the title or cover ornamentation should be run in some delicate shade, as, for instance, olive-green, brown, slate or maroon; but, to keep appearances within the bounds of genteel propriety, avoid bright, flashy or decided colors. Frisket ornamentation should be of this general contour, composed principally of solids, as the copper sheet will not permit of being cut into long, delicate lines, and, even if you were able to cut out slender outlines, they would have a tendency to curl up or bend in a long run. The solid ornament shows the exact appearance of the patent leather through the openings cut into the frisket.

Written for THE INLAND PRINTER.

THE LINING SYSTEMS OF AMERICAN TYPE-FOUNDRIES.

BY JOSEPH W. CHEYNEY.

TYPOGRAPHY commonly designated by the comprehensive name of "modern" has been in a formative state for several years, and to-day the best examples of the newer style of printing are productions with which the printer-man has less to do than ever before. Not only have "styles" been sprung upon the unsuspecting master printer and the journeyman, but definite specification of type faces for books and booklets, catalogues and folders is the order of the day.

While many of our craftsmen have gasped in astonishment when confronted with some of the styles thrust into the typographic arena under the name of "art" productions, they have also been compelled to consider the serious consequences which might be supposed to follow the mixture of types from various foundries under instructions from a customer who plans (or has planned for him), to the smallest typographical detail, his latest and most particular budget of printed business-bringing news.

When we remember, too, that the ad.-smiths and the advertising specialists are likewise invested with supreme authority in the matter of type selection, this problem of adaptability (in a mechanical sense) of the types selected from different foundries for the production of a printed work is a continuing and an annoying one.

A booklet is sent to the office of a master printer with instructions to set it in new type. The specifications call for "Cardinal" (Keystone) for body-letter and "Jenson Condensed" (American) for display, side-heads and all emphatic wording.

A great medicine company specifies that the body of its latest circular or almanac must be set in "Paragon" (Barnhart Brothers & Spindler) and the display and black-lettering in "Hearst" (Inland).

The publisher of a text-book orders original "Caslon" (Inland) for plain reading matter and "Lining Jenson Oldstyle No. 2" (American) for important words, phrases and sentences in the work.

And then follows the catalogue designer, suggesting, beyond possibility of change of opinion, that his trade announcement for the season must be composed of "Lining Cushing No. 2" (American) for light lettering and "Ben Franklin" (Keystone) for the emphasized portions.

Thus the arbiters of type styles and type combinations swoop down upon the keeper of the print-shop with combinations numberless and to be unenumerated in this limited space. And thus these dictators of type combinations and mixed-foundry productions send terror to the heart of the perturbed printer-man, whose first thought, as each new mixture of foundry faces crowds into his troubled estimate department, is: If I get this work and buy the types specified, will they work together so as to produce the results expected? *Will they line?*

Representatives of the various typefoundries tell us that their type will line with any other type on a lining system — except in certain sizes. Ah! there's the trouble. While we have the greatest faith in them, and believe what they say, the question will reassert itself from time to time and we continue to ask ourselves, Will these different foundry productions *really* line, or do they line in theory only? We are skeptical because we have been presented with no practical demonstration on this important point.

We turn next to theoretical writers for trade journals, and they are pleased to inform us that there are rival lining schemes in the field, but that a universal line, sooner or later, will be considered as essential as systematic body. These writers announce also that they are unable to tell us which of the lining schemes is best, and that to form an opinion it is necessary to

have access to the tables by which the founders work. Such a generalizing statement creates added confusion and breeds still greater distrust in the mind of the printer-man, and he mentally concludes that there is a *difference* in the lining systems of the various foundries and that the types from one *will not line* with the types from another. American foundries send out very elaborate explanations and diagrams of their lining systems, but few printers have leisure or take the time to study and compare the different diagrams and grope for the variation that may be found somewhere between six-point and seventy-two-point — or one hundred and twenty-point.

In the midst of the chaos created by theoretical consideration of this most important question may be found many an employing printer desirous of adding to his office some beautiful type series, but prevented from so doing by the besetting fear that this series will not align because it is not made by the foundry from which he purchased his supply of lining body-type and job faces. And while the theorizing on the subject goes on and on, the uncertainty in the mind of the printer-man grows in repressive power and increases in disquieting volume.

is divided into spaces according to type sizes, and in each space will be found a letter from some important series produced by each typefoundry represented. In each space is shown, in order, a cap M of Barnhart Brothers & Spindler's "Talisman" series; a cap M of the American Type Founders Company's "Lining Jenson Oldstyle No. 2" series; a cap M of the Inland Type Foundry's "Blanchard" series, and a cap M of the Keystone Type Foundry's "John Hancock" series. Thus we have grouped as closely as possible the four lining systems —"Uniform" line, "American" line, "Standard" line and "Universal" (Keystone) line — and the fullest opportunity is given to compare them critically in the seven different sizes most generally used.

A glance at the diagram is sufficient to disclose the important fact that in no material respect is there any variation in the lining systems of these four foundries which will operate to prevent the printer from satisfactorily using type faces from any one of the foundries in combination with type faces from any other. Indeed, there is no perceptible variation at all — they *are* all in line — and such a careful and practical demonstration settles the matter very clearly.



LINING SYSTEMS OF VARIOUS TYPEFOUNDRIES.

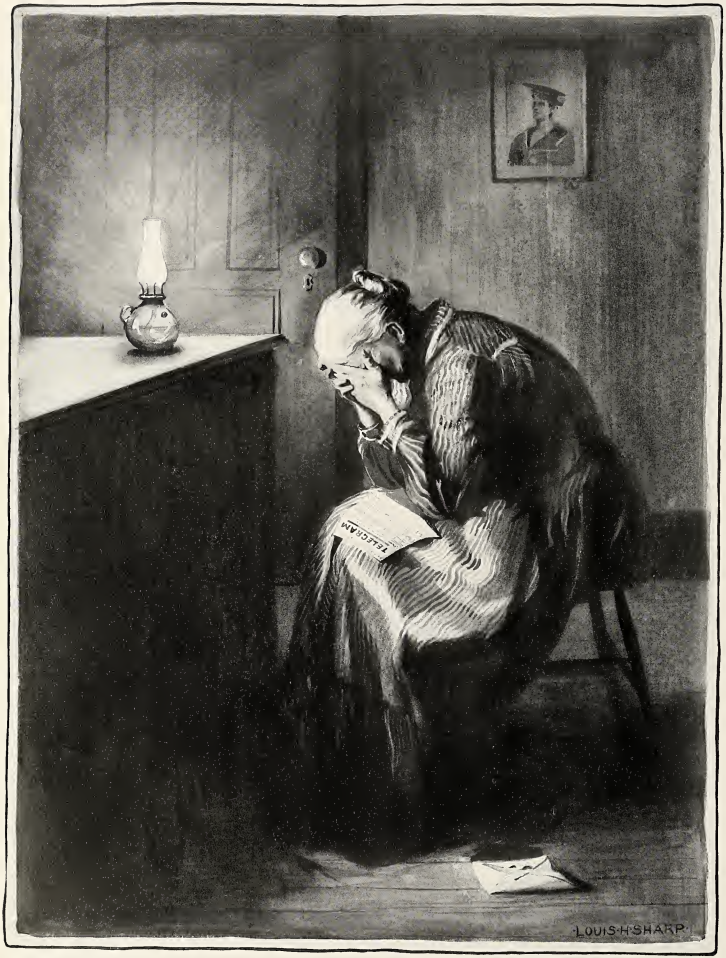
Certainly this is the appropriate time for such a practical demonstration as will satisfy the many interested that the lining system of each American typefoundry is either a go-as-you-please device to suit the mood or please the whims of its originator; or that it is a system which goes along with some other foundry's scheme through several sizes of body and then boldly strikes out "on its own hook"; or that the essential feature of harmony with each other foundry's system of lining is to be found so consistently maintained throughout all important sizes as to meet all practical purposes.

To make this demonstration in the best practical way — to dispense entirely with all theoretical calculations and speculations built thereupon — it has been found advisable to take the types directly from the cases and thus compare the things which the printer gets when he makes his purchases from the typefounders. This has been carried out with type from four great American typefoundries, and the diagram accompanying this article shows the effect created when the products of different foundries are placed side by side. The demonstration is a simple, forceful, convincing presentation of the lining systems of four great typefoundries of America. The sizes selected for illustration are the sizes in which roman letter and display type are most generally combined. The diagram

A second glance at the arrangement of the diagram will indicate that each descending size from each and all the foundries takes its place accurately in line with the size preceding it by means of point justification above and below the letters displayed. That is to say, eighteen-point will line with twenty-four-point by placing five points above and one point below; fourteen-point lines with eighteen-point by placing three points above and one point below, and so on.

This intensely practical and most careful demonstration of the wonderful progress actually made by the typefounders of America shows us, beyond the shadow of a doubt, that in most important particulars the lining system is now as general as the point system, and, besides dissolving the uncertainty surrounding the matter, it opens the way toward greater typographical progress throughout the land. While commending the typefounders for reaching such a progressive agreement, we should take advantage of the opportunity offered to diversify our work by getting from other foundries the letters we have long admired and adding them to the jewel series we already possess.

Some reforms move slowly, but here we find an innovation agreed upon harmoniously by all the great parties concerned at the very time when progressive members of the craft are predicting its ultimate adoption.



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SAD NEWS.

Drawing by Louis H. Sharp. Engraved by Inland-Walton Company.

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A. H. McQUILKIN, EDITOR.

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SUBSCRIPTION RATES.

One year, $5.00; six months, $1.50, payable always in advance. Sample copies, 50 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

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Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCOY, Phœnix Works, Phœnix place, Mount Pleasant, London, W. C., England.
W. H. BEERS, 170 Edmund street, Birmingham, England.
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & CO., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & CO. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
PENROSE & CO., 109 Farringdon Road, London, E. C., England.
JEAN VAN OVERSTRAETEN, 17 rue l'Kint, Bruxelles, Belgium.
SOCIETA DELLE MACCHINE GRAFICHE ED AFFINI, via Castelfidardo, No. 7, Milan, Italy.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 28, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & CO. (Limited), Capetown and Johannesburg, South Africa.
JAMES G. MOSSON, 6 Glinka street, St. Petersburg, Russia.

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EDITORIAL NOTES.

AMONG happy and prosperous printing concerns, the Imperial Theatrical Printing-office, of St. Petersburg, Russia, should be placed near the top of the list. By virtue of a decree issued forty years ago all posters and programs for theatrical and musical performances in the Czardom must be secured from this concern. Any old price is charged and any old kind of work is produced, so 'tis said, which is the natural outcome of monopoly. This proves, too, that even in an autocracy there are printers with that American joy and delight — a good, fat "pull."

THE Swiss-Italian compositors and their employers recently agreed on a new scale, which establishes a fifty-four-hour work-week and contains features not comprised in any American scale, so far as we are aware. As with us, when machines are installed, the employes at case are given an opportunity to learn, and during an apprenticeship not exceeding twenty-four weeks they receive the wages they would have earned at the case. After that period an intermediate wage is provided for eighteen months, when the operator is supposed to have reached a specified rate of speed, varying according to the make of the machine used. The wages vary also according to the make of machine used. The working time for operators is six hours for night and seven for day work. Overtime, holiday and Sunday work is charged at the rate of twenty-five per cent increase on the wages received.

AN employing printer of Berlin, Germany, weary of having the employes passing through the business office, ordered them to take a side entrance. The men took offense at this, and — agreeably to the trade rules and customs prevailing in Berlin — demanded the repeal of the obnoxious order and tendered their resignations. To their astonishment, these were accepted and their places filled. An appeal was taken to the board — composed of employers and employes — that adjusts trade difficulties, which promptly decided the employer had not been guilty of any breach of contract. While the employer seems to have given the men short shrift, owing to confidence that the board would protect him in his rights, yet the men, like thousands of others, can only blame their readiness to leap before looking for the plight in which they found themselves when the returns came in.

IN his monthly report to the members of the International Printing Pressmen's Union, President Higgins speaks out loudly and clearly on the proposition to abrogate agreement with the United Typothetæ. To heed the "brazen demand" to repudiate the agreement would be an outrageous assumption on the part of the officers, in Mr. Higgins' opinion. "The agreement should stand," he says with emphasis, and expresses the hope that all delegates to the St. Louis

convention will remember that the signers of the document acted in good faith, and not take any action which will besmirch the good name of the union, if not cover it with dishonor and disgrace. Whatever may be said of this gentleman's shortcomings he meets the situation in the right spirit and with refreshing emphasis; yet it is just what we expect of him. He has our felicitations on a good piece of work well begun.

A WRITER in the official organ of the New York Typographical Union, No. 6, reaches the conclusion that the Typothetæ is contemplating a declaration of war on the unions. He regrets this, but is not cast down, as he thinks "Unionism grows healthier with some exercise in warfare; so if the Typothetæ decides to give us a shake-up, its members may unintentionally be doing the union a good turn." The wish may influence the thought, but we entertain no dire forebodings, though it can not be gainsaid that, once firmly established, unions do not experience any serious setbacks after a series of well-fought battles. Considering their size, they remedy the weaknesses which a struggle discloses with wonderful expedition, and, notwithstanding two or three recent affairs that left a bad taste in the mouths of unionists, we are not among those who believe the Typographical Union has forgotten how to fight. Rather, if history repeats itself, these typographical Bull Runs will be turned to good advantage by the unions. No doubt many in each camp are willing to engage in a test of strength, and we opine that there is more belligerency on the union side than on the other, but the great mass of employers and employes know nothing can be obtained from force that can not be accomplished by less drastic and expensive means. This calls for the exercise of forbearance and concession, but there is no day of reckoning with material losses and remorseful regrets such as always follow a strike or lockout. And it is to the straight-thinking, business-like majority on each side that we pin our hope of industrial peace.

W. B. P.

AND now comes a lachrymose trade-unionist with a genuine blown-in-the-bottle appeal on behalf of the star-eyed goddess Henry Watterson enjoys making sacrifices to. In a recent article, a machinist gives his experience with a National Metal Trades' Association employment agency. As he was disinclined to vouchsafe information desired as to his age, birthplace, color of hair and eyes on applying for a job, this young man found the agency a rather inconveniencing institution. A little thing like not being able to "catch on" does not worry this magnanimous soul — perish the sordid thought. His heart goes out to the poor, deluded employer who wished to engage him in the worst way and could not do so without the consent of the agency. To see men so enslaved as these employers touches the chronicler to the quick. He screeches for the Constitution and asks, Can such things be in this free country? His grief is more poignant than that of Mr. Parry for the unionist who is so lost to all sense of decency as to insist on getting the highest wages going. The machinist lets in some light on the operations of the new-fangled notion adopted by the Metal Trades' Association, but who profits by the shedding of these crocodile tears? No one believes Mr. Parry is really concerned about the loss of freedom or influence — if there be any loss — that falls to the lot of the workingmen who form unions; nor does any one think the scribe we speak of cares one whit whether the agency employer is unable to secure capable men. It were better if those discussing industrial questions would abandon the methods used by sophomoric shysters when they are attempting to string hanger-on juries, the members of which delight in maudlin sentiment, accompanied by palpably insincere highfalutin! Let us have the truth without frills.

W. B. P.

PRIDE in success is not unworthy if kept within reasonable bounds. Financial success seems to be the modern gauge of all endeavor, and any seeming imputation upon the perfect reliability or credit of an individual or a firm is hastily and vehemently resented. When we receive a little C. O. D. package of goods that we have ordered, we look upon the action of the sender as an imputation upon our reliability, and gratify our feelings by writing as bitter and sarcastic a letter as our ability will permit. And, if our bump of self-esteem is unusually well developed, we may have the goods returned, condemning the sender, the express company, the messenger and every one connected with the transaction — except ourselves. Our own treatment of customers — how about that? Do we accept the imperious bidding of every one, regardless of the necessity of opening petty accounts, cost of collecting, sending statements, etc.? Or do we feel that it is our duty to take the bare word of the new customer who mails an order from a distance or sends an oral message, and tumble over ourselves in our eagerness to hand out our wares and take our chances? Not at all. We squint carefully at Bradstreet or Dun or the Mercantile Agency book, if we have time and are solicitous for new trade. But usually we have that little order sent C. O. D. and save trouble and time. If our new customer had sent in his order in a businesslike way — with a check — or other good and sufficient guaranty, express charges and incidental profanity would have been saved — the latter to be used on some more deserving occasion. When we are transacting business let us transact our business in a businesslike way. In philosophizing over the problems of business we are prone to observe that there is only one way of doing business and that is the right way, and that nothing should be taken for granted. But when our philosophy is turned against ourselves — that is another story. Send a check and save the freight.

STAR-GAZERS AND STUDENTS.

THE unthinking man who looks at the heavens on a cloudless night sees a multitude of stars, but one means no more to him than another and the whole is but a spectacle of the fire-works class.

But how different do those myriads of planets appear to the student who knows their groupings, their immeasurable distances and the marvelous system of their movements.

There are star-gazers and students in every walk of life; some see but the superficial beauties, others delight in delving into the hidden mysteries.

These reflections have often been forcibly impressed upon me as I have noted the manner in which the finest trade journals are treated by various employes and even by many employers.

Some glance over the pages, pause at the pretty pictures, and toss them aside. These are the star-gazers. Others take them home of an evening or two, and go through them from cover to cover with painstaking care. These are the students. And to them much is opened that the star-gazer never dreams of. Personally I have studied printing for over twenty years and yet it is a rare number of a trade journal a



Photo by W. H. Baker, Chicago.

"A LAST RESORT."

careful reading of which does not give me some new idea, some solution of a difficulty, or some inspiration to better work that more than pays me for the time I spend in its careful study. When I see some employe, who has the wealth of all of these magazines placed before him without cost and every inducement given him to profit by them, pass them by with a glance over the pictures, I am tempted to think about the Bible reference to the casting of pearls. When I ask some struggling proprietor of a small office if he saw such and such an article in the last number of a leading trade magazine and he says, "I don't get time to read it," I wonder if more thinking and less work would not pay that printer better.

In the various departments of every number of THE INLAND PRINTER there is a wealth of technical information that is priceless to the young man who is making printing his life work. The students who read it from cover to cover thereby show the discriminating employer the extent of their ambition. The motive shown will mark them for advancement and the knowledge acquired will enable them to gain higher positions.

A thorough reader makes a thorough workman and a well-posted proprietor. F. W. T.

PRINTING-TRADE STATISTICS.

READERS interested in such things will recall the International Typographical Congress held at Lucerne, in 1901, even though slight attention has been paid its work on this side of the Atlantic. The congress resolved itself into a permanent organization, taking the name of International Typographical Federation, electing as secretary and chief working officer P. Stautner, of Berne, Switzerland. This was apparently a happy selection, for among the duties imposed on the secretary was the rather formidable one of compiling a "reliable account of the state of the printing trade and its numerous organizations in various parts of the world." Mr. Stautner has completed his work, and though the editor is evidently disappointed at the result of his labors, it is an extremely creditable beginning, embracing, as it does, statistical lore of thirty-one working printers' societies of Europe, America, Australia, South Africa and Egypt, representing directly three hundred thousand persons and indirectly as many more.

That it embraces reliable information of such a large number of followers of the art preservative is assurance of its interesting quality and gives it prestige.

Circumstances compel the writer to content himself with reading a copious review of the report, and, from it, it is learned that the oldest organization represented is the London (England) Society of Compositors, which was founded in 1848, followed closely by its sister organization, the English Typographical Society, whose birth-year is given as 1849, and the International Typographical Union, which was instituted in 1852, while the baby of the aggregation is the Servian Typographical Society, which was christened in 1901. Our own typographical union is the largest, with nearly forty thousand members (1902), followed by the aforementioned English societies, with 11,355 and 16,600 members, respectively, and at the foot of the list is the Bulgarian organization, with seventy members. Seventeen of the federated bodies have female members, ranging from the three thousand returned by the American organization to the one each credited to the Roumanian and Bulgarian societies.

The conditions governing apprentices appear to be as varied as predictions on a horse race in Kentucky. It would seem that heaven for some apprentice-loving employers is to be found in the Balkan States, for the Roumanian society, with 250 members, reports 350 apprentices, only to be outdone by the Bulgarian body, with 120 embryo journeymen to its membership of 70. England and its antipodal colony are the only countries in which a seven-year apprenticeship is required. The Hungarian organization is content with a term of from three to four years, with aspirants between twelve to fourteen years of age, while an Italian society requiring five years' service places the age limit at from ten to fourteen years. Among the Scandinavians the reins do not hang so loosely, for in Denmark and Sweden apprentices must be at least fifteen years old and in Norway a year older when they commence their four or five year apprenticeship. English-speaking printers have the most stringent apprenticeship regulations, and the craft does not appear to suffer; for where the lowest standard is there will be found also the largest army of boys.

It rather surprises one to learn that the benefits paid by continental printing-trade organizations are as comprehensive as those which prevail among British printers, and in some instances more liberal. There is a glimpse of the stern hostility of the law to trade unions in one of the secretary's comments. Speaking of the resources of several of the societies, he says: "They do not, in their local reports, show the actual amount of their incomes, so as not to infringe the laws of their country, consequently the sum total of capital represented by the international federation is actually higher than indicated by the tables."

Mr. Stautner is anxious to secure information from any source which will aid him in improving on the altogether creditable initial report. How far afield he intends to go in compiling interesting data the writer has no means of knowing. That excellent British publication, the *Caxton Magazine*, thinks there should be a census of subscribers to technical journals, which suggests the danger that by undertaking to do too much the secretary may fail to accomplish anything worth while. The *Caxton Magazine* makes this interesting remark in the course of its review of the report:

> What is certainly one of the most hopeful signs indicated in this emphatically optimistic report is the evidences of

intense interest displayed in connection with trade literature generally and the literary organs of the societies particularly. This is a healthy as well as a hopeful sign, for it suggests, on the part of the workman, something more than a mere *bread-and-butter* interest in his craft. When we think of the number of workmen directly and indirectly associated with the printing trades in this country, and then of the half-hearted support which the trade journals receive, we can scarcely wonder at the position the British printer is frequently compelled to take in matters affected by international competition. We may possibly suggest to the international secretary that, in addition to the usual records, a census of subscribers to technical or trade journals in connection with the various societies would be an interesting and valuable addition to the next report. It could easily be arranged and might possibly stir things up a bit.

W. B. P.

IRRITATING SHOP RULES.

IN the current Johns Hopkins University circular, Dr. George E. Barnett, of the Political Economy Seminary of that institution, has an article on "Shop Rules of the International Typographical Union," in which he reviews the development of that class of legislation. In reference to the so-called "priority laws," the doctor says: "Up to the present time there seems reason to believe that the printers generally have refrained from an arbitrary construction of the law, although in some cases a dangerous tendency to infringe upon undoubted rights of employers has revealed itself. The attempt to set up a form of civil-service tenure in the printing trade is an experiment in the modification of the wage contract which requires for its successful carrying out a high degree of forbearance and wisdom on the part of subordinate unions and of national officials. The danger is always present that the 'priority law' may be interpreted in such a way as to become a shield for incompetents." Dr. Barnett neither directly commends nor condemns the unions' attitude, but he does drop the role of scientific investigation to indulge his prophetic soul and actually opines that the Typographical Union will ere long, if it be true to its traditions, submit its laws to the tender mercies of the arbitrators. As will be seen from the following quotations, the doctor believes such a condition to be the logical outcome of the International Typographical Union's indulgence in legislation designed to interfere in the internal management of offices:

> Shop rules are as much elements in the wage contract as the rate of wages or the length of the working day. In the earliest stage of collective bargaining in the printing trade, the local union formulated a scale and presented it to employers for approval. The preparation of scales in the more highly organized localities has now become the work of joint committees. Shop rules, to be effective, must be enforced through the whole jurisdiction of the union, and the formulation of these rules, if they follow the same line of evolution which the determination of other parts of the wage contract has taken, will become the work of boards representing the International Typographical Union and the national organizations of the employers. There is evidence that we are now passing through the initial stage in that evolution. The Typographical Union can not consistently with its past history long maintain the position that "the laws of the union are not subject to arbitration."

W. B. P.

THE OVERMODEST PRINTER.

IN the printing business there are far more overmodest chargers than good salesmen. Too many entirely lack the spirit of true salesmanship and seem to be trying to see how low they can sell their work rather than how much they can get for it.

To be sure it is not the highest salesmanship to *overcharge* a customer. A mercenary disregard of patrons' rights is bound to result in a loss of trade which, in the long run, will more than offset a small temporary gain, but it would be a facetious man who would dwell at length on this point in writing to printers. It will be many years before our customers will need a champion to protect them.

Printers, however, do need to have impressed on their minds a larger appreciation of the value of their own services, for most of us rate our worth too low.

A man once asked the late D. L. Moody how to make others believe in the Bible, and he told him, "First believe in it yourself."

The printer who does not himself believe that a piece of work requires $50 worth of brains, material and labor, is not likely to convince a customer that such should be the price of it.

It is a well-known fact that some printers get more for their work than do others. Often they get these increased prices in the face of lower bids. Sometimes it is better work, frequently friendship, but more often it is good salesmanship induced by a reasonable degree of self-appreciation. Some men have a faith in the value of their own services which is so real that it is contagious.

Whenever you find a printer who fears competition and who persistently cuts prices, you will find one who has no appreciation of the value of his own services.

Whenever you find a printer who sells his work at a good price, you will find one who thoroughly believes in himself and his work.

It is true that there are many who are led astray by incorrect calculations of mechanical cost, but there are more who, even if they knew the mechanical cost, would still be quite as poor salesmen, for they do not appreciate what constitutes an adequate profit over and above that cost.

Hundreds of printers are shaping up their customers' copy, practically writing the matter they print, suggesting valuable ideas and preventing costly errors, yet for all this they are getting no return, simply because they do not appreciate the worth of such additional service enough to even attempt to charge for it.

The printer who places at the disposal of his patrons valuable suggestions, good machinery, skilled workmen, intelligent proofreading and painstaking supervision of work, coupled with financial responsi-

bility for its proper completion, must know that such service is worth far more than that offered by less well-equipped establishments.

Then why should he be afraid to charge for it?

If he can not convince his customer that these things are worth an added price, then he is a poor salesman, and more than likely at the root of his poor salesmanship is his own lack of faith in himself and his work. When he becomes thoroughly convinced that he is being underpaid, he will be mentally strengthened and fortified in his efforts to develop himself into the kind of salesman who is ashamed to sell things for less than they are worth.

It has been said that "Any fool can give things away, but it takes a salesman to sell them," and many printers could take this idea under serious consideration with great advantage to themselves and also to the craft at large.

Effective organization and self-appreciation are the two elements absolutely essential to improvement in the financial condition of the printing business.

Organization by itself will amount to but little if not accompanied by the conviction that our work and services are worth more. It is the lack of this conviction on the part of some that has wrecked many promising organizations when they have attempted to place prices on a proper level. Men go to a Typothetæ meeting and say that a certain job should be billed at $1,000, and then go back to their offices and mail a bid for $800. To be sure they will claim that there is no profit in it, and that the prices they *imagined* others would make forced them to it, but deep down in their hearts they do not believe all that. They think that by some hook or crook they are going to make a profit at $800 and they *imagine* that their competitors will think the same, but they do not *know* what the other bids are, and often are given a serious jar by finding that they went much lower than any one else. The other fellow is not always the low man who is ruining the business, and quite often the printer's own lack of confidence is a worse foe than his competitor.



Photo by Charles Reid, Wishaw, Scotland. A HAPPY GROUP. Engraved by Inland-Walton Co.

What these overmodest printers need to learn is less respect for their own shadow and a greater degree of that self-assertiveness which builds fortunes in other lines of business.

They need to recognize that printing is an art, and not a menial's vocation.

That it demands, besides capital and labor, intelligence, brains, taste and unceasing vigilance; and that all of these are not covered by so much per hour for presswork or composition, but have a value in proportion to their quality, apart from and above the charge for the purely mechanical work of execution.

The trade press and the present organizations can do much to inculcate this appreciation of the value of good service and to raise the printers' notions of what they are entitled to, but a lasting reformation of the individual proprietor must come from strong inward conviction, the kind of conviction that resolves on improvement "without the aid or consent of any

other." The best these other outside influences can do is to set the printer to thinking on his folly in continuing to be a beggar in the market-place.

The printing and publishing interests of this country are among its most important industries. The technical and business ability required for their management is as high as for any other, but a comparison of salaries and incomes would place us among the least.

Do not our workmen appreciate their own value? Even so.

Do not the papermen prize their stock, even to the pennyweight, least an extra pound should lie heavy on their consciences? Indeed, even the wrappers and cord are often weighed in.

Do the typefounders grow lean as their automatic machines take in 7-cent old metal and throw out dollar-a-pound job faces? Possibly there is some unknown suffering among them, but they still seem able to *trust us* even at fifteen off and the freight.

Do the machine men bill presses at the price of old iron? Hardly; they are not such easy ones as we.

Do the ink men sell carmine lake at the price of plain black? No; they leave that to the obliging printer, who too often "don't count" the ink at all.

All these, from whom we buy, have a large eye of appreciation for their own wares, and they are quite right.

The customer also values his coin and holds to it with lingering grip or, if he separates from it easily, deducts two per cent for his promptness.

Why should the printer, who feeds the one class and serves the other, receive so little reward that the banker looks askance at him as a risky venture?

Let us then open the eyes of *our* self-appreciation, discard our overmodest ways and charge enough to secure at least the respect of those with whom we deal.

F. W. T.

TECHNICAL EDUCATION.

A TRADE-UNIONIST, in discussing the apprenticeship system, says it is becoming obsolete, largely because it is not adapted to a "variable system of industry" where specialists are in demand and continuity of employment is menaced by inventions. The fear of sudden disarrangement causes distress of mind among the specialists. In the opinion of this unionist, it is very desirable that the mental attitude of workers of this class should be changed. For their intellectual well-being they must rid themselves of the notions that they are destined to spend their lives in the repetition of some small process, and it is desirable from a material standpoint that they be able to shift from one branch of a trade to another. At one time the apprenticeship system opened a way for a young man to so equip himself for the struggle, but that is largely a thing of the past, and where vestiges of it yet remain by grace of peculiar conditions, they are fast fading away. A general knowledge of principles governing the various subdivisions of crafts is more desirable than heretofore, and the only manner by which it may be obtained is through manual and technical education. This method is more in keeping with existing conditions, and, in fact, is one feasible way through which the aspiring artisan or mechanic may hope to gain that knowledge of his chosen vocation that shall rob inventions of their terrors. Technical education will be a live question in the industrial world in the near future, and it behooves the interested ones to be giving the subject some thought. W. B. P.

Written for The Inland Printer.

PUBLICITY PRINTING.

BY FRANK ARTHUR BROWN.

IT is my opinion that few printers are sufficiently expert in the theory and practice of advertising. Printers and publishers as business men should lead in practical publicity. This does not mean that they should become professional ad.-writers, or theorists in store management. *Good printing should be good advertising.* How very often a creditable printing job is a flat failure as an advertisement. The printer failed to grasp the idea. This is not strange. He has studied type-specimen books and ink combinations in manifold so much that he had overlooked important publicity principles. He never was trained in "publicity." Probably he never gave the subject serious thought.

Most printing jobs are produced for the purpose of advertising something, just as advertisements are inserted in the magazines and newspapers for the same purpose.

A few years ago printing of doubtful quality was generally accepted, even by the largest and best business houses. To-day, the better class of customers is not accepting "any old thing" that the printer sees fit to palm off on the unsuspecting. The best-paying customers are now patronizing the best printers. They want not only "neat, tasty, up-to-date" composition and "good, clean presswork," but printing that is good advertising — printing that fairly bristles with advertising arrangement and design — printing that artistically tells you the merits of the thing advertised — drives the thoughts home and clinches them with sledge-hammer force.

Work of this character costs more money than the ordinary "up-to-date" variety because it is worth more, as it is the result of mixing brains with printing-ink. In short, good advertising is merely a judicious mixture of experience, ink, paper and brains. Those who have the correct formula are the aristocrats of the business, the upper ten, the "400" of the profession, for profession it is. Every printer should aspire to be one of this "400," and use his time and gray matter to that end.

Many successful firms employ experts to write, design and oversee their newspaper advertising, print-

ing, booklets, etc. These men command good salaries and are hard to find. They save and make money for their employers.

What is the practice in general?

The average business man attends to his own printing and advertising; successfully in some cases. He writes his booklet or bill-head with about the same mental exertion that he would employ in making a memorandum of a bill of goods, usually without studying results; he has no expert publicity printer at his elbow to advise him. The result is often a crude effort at copy-writing that imperfectly represents his own half-formed ideas. Mr. Busy Merchant then goes to the long-suffering, lamb-like printer with his script; perhaps it is poorly constructed, with words misspelled, incorrectly punctuated, the meaning obscure and the whole mess not fit for publication.

This rainbow-copy vision has no silver lining and is not overdrawn. Any printer can testify to this fact; yet how many printers are there who have the courage to refuse such a job? How many have sand enough to inform the customer that his copy must be rearranged, or rewritten, and that they will do it for him *for pay?* This kind of work should be paid for as well as typesetting or presswork.

What does the "got-a-note-coming-due printer" do?

He takes the job, after the customer has sucked the orange dry for him, goes ahead and gets it out, following copy as closely as his weakened conscience will allow, and collects the bill — if he can.

When the customer sees the job completed and compares it with a similar one done by one of the "400" publicity printers, he is mad, awfully mad; probably he refuses to pay the price agreed upon and a compromise is effected on the "cut-rate" basis, so that the job will not be a dead loss to the lamb-like printer at the slaughter.

"You should have known better," he argues; "you should have fixed it up as I wanted it," he roars, thus giving the poor printer more credit for proficiency in mind-reading than he ever dreamed of possessing.

This brings me to a point that I wish to italicize, namely: That printers should study advertising as applied to printing of the modern kind. Those who do this are in a position to offer expert advice to customers *for pay.* They can tell them whether their ideas are likely to produce the desired result, and, if not, to suggest something better.

Hundreds of men and some women, who hardly know a lower-case from the bed of a press, master the principles of good advertising and make money for themselves and their employers. If these persons, unskilled in the use of letters, plain and grotesquely up-to-date, can become "experts," why, then, can not printers and publishers also master advertising principles and apply them? Some are doing this, and making money. Many more could do it. It is necessary to study advertising books and publications as well as the almanac and specimen books of type-foundries. The natural intelligence of printers should be applied to mastering publicity printing that is at least worth the price of the paper that has kissed the ink-faced type.

The most surprising fact in this connection is this: Nearly every printer and publisher already imagines himself an advertising expert of the most exalted kind; often he has yet to learn the A B C's of the profession. Everything else being equal, no man is so well equipped to make advertising successful as the good job-printer, if he understands that he does not know it all in the beginning. He should broaden his advertising knowledge and experience in all possible ways and apply that knowledge in his office and print-shop.

Think on these things, brother printers. Think hard and — keep on thinking.

Written for THE INLAND PRINTER.

THE PRINTERS' AGREEMENT.

BY STRICKLAND W. GILLILAN.

In Knocksville (hard by Hammersburg), a town of small dimensions,
There dwelt four wily printer men, each making bold pretensions
To do the finest, cheapest work within that little ville,
While each, in settling, strove to give best discount on his bill.
This system proved so ruinous to one and all, that they
Decided they would meet and fix the matter up, one day.
And thus they met: Old Piker Slugge, Jim Dash and Collum Rule,
With Shutin Stycke, who came at length, though seeming rather cool.

The diffidence of rivalry o'ercome, they settled down
To blowing up the patrons of their craft, within that town;
The stinginess of this one and the crookedness of that
They chattered o'er — you may be sure each had his man down pat.
Then to the things more businesslike before the house they came,
And each told prices he had made to men he called by name.
An ironclad agreement they perfected, then and there.
On prices that they all agreed were practical and fair.

And then — such faithless creatures as those printers proved to be!—
Each rubbed his hands in pleasure and each hugged himself in glee;
He'd learned just what the others would be asking, and he knew
Just how much he should charge, to beat the others black and blue.
Each sliced the price agreed on till you'd never recognize it,
Each wondered at dull trade — he'd hoped he might monopolize it.
Then each felt scarcely half the size of Towser's smallest flea
When he discovered all the rest had done the same as he!

PRESIDENT ELIOT AND THE UNION LABEL.

In his refusal to allow the speech he delivered before the Boston Central Labor Union to be printed under a union label, President Eliot, of Harvard, was guilty of no inconsistency, as some have charged, but acted as any man of good sense and independent spirit should do under similar circumstances. President Eliot gave as his reason for the refusal, that the label condoned the closed shop and the closed shop implied the denial of free competition. This puts in a nutshell the chief and strongest argument against the union label, and affords all the justification which President Eliot, or any other American citizen, needs for a refusal to sanction a practice so foolish and so inimical to public interests. The business of tagging manufactured products of any kind with marks or signs designed to cause a discrimination in favor of one class of workers against another, is utterly repugnant to the American sense of justice and fair play; a silly, meddlesome and impertinent practice, beneath intelligent and self-respecting men and women, and quite intolerable in a free country.—*Leslie's Weekly.*



FUKUDA AT NAGASAKI

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

GORDON LOCK-UP.

To the Editor: BROOKLYN, N. Y., May 12, 1904.

The lecture by Mr. Butler, which was reprinted in your magazine for May, was intensely interesting and very instructive, considering its limited duration; I wish it had been three times as long. Mr. Butler's diagrams for locking up a Gordon chase were undoubtedly very good, but I learned a way which I think is unequaled. Briefly stated, the idea is this: Pieces of metal furniture, longer and deeper than the page of type, are placed around it so that one end of each piece of furniture comes to the end of the type and rests against another piece of furniture, while the other end of each piece is left free. This forms a solid and firm lock-up, and the pressure is even on all four sides, without any possibility of binding or springing. After the first row of metal furniture has been placed around the type it can be further strengthened by the addition of a second row, or wood furniture of any suitable length can be used to fill the chase. This lock-up is practically perfect, and you can not kick the form out of the chase; besides, it requires less pressure on the quoins to make the type lift, an important matter when you are using cast-iron chases.

Another matter I wish to speak of is this: The Hempel quoin is *not* the best quoin for a small job chase. It tends to drag the form crooked on a small job, and is too heavy and too large. The Wickersham quoin is far superior, as it simply widens out by action of the eccentric cam, and although it has a rather delicate mechanism, it will, if properly used, last a long while and be found amply strong enough for a half-medium chase. JOSEPH C. WHITE.

EIGHT-HOUR AGITATION.

To the Editor: INDIANAPOLIS, IND., May 8, 1904.

Mr. Shelley's article in your May issue on the relation between book and job and newspaper offices is very interesting and will bear a re-reading. He places the case very fairly, for a Typothetæ official, but he is off in several details, as, for example, when he says machines were introduced in 1895-6. They made their appearance in disturbing numbers as early as 1891, when Indianapolis Union sent a committee East to investigate and report on the pesky things, and the transition period was over by 1896, in the larger cities at least. Also, when he quotes the six-hour law, which was intended to apply to hand composition, and for which there was a great need, as Mr. Shelley shows. Just why it is retained in the ponderous book of laws of the union I do not suppose any one could explain, except on the theory that it does no harm.

But I am convinced Mr. Shelley hugs a delusion when he thinks the book and job men do not want an eight-hour work-day. He may not hear the clamor for it, but they want it, nevertheless, and if he wishes to test them on the question let him see how many of them would refuse to accept an eight-hour job in preference to a nine-hour one, all other things being equal. To me it seems the height of absurdity to say a man does not want another hour to himself to do with as he pleases. Statistics show in other trades, even in piece-work industries, the first reduction of working hours were approved by small union majorities. The book and job men may be queer cattle, but they are not unlike their fellows in this respect. A gentleman, whose business it is to visit book and job offices throughout the country and who keeps in touch with the workers, told me two weeks ago that there was vastly more sentiment for eight hours to-day than there was for nine hours six years ago.

I desire to thank Mr. Shelley particularly for his admission that the newspaper printers are anxious to do something for the book and job men. The old cry of employes was that the former would do nothing for their less fortunate fellow-members. Have the newsmen become altruistic or has the Typothetæ grown more honest, or is Mr. Shelley one of the rare birds? But is the union the only agency that bothers the Typothetæ? Do not the various trusts make inroads on the ever-talked-about profits? The world prospered without trusts but never without labor. Then why are not a few of the criticisms hurled at the octopi? Is it not because the Typothetæ thinks the workers present an easier problem — can be defeated — while the trusts can not? What are the employers afraid of that they do not speak out on the trust problem? From a humanitarian standpoint the trusts are less deserving of sympathy. What they exact goes to the house of Have; what the unions get in the scramble is divided among the family of Want. The Typothetæ and its spokesman seem to believe that the Alpha and Omega of all things is profit. I do not think the unions are impervious to the business requirements incident to any situation — if presented honestly and fairly, and not in such a manner as to show insincerity on its face. But, after all, there are greater things than the god Profit, among them the elevation of the great mass of the people by raising the standard of living, and more leisure for self-improvement is one of the means to that end. If the jobmen have no aspirations in that direction, then indeed dry rot is in their bones. UNIONIST.

DEDUCTING SPOILAGE FROM EMPLOYES' WAGES.

To the Editor: PORTLAND, ORE., May 10, 1904.

The letter in your May issue from Mr. Frank Hammond in justification of the practice of deducting from the pay of an employe on account of errors, depicts a tendency of the times worthy a discussion which would fill an entire number of your excellent periodical.

That "the workman is worthy of his hire" is a fact established both in ethics and equity, and Brother Hammond's reference to a case in point wherein a printer was adjudged by the court to be responsible and liable for the loss on account of an error, leaves his readers in blissful ignorance as to whether said printer was not also the proprietor, hence justly responsible to his customer. If, in this case, an employe was made to stand between his employer and the customer, then that decision was suffered only because of the inability of said employe to defend his common rights, which inability is the reason such peculiar decisions are on the increase to-day, and together this decision and inability constitute another point in proof of the demoralizing tendency above referred to. This same tendency is markedly in evidence as a basis of the entire argument of Mr. Hammond, as witness the statement that a man's pocketbook is deeper than his feelings.

If Mr. Hammond will say a conscientious and capable workman will be more concerned about the loss of a few dollars than about his own standard of efficiency and real concern for the reputation of his house (which reputation is likewise his own), then I say Mr. Hammond is mistaken. A workman sells his services for a given number of hours for a given amount of pay, and any attempt to deduct from that pay without his permission, provided full time has been

put in, seems to me to be plainly at par with being forced to disgorge at the muzzle of a gun.

If a proprietor does not wish to be responsible for the liability to err of a stranger, let him provide, if agreeable, a probationary arrangement wherein the workman may assume the financial responsibility, but after he proves himself competent let that responsibility cease.

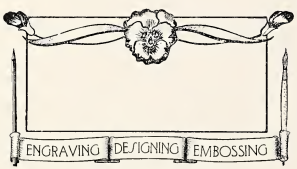
Natural, automatic rules of life and industry will force the incompetent man back until he becomes competent. The habitually careless man should be summarily dismissed. But what of the conscientious, capable, honorable workman, the basis and foundation, the joint creator and maintainer of the good name and reputation of the house? He is but human, and, as such, is bound to err. Charge him with his occasional errors, brought about, mayhap, by overconcentration upon his work — his employers' business — and, mayhap, by fatigue, or a chance diversion — an inconsistent but accidental occurrence which marks the man from the machine? His mistakes, no matter how glaring, are accidental, not wilful nor the result of carelessness. Charge them up to him? Deduct from his pay? Purge the human being until it can hold its mentality in the narrow routine of service to the absolute exclusion of friends, associates, the sunlight, the entire universe on the outside — aye, its own consciousness? Still it will err and occasionally fall short. Take a mortgage on its pay to make the house safe? If that is not the only demonstrable reason, then men's aspirations are never to be taken into account and there is no honor among them.

I can not understand how any capable, self-respecting workman could permit such a condition to obtain as a prerequisite to his employment. R. A. Harris.

PENOPRINTS.

To the Editor: Punxsutawney, Pa., May 31, 1904.

I send herewith some cuts to show what a printer may do if he sets his mind to it. The small cut is what I have termed a "Penoprint," and both represent my first attempts at pen-drawing and etching of line cuts. The negatives were made with a No. 4 Eastman Kodak, 4 by 5 plate. This may sound a little "fishy," but is nevertheless true, as I am able to prove. I am able to produce many effects in this manner that the average printer can not do with type and rule, or without sending to the city engraving houses.

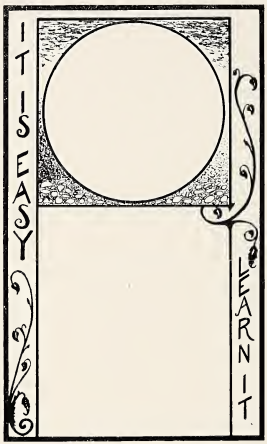


"PENOPRINT" BY B. F. HARLAN.

What I have accomplished, others may do also, not only in this line, but in other lines. My theory is that there never has been a printer so good but what some one else might be just a little better; no one has ever accomplished anything but what some one else might accomplish, with improvements.

The aim of every printer should be to do things a little better than his fellow workman, not in a selfish, competitive spirit, but with an ambition to excel in his profession. And in his strife to excel he should not lose sight of the fact that it is not always the most complicated piece of typography that shows his worth as a compositor or his worth to his employer. It is not how much time one can spend on a piece of composition to make it look well, but in how little time the good results may be produced.

Many printers will spend $4 worth of time on a $5 job in the use of rule and flourishes to make what they consider an artistic job, leaving only $1 for stock, presswork, etc. This occurs only where a compositor lacks a proper appreciation of



"PENOPRINT" BY B. F. HARLAN.

his employer's interests — a very important thing to be taken into consideration. In our endeavor to increase our ability to do things we should consider our employer's interests, remembering that our worth to him is based on what we are able to earn for him.

There are many things about the printing-office that we all could learn to our advantage, and our employer's as well, if we would set about it. We might gather new ideas in composition, make-up, lock-up, presswork, etc. I have been a printer for twenty years and yet there is much that I should like to learn, and always do learn something new in each number of The Inland Printer, which I have found to be an excellent text-book. B. F. Harlan.

PLACING THE RESPONSIBILITY FOR SPOILAGE.

To the Editor: Chicago, Ill., May 26, 1904.

Mr. Hammond's reply to R. C. M. on "Responsibility for Spoilage" suggests to me a few ideas which I do not think he has covered:

(1) In the employment of help, does it not rest with the employer whom he shall employ?

(2) In the organization of the plant, does it not rest with the management what system shall be used and what discipline enforced?

(3) If, in the ordinary course of business, mistakes occur for which the employe is compelled to pay, are you not making that employe purchase his position at the price of the job spoiled?

In regard to the first proposition. I hold that the superintendent or foreman who employs the mechanic is jointly responsible with the man that makes the mistake. Just

because you place a man's name on the pay-roll and assign him a given task does not release you from responsibility. He is under your charge. If he is incompetent, you employed him. If he makes a mistake, you are paid to see that he does not. You can not shirk your responsibility to the firm any more than a general commanding an army can blame the privates for his defeat. When a superintendent is placed in charge of a plant he is the responsible party. If he seeks to evade that responsibility by placing it upon the shoulders of the employes, he is making toward the destruction of that discipline that should pervade a well-organized plant and sacrificing the respect of the men under his charge.

Now, in regard to the second proposition. My experience in the printing business inclines me to the belief that the ideal job ticket has not yet arrived. It may be that Mr. Hammond has such a ticket, but I do not think that the printing of a notice at the top of the ticket relieves the management of its responsibility.

It is impossible within the limits of this short article to illustrate the different ways in which a misunderstanding of instructions can result in the spoiling of the work. I have known of cases when it would have taxed the skill of a Philadelphia lawyer to place the guilt. I think I will be sustained, however, in saying that human nature is much the same everywhere; no one wants to accept the responsibility for spoiled work. The proprietor takes the superintendent to task, the superintendent goes to the foreman, and the foreman blames the mechanic. The mechanic, being the weakest party in the controversy, usually has to stand the blows.

Third, this question is simply one of justice, and, in view of the fact that the workman usually has to establish his innocence before his superiors, who are equally anxious to exonerate themselves while convicting him, it would seem that the conditions making toward justice in his case were somewhat strained.

Lastly, the effect upon the mind of the workman who is compelled to pay for spoiled work, even though it is his mistake beyond all question. The psychology of the situation presents itself to him thus: I must pay for this job or quit. If I pay for it I am sacrificing my dignity, I am being forced to acquiesce in what is essentially an injustice because I am the weaker party to the dispute, and if I must purchase this position at the behest of my employer, what reason have I to believe that he will not, sooner or later, force upon me other conditions equally unjust.

Maintain discipline just as strict as is necessary for the proper conduct of the business, but do not destroy the respect and dignity of your position by compelling your underlings to assume a part of your responsibility. E. H. GIRLING.

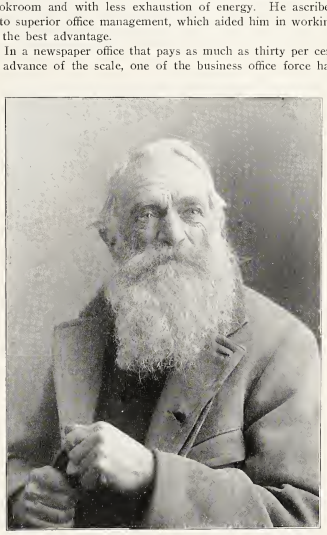
COST OF PRODUCTION.

To the Editor: NEW YORK, N. Y., June 1, 1904.

In his article on the relation of newspaper to book and job printing-offices, Mr. Shelley has much to say about the lavish manner in which newspaper composing-rooms are conducted. From it one might infer that a newspaper office could not employ men for nine or ten hours a day if it wanted to "owing to conditions foreign to the composing-room," which would not be strictly in accordance with the facts. In many newspaper offices there is a constant struggle to avoid overtime, which seems to show that a nine or ten hour day would be very acceptable. At all events, it took the hardest kind of maneuvering to induce publishers generally to agree to an eight-hour day, and if newspaper compositors had been as lukewarm unionists as book and job men usually are there is doubt as to whether the hours would have been placed at eight.

But, with the higher wages and waste (?) of labor incident to the exigencies of news publishing on which Mr. Shelley puts so much stress, do not newspaper offices produce matter at a lower labor cost than book and job offices? If not, then why the perturbation of bookmen when a newspaper office goes after a job, even when the bulk of it has to be done at the overtime rate — price and a half? A methodical operator — one of those men who knows just how much he has set at the end of a day — who followed a job from a job to a newspaper office, at increased wages, found that he "set type" much more cheaply in the newsroom than in the bookroom and with less exhaustion of energy. He ascribed it to superior office management, which aided him in working to the best advantage.

In a newspaper office that pays as much as thirty per cent in advance of the scale, one of the business office force had



OLD POZ.
Courtesy Joseph Quamme, Hillsboro, N. D.

some hand composition which he wished done. When the foreman of the ad.-room told him the labor cost would be about $7, he got hoity-toity and said ironical things about "printers drawing big wages and having bankers' hours." He knew of an office where the men did not get within a dollar and a dollar and a half a day of what alleged "gentlemen" did and worked more hours to boot. He would take his composition there, where he would not be robbed. He did. The bill was $15, and, on a "kick" being registered, his friend with the cheap labor proved that the cost of composition was $10.

I do not believe the average commercial printer reposes on a bed of roses, but are not some of his troubles due to mismanagement? The constant striving after something "cheap" does not seem to tend to prosperity. Perhaps if there were less lecturing of employes and customers and more introspective investigation of the ways of employers, some good might accrue. One lesson the publishers seem to have learned is commended to commercial printers: that the maxim, "The best is the cheapest," holds good when you are purchasing labor just as well as in other things. The world over, the narrow-gauge has been abandoned for the broad-gauge, and why not in the printing business? PRINTER.

"SETTING MUSIC TYPE."

To the Editor: NEW YORK, N. Y., May 6, 1904.

I desire to answer this caption, which appeared in your issue of May and which was signed by H. J. Myers, of San Francisco.

There is now a machine which is about to be put on the market that will set any kind of music for letter-press printing easier than solid matter can be set by hand or on any existing machine. The lines of the staff, the clefs, sharps, flats, notes, signatures, and any other characters required, can be produced by the mere touching of a key, as on the keyboard of a typewriter, and the matrix is forthcoming from which to cast either a stereotype or an electrotype, this work being done in about one-fourth of the time a hand compositor can set the same measure in tabular work.

While it would naturally be better that the operator of the machine have some knowledge of music, it would not be essential, as correct copy would naturally be furnished by the writer.

You say that a music font contains several hundred characters; this would make no difference with the machine I speak of, as all the characters would be contained in a small receptacle; they would be hardened steel punches (one punch for each character), and would be permanent — for use over and over again — whereby the ordinary print-shop in possession of one of these machines could set any kind of music at regular composition rates. When the time arrives for advertising this machine for sale in your valuable journal the opportunity for simplifying the publishing of music will be here.

A further word regarding this machine for ordinary composition (for which it was particularly invented); I would say that it commences where all other methods leave off, be they machine or hand composition; furnishing the matrix direct ready for the electrotyper or stereotyper, and that the e box contains only *one* e, and that permanently!

WILLIS W. RUSSELL.

WORK NOT INSURED.

To the Editor: INDIANAPOLIS, IND., June 2, 1904.

There have been several expressions in THE INLAND PRINTER concerning the wisdom of charging employes for "spoilage." It must be conceded that this is a delicate question, and there are few workers who would deny their responsibility in certain circumstances. Yet in a wide experience of over twenty years I have never had intimate knowledge of an office pursuing the charging policy which did not do injustice to its employes. As practiced under my eye, it is first cousin to the fining system so popular in some trades — a contemptible method of making a little money. An incident or two will serve to illustrate my meaning. I have seen a copyholder pay full price for an ad. on account of an error about which the advertiser cared nothing, and to which he made no objection to the office. The ad. was paid for twice, and when the management's attention was directed to the manifest injustice and the hardship inflicted on the victim, owing to his peculiar circumstances, it was deemed an all-sufficient answer to say, "It is one of our rules." There have been other aggravating charges, but this proved the proverbial straw and the party of the second part made so effective a protest that, I am told, indiscriminate charging is no longer "one of our rules" in that office. In a job-office in which I was immured for some time there arose a question as to the responsibility of one of two men for some error. By accident I overheard the superintendent and cashier discussing as to who should pay the freight. These worthies were simply determined to get the money — nothing more. They concluded that the most culpable of the two men would resist paying the bill to the extent of leaving and going to court; they reasoned that the other fellow had been playing in such hard luck he could not help himself, so, with a chuckle, they decided to mulct him. I must admit these men were the meanest I ever worked under, but the superintendent never issued an order that was not prompted by a desire to elevate his dear employes — to hear him tell it.

Your correspondents have not discussed the justice of charging for mistakes. If the employe pays for the damages resulting from his errors, why should he not be compensated when he saves the office an expensive blunder? What is sauce for the goose ought to be sauce for the gander. Leastwise that is how a minor justice looked at it years ago, when a boy sought his aid in recovering money that had been deducted from his wages for spoilage. The New Orleans judge who thinks proofreaders should pay for errors would probably find he had stirred up a hornet's nest if he tried to apply the ruling to the legal profession. If you hire a lawyer, and, after the case is lost, you discover he omitted a vital point in his presentation of it, would you get damages? Would not the court tell you that the lawyers are not presumed to be infallible, and that so long as the attorney gave service in good faith and exercised reasonable diligence — was not wilfully negligent — he could not be proceeded against? Notwithstanding statutes reading to the contrary, are not physicians in practically the same boat? What is just for the professional man in his capacity as employe should also be just for the wage-earner. In the rush and hurry of newspaper-making no sane man expects absolute accuracy with one reading of a proof, and the New Orleans justice was unjust — whatever other merit may inhere in his ruling — when he held that a reader should be pecuniarily responsible for all errors. If a fair-minded man, he would realize it if he had even a limited experience at proofreading in the average newspaper office with its noise and undignified haste. The proofreader is unlike a judge in that he can not hold a matter under advisement for six months. If his rule were enforced in the trade without any element of reciprocation, there would be more changes of faces in the "bullrooms" of the country than there are in good vaudeville theaters, which goes to show the idea is not practical. EMPLOYE.

WOMEN AS COMPOSITORS.

The employment of women as compositors is not, as many suppose, a modern innovation. At the Ripoli Monastery Press, in Florence, nuns were busy setting type within half a century after the introduction of printing. About 1690 one Jenny Hirsch carried on a printer's business in Boston, and during the next two centuries women printers were common in the thirteen States. Mary Goddard printed the first issue of the Declaration of Independence. The French Revolution sent women to the press as well as to the barricades and the guillotine. Thomas Beddoes, an English philanthropist, had his "Alexander's Expedition," published in 1792, set by a female villager, because, as he said, the nimble and delicate fingers of women "seem extremely well adapted to the office of compositor, and it will be readily granted that employment for females is among the greatest desiderata of society."

WHAT THE TELEPHONE IS.

The voice one hears over the telephone is not of the person who is talking; it seems exactly like the real tones drawn out thin and small and carried from a long distance by some mechanical means, but it is not. When one speaks into the instrument a little diaphragm like a drumhead begins to vibrate and each vibration sends a wave of electricity over the wire. These waves set up a mimic vibration in another diaphragm at the opposite end which jars the air and produces an imitation of the original voice. The result seems like the real thing, but is merely a first-class counterfeit.—*Power and Transmission.*

Written for THE INLAND PRINTER.

POETS AND HUMORISTS OF THE AMERICAN PRESS.

BY ARTHUR K. TAYLOR.

W. D. NESBIT, whose name is familiar to all who have an appreciation of the cheery side of life as portrayed in the daily papers and the humorous periodicals, is a man of thirty-three years who learned the trade of a printer but whose earlier education was planned with a view to his entering the ministry. Following the period spent in the printing business, he drifted into reporting, working variously and variedly through Ohio and Indiana. When in



W. D. NESBIT,
Of the Chicago *Tribune*.

Indianapolis he, for a time, wrote advertisements for a clothing firm, where he began his work in verse by putting jingles in the ads.

While working on the Indianapolis *Journal* he received a call from the Baltimore *American* to come East. He accepted the invitation, and on that paper conducted his first regular feature work of verse and humor. His department on the *American* at once became a never-failing source of pleasure to a constantly widening circle of readers. Among his happiest efforts will be long remembered those delightful sketches written in the style of King Solomon, wherein he was wont to size up a local political situation, or, perchance, call to mind the woman "who buyeth a bonnet for her head."

While on the Baltimore *American* a large part of his work was done under the name of "Josh Wink," a *nom de plume* belonging to the paper—any one doing the regular humorous department being to all intents and purposes "Josh Wink." After Mr. Nesbit left Baltimore to go with the Chicago *Tribune*, the "Josh Wink" column was continued for a time, just to demonstrate that the paper still had the right to use the *nom de plume*. The scintillations which emanated from the column at this time gave rise to grave apprehensions in certain ill-informed quarters that Mr. Nesbit was seriously threatened with paresis.

He has been on the staff of the Chicago *Tribune* since 1902. He writes a poem a day and a Sunday page of verse and humor. He contributes extensively to the various monthly and weekly magazines, besides finding time to do occasional song writing for comic operas.

Mr. Nesbit has given serious thought to the tendency of humorous writing as exemplified in the humorous periodicals of the day, and that he is capable of throwing out a sheet anchor to windward is well established by the serious verse that he has written, much of which has appeared under the heading of "Sermons in Song."

"The Trail to Boyland," a book of poems by Mr. Nesbit, will be issued by the Bobbs-Merrill Company, of Indianapolis, this fall.

The following selections from his verse will give a fair idea of the wide range of his capabilities as well as the finish and simplicity of his style:

"SOMEWHERE."

[From "The Book of the Royal Blue."]

Somewhere the roses are brave and red;
And apple blossoms are sweet and spread
A wistful perfume that scents the day
And clings to zephyrs that croon away
When night comes slowly and bids them stay.
A wondrous fragrance the blossoms bear —
And wouldn't you like to be there?

Somewhere the meadows are stretching green,
As clear as jewels, and soft and clean,
With dandelions in spangled show
That nod and beckon when breezes blow,
Somewhere the meadows — But don't you know
The tone and tang of the bracing air?
And wouldn't you like to be there?

Somewhere there reaches a country road,
With crickets chanting a twilight ode;
And bending branches to paint a shade
Where moonbeams glimmer and gleam and fade,
And will-o'-the-wisps in the distance wade.
Somewhere the fireflies flash and flare —
And wouldn't you like to be there?

Somewhere — You know it; O, who but holds
A memory that his heart enfolds —
A memory of the leaning trees
And soothing song of the honeybees
And all of the boy-day melodies!
Somewhere you lived in it all — somewhere —
And wouldn't you like to be there?

WOS Y GIL TO YI YONK IK.

Across the sad and solemn sea
I reach a friendly hand to thee,
My brother in adversity,
Yi Yonk Ik.
I, too, have seen the lamp of fame
Snuffed out, just when its rosy flame
Filled the wick.

I, too, have seen coy glory flit
Just when my name had made a hit,
And people tried pronouncing it,
Yi Yonk Ik.
The splendor that I made mine own
Now rests beneath a chiseled stone —
"Jacet lic."

Your name, with rhythmic clink and clank,
Was one before which others shrank —
Mine with more softness rose and sank,
Yi Yonk Ik.
My name was like a serenade,
Until some jealous lout or jade
Threw a brick.

My name was like a gentle sigh —
A song beneath the southern sky —
But still, we're brothers, you and I,
Yi Yonk Ik.
Although your name, when spoken, makes
A sound like Westinghouse's brakes
Clutching quick.

But, do not mourn. Rejoice with me,
For future ages still shall see
Our names a-romp through history,
Yi Yonk Ik.
Yes, Yi Yonk Ik and Wos y Gil
Shall through the coming epochs peal.
We can't kick.

SANCTUARY.

"Appoint out for you cities of refuge."—Joshua xx, 2.

There was, in that dim, ancient day,
A place where men might find retreat,
A place whose portals would not sway
However hard the foes might beat,
However they might rage and chafe;
He found, who to that city went,
A sanctuary strong and safe —
A place of freedom and content.

So, shut the door when night is come;
Forget the world that lies without —
The world of problems wearisome,
Of worries, of defeat and doubt.
Here on the hearth is cheering blaze;
Here is the coaxing inglenook,
With pipe, mayhap, incense to raise
Above the dream-inspiring book.

Bar out the world; learn to forget
The echo of its rasping calls;
Let neither care, nor fear, nor fret,
Find footspace once within your walls.
Forget the babel of the street;
Forget the roughness of the way,
For here are blossoms fair and sweet —
Outside are shadows dull and gray.

Be this your sanctuary, then.
What of to-morrow? It may wait,
For here is hearth and home again.
And here contentment holds its state.
These four walls shield us roundabout —
What greater peace is there to win?
Now all the darkness is shut out
And all the light and love locked in.

THE MAKING OF AN ARMY.

Men are not born to the fighting; men are not bred to the sword;
Only for God and their country have men to the battlefront poured.
Not in the clanging of armor, not in the lilt of the drum;
But in the call of their country do men hear the terrible "Come!"
Then rise the men of a nation, men of a purpose and will —
Then do they rise with a light in their eyes, but not as men go to the kill.

Men are not led by a halter, like to a reasonless beast;
Men are not lured by a bauble to add to the carrion feast;
Only when home and their country speak in the thunder of God
Men walk, with faces illumined, the paths that their fathers have trod.
Then, in the shrill of the bullet; then, in the war trumpet's song;
In the pipe of the fife leap the soldiers to life — ready, and gallant, and strong.

Let but the enemy's cannon threaten the strength of our walls;
Let but the hand of a traitor scatter disgrace in our halls;
Then will the clamor of bugles over the nation be dinned;
Then will the banners of battle snap in the hiss of the wind;
Then will the hearth be deserted; then will the marts all grow bare;
For the summons has pealed through the town and the field, and the men that were wanted were there.

Men are not born to the fighting. Tell it again and again.
Men who go down to the killing — pawns they may be, but not men.
Only when God and the country sound us the long rally roll,
Thrill us with drummings of conscience — comes then the blazing of soul;
Comes then the knowledge of duty; come all the purposes high —
Then come the men from the hill and the glen to put on their armor and die!

WHY?

"Why?" He asked it all th' time —
In th' mornin', soon as he
Was awake, he use' to climb
'Crost th' bed an' pester me.
Asked it; asked it! Seemed as though
He couldn't make th' questions fly.
When he went to sleep, a low
Whisper faded into "Why?"

All th' whole endurin' day
He kep' up his questioning
Runnin' up to me to say
Why was this, an' ever-thing!
Why did people have to work?
Why did trees grow up so high?
Looked like we must hire a clerk
To keep up with every "Why?"

"Why?" I mind th' times I've laughed,
Halfway puzzled, halfway vexed,
Vowin' he 'ud drive me daft —
Him a thinkin' of th' next!
Bet they ain't a stone or limb,
Nor a star that's in th' sky
But one time it's started him
On his never-endin' "Why?"
. . . . . .
No, he doesn't ask no more.
Sometimes, nights, when mother draws
Down th' blinds an' locks th' door,
I, unthinkin', say "Because."
Then she turns, an' tries to smile
But she breaks it with a sigh;
An' we sit th' long, long while,
Wonderin' — an' askin' "Why?"

WHAT'S THE LIMIT?

[Doctor Dempwolf, of Berlin, reports that in four and one-half pounds of fruit he found 38,370,000 germs of different sorts.]

O, doctor, spare us these details.
Ere long we shall be overcome,
For feeble calculation fails
To even guess the monstrous sum
Of microbes and bac-ter-i-a
That hide behind jawbreaking terms.
End our suspense. Say, doctor, say,
What's our capacity for germs?

Give us the total. Set it down,
That we may carefully keep count,
With mathematic scowl and frown,
Until each has his full amount.
Give us the figures, even though
The news our darkest dread confirms.
O, doctor, this we want to know:
What's our capacity for germs?

What is the limit? One may try
To count the germs that he has had
Since first he turned a hungry eye
Upon the world — and he'll go mad.
Decillions are not in it, Doc.—
We've simply lived on culture sperms.
Of course it will be quite a shock,
But, what's the danger line of germs?

You warn us that it's bad for us
To eat, or drink, or even breathe.
When do we strike the overplus?
We feel as though we fairly seethe
With bad bacilli and the like —
At contemplating it one squirms.
When will the last contingent strike?
What's our capacity for germs?

The above poems are reproduced from the Chicago *Tribune*, with the exception of "The Making of an Army," which first appeared in the Baltimore *American*.

NO DOUBT OF IT.

I am a reader of your excellent magazine and think it is beyond question the best printers' magazine that is published. —*F. R. Patterson, Monterey, Tennessee.*

Written for The Inland Printer.

THE PRINTING AND ALLIED TRADES EXHIBITION IN LONDON.

BY A SPECIAL CORRESPONDENT.

SOME years ago, commencing in 1882, there was a series of exhibitions for the printing and allied trades held in London. The first few of these were very successful, but the following ones proved not only unprofitable to the promoters, but were disappointing to both exhibitors and visitors. The last of these shows was held some seven or eight years ago, but in the interval that has elapsed since then advances in printing machinery and methods have been very rapid, and the present year was thought by the promoters of the show we are about to describe to be a favorable one to bring some of the newer machines and methods before the trade.

As before, the Agricultural Hall at Islington was the place chosen. This is a large building originally erected for the holding of cattle shows; it is open throughout, has a wide gallery running entirely around the building, the roof being of glass, and it forms an ideal place wherein to hold a trade exhibition.

The promoter and organizing manager was Mr. F. W. Bridges, who is the proprietor of a monthly printing-trade journal, and the committee list contained the names of many well-known men in the trade. This committee was somewhat of a farce, however, for we understand that it was never called together, except on one occasion, when a lunch was given and the members were informed that everything was going on quite smoothly, and so it had been decided not to trouble them with any exhibition matters.

Elaborate arrangements were made to bring visitors to the hall, the various railway companies running into London carrying them at special fares, while tickets were issued in batches at very low prices. When the show was opened, the first week in May, the hall was well filled with exhibits of modern machinery and of manufactured stationery, over three hundred firms taking floor space, and a feature that struck the visitor was the great number of stalls at which pictorial postcards were displayed, these being an entirely new feature in connection with a printing-trade exhibition. Some misgivings had been indulged in respecting the wisdom of exhibiting such widely diverse articles as postcards and type metal, cheap songs and gas engines, but we understand that fairly good business was done in these pictorial missives, for which there is just now quite a craze.

Owing to the indisposition of Sir Henry Bemrose, the president of the Exhibition Committee, who was unable to attend through illness, the inauguration fell on the shoulders of Sir James Henderson, the proprietor of the *Belfast News Letter*, who stepped into the breach at a few minutes' notice. Sir James proved himself a capital chairman. His after-lunch speech, the flavor of which was characteristically Irish, was punctuated throughout with roars of laughter. He complimented Mr. F. W. Bridges, the organizer of the exhibition, on the admirable result of his labors, and that gentleman in turn thanked the exhibitors who had so well supported him. After the speeches, a walk around the exhibition followed, and then in a few enthusiastic words, Sir James declared the exhibition open.

The one thing that could not fail to strike the visitor to the Agricultural Hall was the immense preponderance of foreign machinery over the British-made article, more than two-thirds of the exhibits hailing from the United States and Germany. The American exhibits, so far as they showed inventive ingenuity and high output, were a long way ahead of either their German or British competitors, although the Germans made



DALLES OF THE WISCONSIN.

Engraved by Barnes-Crosby Company.

a very good second, the British being practically nowhere. Many of the machines exhibited by British makers showed no improvements upon those of ten years ago, and in the printing-machine class there was but one flat-bed press, the "Summit," built by Dawson & Sons, of Otley, that could be said to embody any new feature, and even it was but a slight advance on the usual Wharfedale. Some British makers showed machines that were simply replicas of those built in America. Thus Messrs. Furnival & Co.'s two-revolution machine was American throughout its design, although built at their English works at Reddish.

Among the exhibits of machines for printers, perhaps the first place was taken by Linotype and Machinery, Limited, which is the new title of the combined firms of Linotype Limited and the Machinery Trust, Limited. This firm occupied a considerable amount of space and showed simplex and duplex double-letter Linotypes. They also showed a Miehle two-revolution press and a Century two-revolution press, which, although made in their British works, are American in design.

A number of other minor appliances were on view at this stand, including the Little Wonder letterpress machine, and the Little Wonder lithograph machine, neither of which can be called new. The L. & M. rotary press was also on view here, but, although designed and built in England, it is modeled after the American fashion.

There were several aluminum rotary printing machines in the exhibition, one shown by Furnival & Co. and another by the Aluminium Press Company, the general design being much the same.

Messrs. John Haddon & Co. had a considerable exhibit in the form of a model printing-office, in which the type used had all been cast at their Caxton foundry, Market Harborough. A great number of machines were running in this office, among which American machines were well in evidence. There was an eight-crown Babcock Optimus and two smaller Babcock presses; several Shneidewend proof presses, the Dexter feeder, six styles of galley proof presses, and as a novelty there was shown the new French "Monocylette," built by Lambert et Cie, of Paris. Besides these there were several makes of platens and a gas-producing plant that supplied the National gas engine, which was geared to a dynamo that produced all the light and power required for the exhibit.

An attractive stand was that of Messrs. Hunters, Limited, London. They are agents for a number of German firms, and showed a quad demy two-revolution machine of Messrs. Koenig & Bauer's manufacture; double crown lithograph machine by Charlesworth, of Oldham; a process camera and a fine line of photoengraving machines by Hogenforst, of Leipsic, including saw bench, drill, jig and band saws, beveling, routing and other appliances; a powerful proof press; demy, crown folio and foolscap folio "Brilliant" platen presses used by process engravers for three-color and other proofing; stereotyping machinery, Haas screens, correcting machines for stereotype plates, etc.

The well-known firm of Karl Krause, Leipsic, was represented by Messrs. Kampe & Co., their London agents, who had a fine show of their specialties, numbering about forty machines. These included appliances for account-book backing, back rounding, bundling presses, backing, book stitching (treadle and power), box stitching, corner cutting and slotting, corner rounding (hand and power), four-sided and three-sided cutting, self-clamp and hand-wheel guillotines, small hand-lever cutting, folding-box punching, knot stitching, thread stitching, blocking press (with revolving table), small color blocking and embossing, small power blocking, hand-lever blocking, and large color blocking and embossing presses; millboard, card and rotary card-cutting machines; section folding, rotary cutting and scoring (combined), small rotary bending, vertical bending, hand slotting, rotary beveling (with grinding apparatus), index cutting and many others.

Messrs. Wesselhoeft & Zimmermann, of London and Nottingham, who are the British agents for the German firm of typefounders and machinemakers, Messrs. Schelter & Geisecke, had an extensive range of machinery, including platen and cylinder machines, some of which were of a very ingenious and practical build. At this stand several platen guards were shown attached to the machines themselves, and intended to prevent operators' fingers being caught between the bed and the platen when the impression takes place. One of these was the most practical thing of its kind that has yet been shown, as when the operator's fingers came in contact with the guard, the machine immediately stopped. Most of the other guards merely knock the fingers away and in some cases do not obviate accidents.

Since the last exhibition was held, the cardboard-box-making trade has practically arisen, consequently a number of stands showed boxmaking machinery of a highly ingenious character, a great deal of it being automatic. Needless to say, America and Germany held the first position in this class of appliances.

Although hundreds of patents have been recently taken out and a good many machines have been produced for automatically feeding printing machines with paper, yet there was only one British form of this class of appliance on view, that was the "Vickery" perfect feeder. It was shown at work at the stand of the makers and also attached to a Cundall folding-machine, and they seemed to work extremely well. Messrs. Cundall & Co. are noted in Britain for their folding machines; they are found in nearly every office in the country, and are great favorites. This Vickery feeder, which they have adopted as being suitable for their folders, seems to be simplicity itself. It consists of a circular stroker attached to a spring elbow mechanism rotating from the center of a horizontal shaft. The action is very smooth and the feeder excited a great deal of interest among the practical visitors.

One would almost have thought that composing machines to handle ordinary type were by this time out of date, and yet there were one or two of them on view at the show. The new Pulsometer composing machine created a deal of interest and was admired for its simplicity and ease of working.

The Lanston Monotype was represented by two casters and a number of keyboard machines, and a card attached to one of the casters indicated that that particular machine had been sold at the exhibition to the *Cape Times*, Cape Town, South Africa.

The Wicks Rotary Type Casting Company made a feature of a great mass of ten-point type which was the product of ten hours' work on a Wicks machine, and consisted of a weight of 1,300 pounds containing no less than 496,000 letters and spaces, all cast and delivered in lines. It was a splendid object lesson that appealed to the eye and illustrated well the enormous capacity of the Wicks machine. The great aim of the Wicks Company is to produce type both good and cheap, with an endeavor to ultimately make it so very cheap that it will not pay to distribute it, but simply cast it into the melting pot. Just now the prices range from 6d for twelve-point to 1s 1d for six-point, per pound.

The Anglo-American Inventions Syndicate had several Harris automatic sheet-feeding presses running and a number of other ingenious appliances, including stereotype and electrotype, collotype, cutting machines, etc.

Process engraving firms made an excellent display, and it would be invidious to place the work of one house higher than that of another, all being very good. Messrs. Carl Hentschel, Limited, the largest British process house, made a hit by producing an illustrated newspaper called the *Half-tone Times*, No. 1 (and only number), price, ten minutes of your time. It was excellently got up and illustrated with specimens of the firm's half-tone and line blocks, the literary contents being written in rather a humorous style.

Three-color half-tone work was pretty well represented



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IDYLLS OF THE COUNTRY—No. VII

A SYMPATHETIC AUDIENCE

by the various firms. The American Colortype Company, of Chicago, had a very fine exhibit in one of the galleries that attracted much attention.

At the time of the last exhibition, the electric motor had not come into use as a driving force for printing machinery, but this time it occupied a very prominent position, many makers having fine displays of these modern prime movers.

The manufacturing, art and fancy stationery branches of the trades were present in full force, the central position of the hall being occupied by Messrs. Raphael Tuck & Sons, who had a fine exhibit of pictorial work, Christmas, birthday and post cards.

The manufacturers of appliances for business and commercial purposes, including typewriters and typewriting materials, filing cabinets, roll-top desks, and similar appliances, had also a good show of their various wares.

In one of the galleries there was a loan section consisting of early printed books, engravings and lithographs, arranged in historical order, one section illustrating the rise and development of roman letter, and another that of the art of lithography. Some of these old books showed very fine work on the part of the early printers. There was a copy of Seneca's "Epistles," printed at Strasburg about 1470, and a couple of excellent examples of printing from types cut by Nicholas Jenson in 1470 were shown, namely, Pliny's "Natural History" and John the Carthusian's "Corona Senum." Urichgring, the French printer, who was using roman letter in Paris as early as 1470, was represented by an edition of Lyras' "Commentary on the Psalms," printed in 1483, and among the other early printed books in roman letter there was a copy of Haedus' "Daemons Generibus," a quarto printed by Lisa at Treviso in 1492. Some specimens by Roycroft were also shown, and the great Bible of John Baskerville, of Birmingham, one of his best productions, excited a deal of interest. The modern printers were represented by examples from the late William Morris' Kelmscott Press, from the Vale Press, and there was also a very fine Dove's Press Bible that is now in process of publication.

Lithography was represented by a collection of specimens dating from 1820 onward, and some of the celebrated Baxter's colored prints, together with some of his printing blocks, were shown in one of the cases.

A daily newspaper was printed during the run of the exhibition. It was called the *Exhibition Chronicle*, was printed at Haddon & Co.'s model office, previously referred to, and contained matter and advertisements relating to exhibition affairs.

Taken all together, the exhibition was perhaps the most representative that has been held in London since the Caxton Centenary of 1877 at South Kensington. Since that date, however, printing machinery and the appliances connected therewith have been entirely revolutionized, the half-tone block and the three-color print have come into existence, as well as a number of other processes that even ten years ago were not dreamt of. There is some talk of holding a similar exhibition next year. To do this, however, would be but to court disaster; it would simply mean a show of practically the same machines as were shown this year, and to insure success an interval of four or five years, at least, should elapse between shows of this kind.

THE WAY TO SUCCEED.

I wish to state that, working in a country town, one has to learn the whys and wherefores for himself, and what the writer has learned of job composition has been through hard self-instruction and a careful studying of THE INLAND PRINTER.—*Roman J. Babione, Fremont, Ohio.*

4-5

Written for THE INLAND PRINTER.

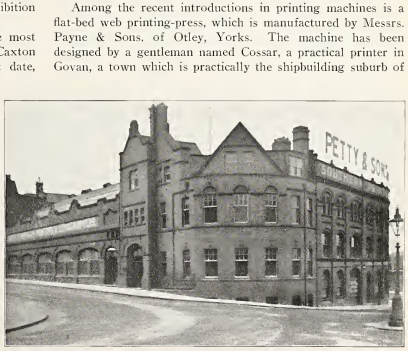
LONDON NOTES.

BY A SPECIAL CORRESPONDENT.

IF we are to believe British printers, the state of trade with them must be very bad indeed, but as this statement has become chronic it is not always believed. Still trade is not so good as it might be; in London, especially, complaints are rife about work being unprofitable. This, to a great extent, is caused by the very heavy rents and taxes that are charged for factory accommodation in the metropolis; the landlords seem to be the class who pick up the lion's share of the money made by the printer-man. This state of things is likely to lead to a greater exodus from the city to the country, and already we hear of two or three large firms that are looking for suitable sites on which to erect printing-offices.

The troubles of London printers are increased by the way in which their provincial brethren compete with them for orders. Leeds, Manchester, Birmingham, Glasgow and Edinburgh, especially the latter city, take away an immense amount of work for business houses and publishers that in the ordinary course of things could be done in London if it were not that the printer there has to obtain such immense profits to keep up his establishment. At Reading, about forty miles out, several extensive printeries have been established. Messrs. Wyman & Sons have an office that covers nearly two acres of ground, fitted up in the most complete and efficient style. Another firm, that of Messrs. Petty & Co., are also established at Reading, and they have almost monopolized the business of what is known as "specialty printing"—that is, they make a feature of supplying posters, circulars, catalogs, fashion styles and similar work to drapery houses, clothing and boot establishments, and such like. They get up the styles, prepare the blocks, and the printed matter does for any district when the purchasing firm's name is put upon it. They have travelers scouring the country for orders, and they make it a rule only to supply one customer in each town, thus the same setting up of type and the same blocks do service for hundreds of houses, when in appearance they seem to have been specially prepared for each. There are several other large printing-houses in Reading, which is a town that is becoming a great center of business, but it will shortly have a rival in the new Garden City, which is now being established about forty miles north of London, in which, curious to state, the first buildings that have been erected are those of a printing-office.

Among the recent introductions in printing machines is a flat-bed web printing-press, which is manufactured by Messrs. Payne & Sons, of Otley, Yorks. The machine has been designed by a gentleman named Cossar, a practical printer in Govan, a town which is practically the shipbuilding suburb of

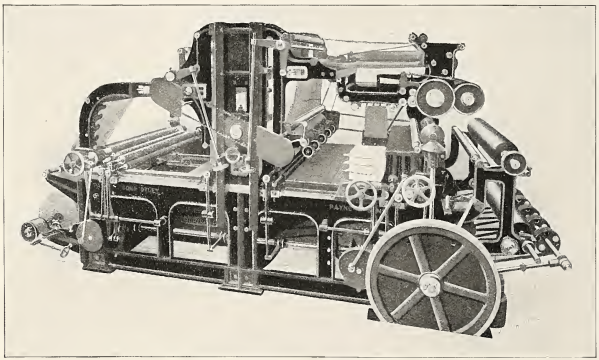


PETTY & SONS' PRINTING WORKS, READING, ENGLAND.

Glasgow. The machine prints from the web and is said to do its work in a very efficient manner, while it occupies but little more space than an ordinary flat-bed press. It is capable of printing newspapers of four, six, eight, ten or twelve pages. Flat-bed presses of this character, in which the paper is fed from the web over and under several rollers, generally work well enough so long as a good quality of news is being used, but when cheap makes are put on there is often considerable difficulty with "breaks," necessitating the stoppage of the machine and the reputting through of the web. Whether this fault has been overcome in the "Cossar" or not we are unable to say, but if so it should prove to be a useful appliance in the small newspaper office.

In London, trade-unionism among printers, or rather we should say compositors, is not in a very strong condition, the non-union men being nearly as many as the union men, the latter of whom form a body called the London Society of Compositors, an organization that is entirely distinct from the provincial association, which is known as the Typographical Association, and embraces the whole of the provinces. With the London machine minders, however, the case is different, practically every man belonging to the society, although they are allowed to work in houses where the compositors do not belong to any union. The machine minders of London do not like to be called such, and so the title of this association is "The London Printing Machine Managers' Society." It was formed some sixty-five years ago and has at present a membership of about twenty-three hundred and fifty members, who are at work in nearly three hundred and fifty different machine-rooms. This society prides itself upon the good and amicable feeling that exists between it and the employers. Common sense and fairness seem to dominate the deliberations of its council when disputes come up for consideration, and during the past year the society had not a single occasion to take legal action on account of trade difficulties. The secretary is Mr. H. Wilson Howes, a gentleman who thoroughly understands the merits of modern machinery and who believes that the men should endeavor to get as much work out of a machine as possible, while at the same time endeavoring to maintain a high standard of excellence in their work.

Mr. Chamberlain's proposed fiscal reform measures are responsible for great divergence of views among British printers, some adhering to free trade, while others go in strongly for protection. Among the latter is the body known as the Operative Printers' Assistants' Society, for in their last annual report the secretary congratulated the members on the steady and continuous progress made in the membership, and also the long-sustained good relations with employers generally. The hope is expressed that this will be permanent and conduce to the blending of the interests of masters and men, and "to the inducement of united action to promote a sensible system of fiscal legislation which will protect the interests of the worker by creating paying channels for the investment of capital in home industry to give work at fair wages to the worker here, and prevent our money from investment in foreign industries and products to provide foreign workmen with the means of living while the British workman has none to buy the 'big loaf' he hears talk of, but tastes not, because he is out of work."



THE "COSSAR" FLAT-BED WEB PRINTING-PRESS.

The use of paste on fast rotary newspaper machines has induced several manufacturers to put on the market preparations suitable for that particular class of work. One of the main features, of course, is easy flowing from the paste duct, and this necessitates a more fluid condition of the paste than when it is used for ordinary purposes. One favorite sticker here is "Gloy," an adhesive material that is very largely used. Some newspaper men make their own adhesives and look upon them as better than the manufactured article, and now the latest of these pastes which has been put upon the market is called "Fixol," and for it the makers claim advantages over almost anything else of the same kind, while at the same time it is reasonable in price. Several grades are made and it can also be had of a consistency suitable for labeling tins and other metals, for cardboard-box manufacturers and for bookbinders.

When any improvement is introduced into the mechanics of printing, it is, as a rule, followed by a host of inventions of a similar character, and the introduction of the De Vinne-Beirstadt method of overlaying that was introduced here a few months ago has not been allowed to go long without competition. Several methods of overlaying have been put before printers, most of them mere imitations of that mentioned, but now the Arthur Cox Illustrating Company, of

Birmingham, a firm of half-tone and line-block makers, is supplying a metal overlay with its half-tone blocks. These overlays consist of a very thin sheet of zinc which has been printed on from the negative from which the block was made and then etched in the ordinary way. This metal sheet is thin enough to bend round the cylinder of the printing machine, and is then held in position by a covering of paper. The firm in question makes a specialty of three-color blocks for printers, and the overlays that are prepared for use with them are got into perfect registration on the machine by means of points and holes, somewhat after the method that was, and is now, used for pointing sheets when printing in colors. These overlays are not long enough before the printer to enable an opinion to be formed as to their efficiency, but certainly it is very handy to get an overlay with every block, and the makers claim that it is so far ahead of the De Vinne-Beirstadt process in that it does not necessitate any special plant being kept by the printer.

HE NEVER BLAMED THE BOOZE.

He took a bottle to bed,
Drank whisky hot each night,
Drank cocktails in the morning,
But never could get tight.
He shivered in the evening,
And always had the blues,
Until he took a bowl or two —
But he never blamed the booze.

His joints were full of rheumatiz,
His appetite was slack,
He had pains between his shoulders,
And chills ran down his back.
He suffered with insomnia,
At night he couldn't snooze;
He said it was the climate —
But he never blamed the booze.

His constitution was run down —
At least, that's what he said —
His legs were swelled each morning
And he often had swelled head.
He tackled beer, wine, whisky,
And if they didn't fuse
He blamed it to dyspepsia —
But he never blamed the booze.

He said he couldn't sleep at nights,
And he always had bad dreams;
He claimed he always laid awake
Till early sunrise beams.
He thought it was malaria —
Alas, 'twas but a ruse —
He blamed it onto everything —
But he never blamed the booze.

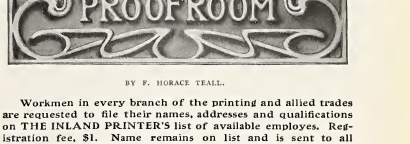
His liver needed scraping,
And his kidneys had the gout;
He swallowed lots of bitters,
Till at last he cleaned them out.
His legs were swelled with dropsy,
Till he had to cut his shoes;
He blamed it to the doctors —
But he never blamed the booze.

Then he had the tremens,
And he tackled rats and snakes;
First he had the fever
And then he had the shakes.
At last he had a funeral,
And the mourners had the blues
And the epitaph they carved for him was —
"He Never Blamed the Booze."

— *Exchange.*

WARM WEATHER COMING.

A delinquent subscriber was dying and the editor dropped in to see him. "How do you feel?" asked the pencil-pusher. "All looks bright before me," gasped the subscriber. "I thought so," said the editor. "You'll see the blaze in about ten minutes."—*Western Publisher.*



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

TYPOGRAPHIC STYLEBOOK.— By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE PROOFIST.— By Alfred Ayres. A practical printing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, $1.34, postpaid.

THE VERBALIST.— By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¾ by 6½, $1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.— A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proofreaders' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.— A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

PROOFREADING AND PUNCTUATION.—By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typefounding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, $1.

GRAMMAR WITHOUT A MASTER.— By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6½, $1.07, postpaid.

THE ART OF WRITING ENGLISH.— By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12 mo, $1.50.

A COMMA QUESTION.— M. B., Milwaukee, Wisconsin, asks: "Kindly advise me through your columns what is the proper punctuation in the following instance: 'Flat 15, The Majestic,' or 'Flat 15 The Majestic.'" *Answer.*— It can not be reasonably said that either way is improper. This is a case in which persons who have a choice are perfectly at liberty to use the form preferred by them, or in which one may write just as he happens to, without the trouble of choosing. The writer of this answer would probably always use the comma in writing the words; but if he set them in type from any other person's copy, or read the proof of a job containing them, he would follow copy.

Authority and Reason.— In "Rules for Compositors and Readers at the University Press, Oxford," is a list of spellings containing the word forgo, with the following note: "In 1896 Mr. W. E. Gladstone, not being aware of this rule, wished to include in a list of errata an alteration of the spelling of the word forgo. On receipt of his direction to make the alteration I sent Mr. Gladstone a copy of Skeat's Dictionary to show that forgo, in the sense in which he was using the word, was right; but it was only after reference to Dr. J. A. H. Murray that Mr. Gladstone wrote to me, 'Personally I am inclined to prefer forego, on its merits; but authority must carry the day. I give in.'" What Mr. Gladstone yielded to in this instance was the insistence of the men opposed to him. This is plainly shown by his expression of preference, even after the expression of authoritative opinion. He was as well qualified as any of the others to be accepted as authority on the question in hand, but Skeat and Murray were specialists in philology and Gladstone only an amateur. Of course all authority in such matters is based on reason, but in each instance its foundation is the reasoning of an individual. Shall any and every opinion or decision of any person be taken as absolutely final, because he has shown himself worthy of acceptance as an authority? Dr. James A. H. Murray undoubtedly is a great philological scholar, and everything he says is entitled to serious consideration; but it does not follow that he is infallible. Some of his opinions will not stand at all in the light of general reason. He protested as follows against a form of spelling which is now almost universal, and might well be absolutely so: "I protest against the unscholarly habit of omitting it [*e*] from abridgement, acknowledgement, judgement, lodgement, which is against all analogy, etymology, and orthoëpy, since elsewhere *g* is hard in English when not followed by *e* or *i*. I think the University Press ought to set a scholarly example, instead of following the ignorant to do ill, for the sake of saving four *e*'s." This is a case where Dr. Murray did not exercise his scholarly reason sufficiently. His protest rests entirely upon unscholarliness that is not shown in the spellings against which it is uttered. Analogy, etymology, and orthoëpy are not violated by these spellings, for the simple reason that the soft sound of the *g* is made absolutely necessary by the presence of *d* before it. Were this *d* not used — as, indeed, it was not originally in English, and is not in other languages — no one ever would have dropped the following vowel; but with the introduction of the added consonant all need of that vowel ceased. The words actually are often spelled as Dr. Murray prefers them, but his reason for such spelling is far more unscholarly than is the practice against which he protests. Any determination on insufficient grounds is not entitled to absolute credence, even when it is made by the highest authority. This is not a mere personal opinion, nor is it a new one. It is part of a philosophy as old at least as the ninth century, and often repeated, in more general application, of course, but none the less applicable here. The philosopher Johannes Scotus Erigena (we are told in an encyclopedia) thus revolted against authoritarianism: "Authority originates in reason, not reason in authority. All authority which is not confirmed by true reason seems to be weak," but reason "does not need to be corroborated by the seal of any authority." Sir Thomas Browne expressed his opinion of unreasonable acceptance of authority as follows: "The mortalest enemy unto knowledge, and that which hath done the greatest execution upon truth, hath been a peremptory adhesion unto authority." Authority is an indispensable guide, but should not be an absolute master.



A SUMMER VACATION.
Engraved by Barnes-Crosby Company.

"Whom" and "Who."— The New York *Times* recently printed the following letter on these words: "As some one recently pointed out, there is a vast difference between the

blunders of carelessness and those of ignorance. If one uses such a sentence as 'Who are you guarding?' it may not mean that one knows no better; but to speak — worse still, to write — such English as 'whom she knew was going,' is to proclaim a lack of information regarding the commonest law of our grammar. Yet how often of late one sees 'whom' employed as the subject of a verb. Bret Harte said 'whom we supposed was with you,' and 'whom everybody knew had been the cause.'" Four other writers are represented by similar quotations, besides magazine articles without the writers' names. It is a fact, as stated, that this is a violation of a common law of grammar, but we may doubt whether those accused in the letter of making the error in writing were the actual blunderers. There is at least a possibility in each instance that a proofreader "corrected" the grammar. Proofreaders are not lacking who would make such "corrections." Mr. Horace Hart, printer to the University of Oxford, tells this story in his book of rules for compositors and readers: "The author [of "Lorna Doone"] desired to say in the preface, 'The writer neither dares nor desires to claim for it the dignity or cumber it with the difficulty of an historical novel.' The printer's reader inserted a letter *n* before the *or;* the author deleted the *n,* and thought he had got rid of it; but at the last moment the press reader inserted it again; and the word was printed as *nor,* to the exasperation of the author, who did not mince his words when he found out what had happened." Of course these proofreaders did something that no proofreader ever should do. It is right for them to correct actual errors in grammar, but not to make errors.

A Fine School Paper.— A friend has sent us a copy of the *New Jersey School Emblem,* published monthly at New Egypt, N. J. He writes: "I inclose a specimen of the printer's art which was handed me by the principal of our school. I think it is worthy of a notice in your valuable journal." It is eminently worthy of notice as the worst specimen of serious business printing ever known. Presumably the copy in hand is a fair sample of its average quality, and one can not help wondering how people can be induced to pay money for it. Here is a paragraph literally reproduced: "The sudject of teachsrs' pension ought to be taken up for thorough discussion by a commistee representing as nearly as possible all sections of the country Something is wrong when one after another, tecchers who have given their best years to the educational wotk are retired without provision for their decliniug yeass. The question touches most directly of the rank and file whose pay is just adequate ior their own and thr support of those dependent on them." Besides the errors shown here a number of the letters were upside down (turned). Typographical errors are as frequent in every item, and none of the matter is valuable even if correctly printed. But the special item most interesting to us is two "lessons" on proofreading! Here they are in full, without the errors: "Define a noun — adjective — pronoun — adverb — verb — conjunction — preposition. When do prepositions become adverbs? What are the two great classes of conjunctions? Write a 100-word composition on 'Our Forefathers,' also 'Myths.' Write a correct synopsis of a composition on 'Printing.' What is the office of a proofreader? Write 200 words on 'Etiquette.' What is 'agate' or 'long primer' type? Cut from a newspaper a line in 'brevier' type. What is meant by 'composing' in a printing office? Write a 500-word composition on 'Extravagance,' also 'Affectation.' Define interjection — comma — exclamation and interrogation points — change of structure — change of person — synonyms — copiousness and emphasis. Write a 100-word composition on 'A trip to the moon.' Illustrate the use of capitals — colons — semicolons — periods. What is meant by a 'stick' of type? What are slugs — leads — rules — dashes — carets — quoins? What are quotation marks? What are spaces — side sticks — shooting sticks, Clip a poem, change it to prose. What is meant by 'pi' in printing?" Our friend has written under the last question, "This paper!" And he is right. A better answer would be hard to find. But what possesses any one to ask such questions with reference to proofreading? Writing compositions and reciting grammar never will make a proofreader. Yet this trash probably is a reprint of the questions from some correspondence course of lessons, and it is typical of the stuff with which gullible aspirants are swindled.

THE STORY OF AN IDIOM.

In every period are to be found persons who can never be sincerely happy unless they can parse every word of every expression they use. To their eyes *had better do* presents insuperable difficulties. It matters nothing that they constantly come across it, or locutions like it, in the writings of great authors — never so often, indeed, as of late years. This fact satisfies the ordinary man; it does not satisfy them. Before they are willing to accept authority for any idiom, it must be reconciled to their reason — or what they choose to call their reason. If in this they fail, they are ready to sacrifice sense to any method of expression which they fancy to be consistent with grammar. Hence has originated the substitution of *would better* for *had better.*

Would better is forced to have a sense imposed upon it in order to mean anything at all. The use of it is so distinctly repugnant to our idiom, not to call it absolutely improper, that, when met with, it is apt to provoke a cry of pain from him who has been nurtured upon the great classics of our literature.

It can not be stated positively where and when *would better* came first to be employed; but the vogue it has now, such as it is, it owes largely to the influence and example of Walter Savage Landor. We may entertain what view we choose of that author's style; but there can hardly be two opinions, among those who have studied the subject, as to the value of his pronouncements upon points of usage. In his observations upon language no man of equal abilities ever surpassed him in the combination of limited knowledge of the facts with unlimited wrong-headedness in drawing conclusions from them.— *Harper's Magazine.*

MARRIED BY AN ERROR.

Albert Sonnichsen, author of "Deep Sea Vagabonds," was recently put in a very uncomfortable situation by a typographical error in an article about him printed widely in the Western papers. Among other things the interviewer said that he found Mr. Sonnichsen "smoking fat cigars which his Filipino wife had taught him to love." Mr. Sonnichsen's friends believed him a bachelor, and this was astonishing news. Mr. Sonnichsen's father wrote regretting that his son had not confided in him, and the author of "Deep Sea Vagabonds" spends hours each day now explaining that he is not married and that the author of the article wrote "Filipino life" instead of "Filipino wife."

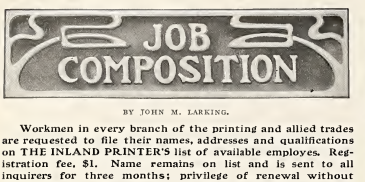
DIDN'T SAY SO.

Alderman Slugg — See 'ere, you said in yer paper dat I wuz a liar, hey?

Editor *The Feeble Cry* — Oh, no, sir! Read the article carefully and you'll see I said that liar was no name for you, sir.— *Chicago News.*

A LOVER OF THE BEAUTIFUL.

I enjoy reading The Inland Printer very much and read all the ads. because I am "a lover of the beautiful."— *H. M. Brantley, Pocahontas, Arkansas.*



BY JOHN M. LARKING.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

ART BITS.—A collection of proofs selected from odd issues—halftones, three-color prints, engravers' etchings, etc.—neatly mounted on harmonious mats of uniform size, twenty-five selections in a portfolio. Price $1, postpaid.

TITLE PAGES.—By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints—Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, $2.

TWENTIETH CENTURY COVER-DESIGNS.—Contains essays on cover-designing by well-known writers, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. $5, prepaid.

PLAIN PRINTING TYPES.—By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

THE PRINCIPLES OF DESIGN.—By Ernest Allan Batchelder, instructor Throop Polytechnic Institute, Pasadena, California. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, $3.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. $1.

PORTFOLIO OF SPECIMENS OF PRINTING.—The second of the series, composed of a wide range of commercial work in pure typography, designed to show the maximum of effectiveness at the minimum of time and expense. Printed on loose leaves and comprises examples of plain and color printing; also a demonstration of the relationship between the size of the half-tone screen and various grades of paper. This portfolio is especially recommended to students and ambitious printers. Price, $1, postpaid.

THE bank advertisement or business-card should be composed in a very simple, plain fashion without any of the devices that may legitimately be used in some forms of ad. composition. Such an arrangement should easily be within the capacity of the small country office to assemble. In Fig. 1 the attempt to be catchy does not render the card an exhibit either of good display or good taste. Perhaps the limitations of the office imposed on the compositor type conditions that prevented the best expression of his taste in typography. The use of seven or eight different faces would indicate either an incompleteness in type series that prevented the uniform composition in one face, or a lingering regard for the style of display prevalent a dozen or more years ago. The first cause would remove the stigma of poor taste from the compositor, as the appearance of the work is governed partly by the supply of material at his command, but the second one is a departure from present standards of taste, which require as a first principle type harmony or, in other words, the use of one series, or, at the most, of two faces that combine harmoniously. If the compositor will always work with this idea of type harmony in view, so far as his material will allow, the product of his labor will give more satisfaction both to himself and to all others interested, because the resultant simplicity and harmony so attained are the groundwork of that natural good taste that is always, even unconsciously, appreciated. Returning to the card, besides the error of using three faces for the matter shown in the panel, smaller faults in the way of spacing and arrangement are apparent. The names are crowded, and by removing the word-ornament on the left and leading the column of names a double improvement would have been effected. Underscores are useful for emphasis, but they lose their value when lines are consecutively underscored. The dash should have been omitted and distinction given the lines by white space between

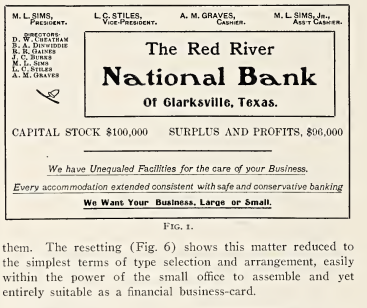


FIG. 1.

them. The resetting (Fig. 6) shows this matter reduced to the simplest terms of type selection and arrangement, easily within the power of the small office to assemble and yet entirely suitable as a financial business-card.

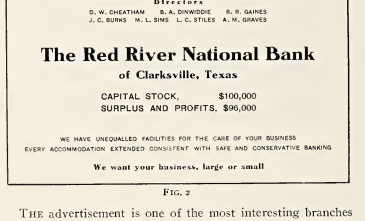


FIG. 2

THE advertisement is one of the most interesting branches of display printing. The chief reason for this is, perhaps, that a greater freedom in arrangement is permitted, affording opportunity for the exercise and expression of individual ideas and taste that always give an added zest to any kind of work. In stationery printing, and to a lesser degree in title-pages, the work is constrained and governed by conventional styles that time and usage have marked as rules of good taste. Advertising work is not circumscribed by any rules apart from those that govern correct typography, and is a field of endeavor in which ingenuity and originality may find expression to the fullest degree. At the same time much advertising typography is composed in a manner that shows a complete disregard for many of the general laws of display work. One of the chief faults is the assembling of many conflicting type-faces in the same ad. Type conditions are sometimes responsible for this, especially in small offices, where the custom of only buying occasional single fonts and always new faces, in the mistaken notion of being up to date, results in the accumulation of a large number of faces but only a few sizes of each and in small fonts. In such an office it is

Incorporated A. D. 1852 Total Assets, $2,717,214.49

A Fire Insurance Policy in the

MILWAUKEE
MECHANICS'
INSURANCE
COMPANY

insures you *absolute protection,*
giving you one of the
best policies in the world.

We believe we can convince you by personal interview that it will be to your advantage to have your fire insurance policy in our company. : : :

HARRY FOX, Manager, 159 LaSalle St., Chicago
Residence, 216 So. Madison Ave., LaGrange
PHONE NO. 1123

MARY E. LYMAN, Agent, So. Stone Ave.
(Opposite Stone Avenue Depot.)
PHONE NO. 34

FIG. 3.

impossible to assemble an ad. in any suitable style for this reason, and the disability will continue so long as printers will not recognize the fact that their composing-rooms should be supplied with complete series of a few of the standard faces in large quantities, that should be replenished when necessary, instead of the accession of new faces of doubtful utility and in small fonts. The insistent use of a few series of the standard faces will give a distinction to the work that the conglomerate style of display composition never can give. Advertisements set throughout in old-style make a very pleasing and harmonious appearance, and, although it is not necessary to confine the display to a single face even in a single advertisement, it would be in the very best taste so to do and in direct opposition to that style in which fifty-seven varieties of type faces are shown in half a dozen pages of advertising matter. The display obtained by using half a dozen contrasting type-faces is very feeble compared with the distinction that one large line will confer on an ad. page. Another deterrent from the best display sometimes is the instructions in regard to the composition, often very explicit, with exact instructions as to type and sizes for every line. The advertiser is not always a specialist in advertising and his instructions will often indicate that several statements must be displayed, a common error that militates against the effectiveness of the ad. A man with one club can use it more effectively than if he carried an armful, and the ad. with one thought displayed will attract attention to itself more quickly than if three or four suggestions are offered to the eye at the same time. From the adverse conditions of inadequate or unsuitable material and improper instructions the compositor has no recourse. But when type conditions are right and the copy is free from instructions beyond the suggestive layout, an opportunity is given for attractive display unhampered by the conventions governing other forms of display. An ad. is shown (Fig. 3) that lacks the feature that a dominating line will give. The desire to display three or four lines has defeated the purpose for which the ad. was printed — to attract. When more than one statement apparently requires display it is best to feature one only. As the ad. must first attract before it will be read, it is better to insure that result by the single emphasis of some word or line than risk the chance of it being unnoticed or overlooked on account of ineffectual display caused by many conflicting type-lines. Singleness of display is very much like singleness of purpose — it is more apt to accomplish things. As reset (Fig. 4), the name of the company has been featured, which, together with its assurance regarding protection, constitutes the display. The name, however, is large enough to prevent confliction with the following lines. All advertising strives to teach the public the association between names and things, so that when they wish to buy things, whether fire insurance or breakfast food, they will remember and connect a certain name with the thing they wish to buy. Therefore, the name of the company is the logical phrase for display. Of course, good spacing, balance and the appreciation and use of white space enter into the composition of this class of work and are important factors toward the attainment of attractiveness by eliminating the crudities that would detract from the display. Another ad. is shown (Fig. 5) in which conflicting display

A fire insurance policy in the

Milwaukee
Mechanics'

Insurance Company Insures you Absolute Protection

giving you one of the best policies in the world We believe we can convince you by personal interview that it will be to your advantage to have your fire insurance policy in our company

Incorporated A.D. 1852
Assets, $2,717,214.49

HARRY FOX, Manager
159 LaSalle Street, Chicago. Telephone 1123
Residence, 216 South Madison Avenue, LaGrange

MARY E. LYMAN, Agent
South Stone Avenue. Telephone 34
Opposite Stone Avenue Depot

FIG. 4.

makes an ineffective ad. When two or three lines are given equal strength they will inevitably conflict unless some association is apparent between them. The lines shown do not qualify in this regard, and one must read between the lines in order to perceive the connection. We are inclined to think this ad. was set according to specific instructions. The desire, perhaps, was catchiness, but as the thing advertised is attractive on its own account it might be best to dispense with

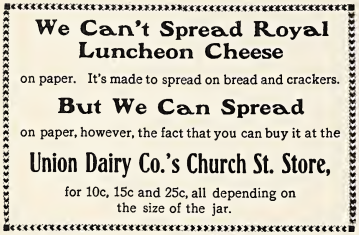


Fig. 5.

stiff in appearance, and caps. and small caps. may be used to relieve this effect. The form as reset in Fig. 8 shows how the advertising line can be made more valuable by contrast. The use of a heavier face and the surrounding rule have brought about this desirable effect. The printing on a letter-head may be considered all advertising, with the exception of the date-line, but a bill-head is one of many printed forms used for expediting business, and any matter that does



Fig. 6.

artificial aids for its publicity and let it stand by its own strength alone. By thus getting rid of the unnecessary and harmful display we advertise the article to the best possible advantage and associate it more forcibly with the place where it can be procured. This is another example of the effectiveness of single display (Fig. 6). Legibility and strength are potent factors in advertising, but most important is the direct appeal that the single displayed line will give. Every added display line will bring the ad. down in the scale of effectiveness.

The bill-head is a useful rather than ornamental form of printed stationery, and although frequently the medium of advertising, its chief mission is strictly utilitarian. In Fig. 7 is shown a bill-head rather ungracefully arranged. Beside the business form is a line of advertising that has not the proper type treatment that will distinguish it from the rest of the printing. We refer to the "KraKajaK Sox" line. The entire job is set in a heavy style that affords no opportunity for contrast. The words "Bought of" are arranged in an unnecessarily perverse way. Display lines set all in capitals are



Fig. 7.

not pertain to or qualify the business form is advertising and should be treated as such by some arrangement that will make it most effective. It is contended that, as the recipient of a bill is naturally a customer, advertising on the bill-head is unnecessary and that the firm name is the only important display line. But advertising may properly be a feature on such forms, though it should as much as possible be kept apart from the business.

A card is shown (Fig. 9) that conforms only in part to the proper style that such printing demands. The type selection is right, but the display is a little indefinite. The name of the bank does not stand out as it should, and the name of its predecessor is brought into unnecessary competition with it. The association of the two names may be desirable, but the old bank is not being advertised and the connection should have been in a small explanatory line. The card is a simple problem in display and presents an opportunity for the use of emphasis in its most effective form. This matter of effectiveness rests on the fact that only one thing need be displayed and consequently receives all the attention. Addi-



Fig. 8.

Examples of Jobwork by Students of Inland Printer Technical School

This little booklet contains just a few of the hundreds of styles of our celebrated

MURRAY

VEHICLES
HARNESS
SADDLES

If you are interested write us for our large illustrated catalogue—it is free for the asking.

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PRICE LIST

The Franklin

Ice Cream and Dairy Company

MANUFACTURERS
OF ICE CREAMS
FROZEN PUDDINGS
FRAPPE AND ICES

OFFICE AND FACTORY:
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TELEPHONE, 205



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Tailors, Dressmakers
Milliners & Outfitters

Direct Importers of
General Drapery
Carpets
Linoleums
and
Furnishings

BRISBANE & LONDON

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IF NOT DELIVERED IN TEN DAYS RETURN TO

SCHMIDT & PETERSON

Dry Goods, Notions, Clothing
Shoes and Gents' Furnishings

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MANUFACTURERS OF

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RAPIDES, LA.

JOHN F. RIBAK

General Repairing
and Tin Shop

Lawn Mowers Sharpened and Repaired

CONDUCTOR WORK DONE ON SHORT NOTICE

Tool Sharpening, Scissor Grinding, Saw
Filing and Gasoline Stoves Repaired

424 EAST SECOND STREET

MUSCATINE, IOWA

First Spring

Dog Show

Official
Catalogue

1904



Pawtucket
Music Hall

Saturday, May 2

MINUTES

OF

BURROW PRESBYTERY

OF THE

CUMBERLAND
PRESBYTERIAN
CHURCH

REV. W. H. MARRIS, *Moderator*
REV. T. N. HUNT, *Stated Clerk*

HELD AT

JONESBORO, ARK.
(CRAIGHEAD COUNTY)

MARCH 25-28, 1904

RECITAL

UNDER DIRECTION OF MR. AND MRS. FRANK V. KENT

SCHWEINSBERG OPERA HOUSE
TUESDAY EVENING, MARCH 10

PROGRAMME

1 Overture—"Peter Schmoll" - - *Weber*
MR. AND MRS. KENT

2 Etude Op. 24, No. 1 - *Moszkowski*
MRS. KENT

3 "Barque of Dreams" - *Hamilton Grey*
MR. JACKSON

4 Magic Fire Scene from De Walkure - *Wagner*
MRS. KENT

5 "Dolly's Slumber Song" - *Guibel*
MISS SEAVEY

6 Five Spanish Dances, Op. 12 - *Moszkowski*
MR. AND MRS. KENT

7 Cradle Song—"Sleep on Dear Child" - - - - *Claudine H. Couldrey*
MRS. WHITE

Program

Ladies' Chorus—Danube Waltzes - *Strauss*

Soprano—"Sing, Smile, Slumber" - - *Gounod*
LULU COOK

Baritone—"Home, Dearie, Home" - *Malloy*
I. W. KENAGY

Piano—"The Flatterer" - - *Chaminade*
EVA FULLER

Tenor—"Ave Maria" - - - *Mascagni*
F. W. FARMER

Soprano—"Doris" - - - *Nevin*
GERTRUDE MEAD

Male Quartet—"A Stream of Silver Moonshine" *Giebel*
THE WESLEYANS

Third Annual Open Meeting

Wesleyan
Amateur
Musical
Society

University Chapel
Friday Evening
May 25, 1900
Eight o'clock

MICHIGAN SUMMER RESORTS

A BOOKLET OF INFORMATION
CONCERNING THE BEAUTIES
ATTRACTIONS & PRACTICAL
THINGS OF LIFE AT THE
NORTHERN MICHIGAN
SUMMERING PLACES



ISSUED BY THE PASSENGER DEPARTMENT
PERE MARQUETTE RAILROAD
H. F. MOELLER, G. P. A., DETROIT, MICHIGAN

The Cecilia Society

Symphony Hall

HUNTINGTON AND MASSACHUSETTS AVENUES

ADMIT ONE TO CONCERT OF

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N. J. HALL, SEC. WAGE-EARNERS CONCERTS

DOORS CLOSED AT EIGHT O'CLOCK UNTIL AFTER THE FIRST NUMBER

ENTERTAINMENT

Under auspices of Parkin Chapter, Epworth League

FRIDAY EVENING, FEBRUARY 20
AT THE CENTRAL M. E. CHURCH

AT 8 O'CLOCK PRICE, 25 CENTS

BASKET BALL

Exhibition
Drill
Pershing
Rifles

LINCOLN HIGH SCHOOL
vs.
UNIVERSITY OF NEBRASKA
SECOND TEAM

Thursday
March 28
7:30 p. m.

GORTON ZETA THETA PHI
CORDIALLY INVITE YOU TO ATTEND A

Dancing Party

IN

COMSTOCK OPERA HOUSE
BOONVILLE, N. Y.

DECEMBER TWENTY-SIX, NINETEEN TWO

GENTLEMEN $1.00

SONG AND PIANO RECITAL

MRS. DYAS-STANDISH MISS CORNELIA DYAS

GRASS MOUNT, AUGUST TWELVE

Admission $1.00 Eight o'clock

ESTABLISHED 1806

Wm. & Harvey Rowland

INCORPORATED

Philadelphia, Pa.

Manufacturers of

Fine Carriage Springs



Diploma and Medal Awarded:
Philadelphia, 1876
Chicago, 1893

FENCING GOODS

Catalogue Number Fifty-four

1902

Wm. H. Horstmann Company

Philadelphia

New York Boston Paris



W. G. COMNICK, President CHAS. BUSCH, Vice President.
THOS. W. COMNICK, Cashier

First State Bank of Gaylord,

GAYLORD, MINNESOTA.

SUCCESSORS TO THE

BANK OF GAYLORD, MINN.

COMMENCED BUSINESS JAN. 1ST, 1883. INCORPORATED AS THE FIRST STATE BANK OF GAYLORD JAN. 11TH, 1904.

PAID UP CAPITAL, $15,000. AUTHORIZED CAPITAL, $50,000.

FIG. 9.

tional display lines diminish the effect of the first or main one. The question of display on a business card does not present the complexities or difficulties that may be met in the composition of an advertisement. Tasteful arrangement and the emphasis that one line of display will give is sufficient. The card does not come into competition with others, as does the advertisement, and the necessity for complex display is wanting. One series of type is sufficient and in the best taste for such work, although one or two lines of a contrasting face

Henderson
County . . .

Teachers'
Institute.

High . . .
School . .
Building

. . . To be Held at . . .

. . Biggsville, Ills . . .

Thursday and Friday,
Feb. 4 & 5, 1904. . . . .

FIG. 10.

may be used if expedient. In Fig. 11 is shown a resetting along the lines suggested. In the separation of the different statements white space is just as effective as rule dashes, for when many of the latter are used they become monotonous. The type ornament shown after the words "successors to the" in Fig. 9 has no significance or ornamental value and should not have been used.

By scattering the words and phrases of a display page and dividing it into a number of panels that have no shape relation to each other a result is obtained that departs from the unity and coherency of design which should govern all typographic arrangement. In some degree Fig. 10 does not show the feeling for unity mentioned above. The desire for mere technical ingenuity is chiefly responsible for work of this kind and causes a false standard of excellence among

W. G. COMNICK, PRESIDENT CHAS. BUSCH, VICE-PRES
THOS. W. COMNICK, CASHIER

First State Bank of Gaylord
GAYLORD, MINN.

Successors to the Bank of Gaylord, Minn.

COMMENCED BUSINESS JAN. 1, 1883
INCORPORATED AS THE FIRST STATE BANK OF GAYLORD
JAN. 11, 1904

PAID-UP CAPITAL, $15,000 AUTHORIZED CAPITAL, $50,000

FIG. 11.

printers based on this mechanical facility, and bears the same relation to right type display that the contortions of a gymnast do to the graceful evolutions of a dancer. The page is a plain statement of fact and the consideration of display need not be a factor in its composition. The attempt to give distinction to every page by spotting the page with words is a fault, as all the words contribute to a single announcement of time and place and the most natural manner of arrangement would have been a single cluster, as shown in Fig. 12, or not more than two divisions — the title above and the rest of the announcement below, with some white space between

Henderson County
Teachers' Institute

To be held in High School Building
at Biggsville, Illinois, on Thursday
and Friday, February 4 and 5, 1904

FIG. 12.

them. The fitness of things enters into typography as it does in all other things, and educational printing requires plain type and simple arrangement. The type selection of Fig. 10 is suitable, but the arrangement is not appropriate for the subject. Such paneling would be acceptable on advertising printing, where the element of catchiness is required, but neither necessity nor good taste require it as shown. In country offices, where the opportunity for work of this kind is only occasional, we admit that it would require considerable self-sacrifice on the part of the compositor to keep such a form down to the lowest terms of simplicity and good taste, and also that the arrangement of Fig. 10 may have met with the entire approval of every one interested in its production. But that does not alter the fact that it is a variant from right typography. Jobwork is still suffering from false standards of taste from which bookwork is to a large degree free. The reason, perhaps, is that bookwork is the older and jobwork is still passing through the transitional stage, an assertion that may be borne out by the marked improvement shown in the last twenty years.

A LETTER-HEAD is shown (Fig. 13) whose arrangement is rather wasteful of room unless the panel was an afterthought and added as a reprinting. The date-line is part of the letter,

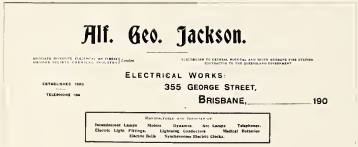


FIG. 13

not of the printed advertisement — which a letter-head really is — and should be below all printing. The arrangement is indefinite and takes up unnecessary room. A more economical and orderly arrangement is shown by Fig. 14. It is unwise to use a condensed letter for a display line and then space it abnormally in order to fill a certain measure. It would be

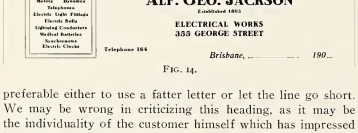


FIG. 14.

preferable either to use a fatter letter or let the line go short. We may be wrong in criticizing this heading, as it may be the individuality of the customer himself which has impressed itself on the printing.

THE DIFFERENCE.

The hens are in the garden,
It makes me smile with glee.
It's Johnson's garden they are in
And the hens belong to me.

— *New York Sun.*

AN INSPIRATION.

Every issue of THE INLAND PRINTER is an inspiration for me that leads me on to achieve the highest standard of excellence in printing.— *F. M. Jones, Silver City, New Mexico.*

COMPOSING ROOM

Contributions of practical value are solicited for this department. Remittances will be made for acceptable articles on receipt of manuscript. Address, The Inland Printer Company, Chicago.

THE PRINTER'S CABINET.

Every modern type cabinet is fitted with a copy drawer, but it is seldom used for this purpose. It is suggested that rather than occupy such valuable space with cumbrous electrotypes and live jobs, as is frequently the case in many job-printing offices, it would be more economical to utilize it for the larger sizes of type that the cabinet contains, from the thirty-six-point size up. In the medium and smaller cabinets the boxes are not sufficiently commodious to accommodate the larger sizes. The incessant use of the cases — the consequent constant jarring — soon proves disastrous to kerns and hair-lines, should these be present. Even in the larger-sized cabinets there is great economy of case room in the putting of these larger sizes in the copy drawer. The manner of fitting the drawer for this purpose is essentially the same as that of the wood-type case. Securely tack strips of twelve-point reglet at a sufficient distance apart to hold the type snugly in an upright position. The cap. and lower-case a's should be placed together and this principle followed throughout the alphabet. The setting and distribution are thus rendered more easy, and this is not harder of accomplishment than if the type were in a case. The economy of case room by the adoption of this method should appeal to all proprietors whose offices are equipped with cabinets. If the makers of type cabinets would fit up the copy drawer so that it could be used for these purposes, and have the strips interchangeable, as in the wood-type case, the assertion is ventured that it would prove a boon to printerdom generally.

Some prefer to use the wood-type cases for this purpose, but this method is better in that it keeps the series of type all together in one cabinet, and this is desirable.

As the larger sizes of type contained in one cabinet sometimes do not require the whole copy drawer to accommodate them, the extra room can be utilized for strips of rule and packages of leads and slugs that are essential to and kept in stock by every well-appointed job-printing office.

All cabinets should be cleansed of dust and battered letters that have been put there by careless workmen, at least once a year. Nearly every job-office has its slack season during which such work should be done. Few cabinets are absolutely dustproof, but the accumulation seldom seems to be sufficient to cause "uneasiness" on the part of the average foreman or proprietor. If the cases and the galley top are occasionally dusted with a feather duster, this will tend to keep the former entirely free from dust and keep this valuable piece of printing-office furniture in first-class condition and make it ornamental as well as useful.

F. F. TURNER.

THE "DEAD" BANK.

There are many job-offices in which the reprehensible practice is still in vogue of wetting job type before distribution, consequently much valuable wood furniture and reglet is destroyed by warping, and the usefulness of the "dead" bank seriously impaired. The wetting of job type is merely a habit that serves no purpose, and one that can be easily overcome with a little practice, but the wetting of body type will probably ever remain, as it is thus rendered much easier of distribution. The proper way would be to sort out all body matter from jobs or ads. and place it on a brass galley for

distribution, but these are generally at a premium, and for this reason it is placed upon and distributed from the "dead" bank. In order to eliminate, in a measure, the destructiveness to it that follows the use of water it is suggested that the bank be oiled occasionally. To varnish it would be better if sufficient time can be allowed for it to thoroughly dry. Both are good preservatives, and tend to keep water from warping it, and at the same time it is more easily kept free from dust. Its appearance is also greatly enhanced thereby.

The distributer in many job-printing offices has charge of the "dead" bank, and his value is increased and his services the more appreciated if he is neat and takes pride in keeping the bank clean, in good condition and free from pied type. In many job-offices the bank is sorely neglected. There is probably nothing in the job-office that makes for cleanliness and good appearance more than the proper banking and disposal of "dead" type. F. F. Turner.

BRASS JOB GALLEYS AND OTHER TOOLS.

To have and to hold a good job galley that he can call his own while he holds his position is the pride of many good job compositors, and many employers would be rewarded if they would gratify the wishes of their jobbers in this respect. In these days, when much panelwork is done, it is provoking in the extreme to be compelled to use a galley that is not square at the corners. The use of metal corner quads for panelwork is highly recommended. They insure better justification, better tie-up and better lock-up. If there were always an abundance of these, the crying need for a good brass job galley would not be so urgent. It would seem that no matter how many job galleys an office may own there is always need for more.

If you have a first-class jobber in your employ who loves his work and is appreciative of pleasant surroundings and kind treatment, present him with a good job galley, two sticks — one a point stick for general work, the other of the clamp or screw variety for panelwork — and a ball of cord for his exclusive use. Give him a frame where there is abundant light, in an alley that is clean, where the rule cases and frames or cabinets containing the best type are handy. For this, to a good artisan, is an incentive to greater effort. More and better work from him is the natural result and herein is your reward. F. F. Turner.

THE IMPORTANCE OF TAKING A PROOF OF NEW TYPE FONTS BEFORE LAYING.

Although we are admonished by the typefounders to take a proof of new fonts of type before laying or forfeit claims to shortage, it seems that few printers heed the "ultimatum." We are too prone to accept the typefounders' statement that the system of putting up is most complete and the possibility of shortage is consequently reduced to a minimum until we find that, in a text-letter for instance, the font is devoid of lower-case n's, u's having (no doubt erroneously) been sent instead. Again, we have found only one character & where three at least are essential, $ marks having been substituted. But since we have untied the font and are engaged in laying it without first proving, we can not claim shortage and must suffer the consequences. Doubtless many printers have suffered, as we have, because of superfluous diphthong æ's and œ's while the more used characters were sadly lacking. F. F. Turner.

SPELLING OF FOREIGN NAMES.

The readers of war news from the Far East, perplexed at the names of the various localities occupied by the Japanese and Russian military forces, are doubtless unaware that these names are transliterated from their native sources according to a system adopted by most of the European nations, as well as by Canada and the United States. In this country questions of spelling are settled by the United States Board on Geographic Names, and the rules that they have adopted provide that the vowels shall have the same sounds as are given to the vowels of the languages of southern Europe. Thus *u* is used for the sound *oo* in boot, and as a result the common form is Manchuria in preference to Manchooria, Chefu for Chefoo, Amur for Amoor, etc. The sound of *i* in ice is represented by *ai, aw* in how by *au*, while a modification of this latter sound, such as is encountered in Mindanao and Nanao, by *a o*. The *ei* of Beirut is the sound of the two Italian vowels, but is often modified by slurring, so that it closely resembles the *ey* in the English word they. As regards the consonants there is a similar set of rules. The hard *c* must be represented by *k*, and hence Korea is preferable to Corea, while *ch* is soft, as in the English word church. The *f* sound is represented by that letter and not by *ph*, *g* stands for the hard sound, *h* is always pronounced, and *j* and *k* enjoy the same sounds as in English. For the guttural sounds, which occur frequently in Oriental languages, *kh* and *gh* are used, while *ng* is used in different words for different sounds, such as in finger, where there are two sounds, and in singer, where there is but one. The sound corresponding to the English *qu* is not represented by *q*, but by *kw*, as in Kwangtung, while *y* is always a consonant as in English yard.— *Harper's Weekly.*

SUFFICIENT CAUSE.

Ex-Editor — What made the publisher get cold feet?
Ex-Business Manager — Poor circulation.



THE RULING PASSION.

Designed and executed by Alfred P. Fluhr, apprentice in bookroom of the M. B. Brown Company, New York city.



BY WM. J. KELLY.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK. By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

QUANTITY OF INK.— N. P. Company, of Lincoln, Nebraska, has sent a large sheet showing pages which require more than the ordinary quantity of black ink, and writes as follows: "We are enclosing you herewith a sheet of catalog. We are figuring on running this job this fall, and wish you would give us an estimate as to the amount of ink which it should require to every one thousand impressions." *Answer.*— If the press fountain is set close to actual quantity required to produce solid color and not offset, by reason of carrying too much color, five and a half pounds of a fairly quick-drying black, costing about 25 cents a pound, would be ample for each one thousand impressions. It would not require more.

AN INK ERADICATOR.— H. H. S., of Trenton, New Jersey, writes: "Will you kindly tell me as to whether you know of an ink eradicator that will remove indelible ink without destroying the fibers of the paper?" *Answer.*— In the absence of a sample of the paper to be treated, we hesitate to make a suggestion. Stale baker's bread, dipped into alum water and then permitted to dry and afterward reduced to flour, may be found advantageous. The flour should be carefully rubbed over the inked spots several times and dusted off as often as used. When the ink begins to disappear, again place a portion of the flour over the ink, then over it spread a piece of clean, white linen and work a fairly hot smoothing-iron over both several times; after that the ink should become absorbed.

STREAKS ACROSS HALF-TONE CUT.— A. M. B., of Des Moines, Iowa, has sent a copy of a small certificate with a cut printed in terra cotta brown ink which shows three light streaks across a portion of an almost solid background, regarding which he writes as follows: "Will you give me some information on the enclosed cut job? I am running it on a Universal, 14 by 22. You will notice the imprint of the outside rule, which surrounds the job, running across the face of the cut. How will I go about to remedy the defect? When I double-roll the form it works all right; but as it is a long run I do not want to do that. Please let me know what to use for a packing in cutting with a steel rule. I have been using a copper plate, but it takes the edge off and makes it look ragged." *Answer.*— The three marks alluded to are caused by the form rollers in their course across the form, the last roller particularly. Much of the defect could be remedied by a stronger overlay on the solids of the half-tone, also by the use of roller rests in the form, and particularly by the use of one form roller of different diameter to the other rollers — a slightly larger roller being best. Copper or brass packing is about the best for clean and sharp cutting on printing-presses, although sheet gutta-percha is used for the same purpose. Adjust the press so that it will just cut through the sheet — the same as when printing a very light form — and the knife-surface of the steel rule will not be dulled to any perceptible degree on fairly long runs. When it becomes dulled, take rule out and face it up again on an oil stone.

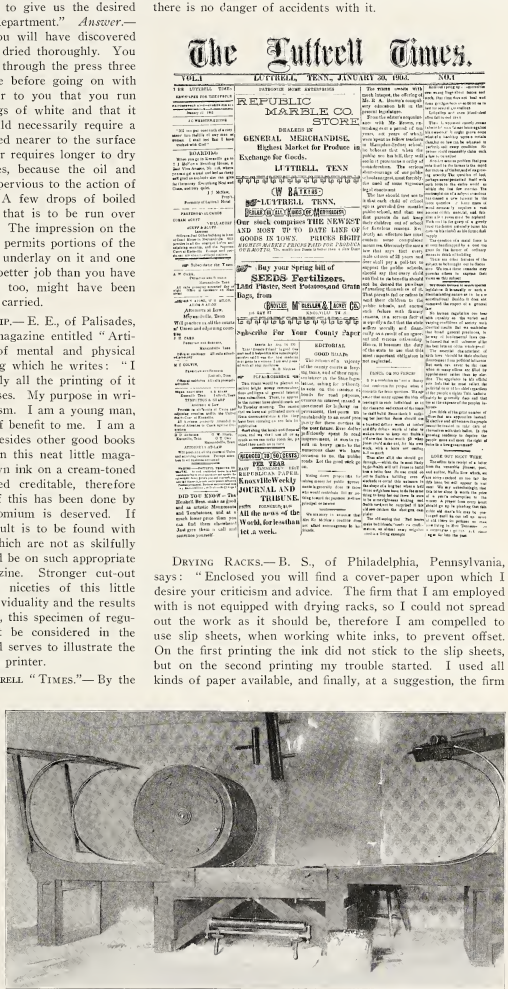
INK STREAK OVER A CUT.— B. P. Company, of Randolph, Vermont, says: "We send herewith a sheet of half-tones. You will notice a streak on one edge of the Adams portrait cut. We thought the space between the two bottom cuts might be the cause and put the form in diagonally, but the streak did not disappear, being from a hair-line to one-fourth inch wide. We printed the cuts on a new Universal press, nad nearly new rollers and used roller guards. The form was solid and the cuts could not rock. We have printed many forms of half-tone cuts, but this is the first time we ever had this experience. Can you tell us the cause? We have taken THE INLAND PRINTER many years, get much help from it and do not see how we could get along without it." *Answer.*—We suggest that you read over the remarks made for the benefit of A. M. B., of Des Moines, particularly wherein we advise the use of a larger diameter form roller, which may be placed between the top and bottom rollers or at the bottom, as that performs the finishing covering of ink. We can not understand how the streak on the right side of the Adams cut could appear the same when the form was placed diagonally in the press, because the continuity of ink streak would be broken by reason of the cut coming in contact with the form rollers at a different angle. The make-ready of the three cuts on the sheet sent is not clean, nor is the ink good, nor the color laid on even, the edges of the Dewey cut being very bad in this respect. If you will examine one of your printed sheets, you will find that the impression on the back of the Adams cut is out of all proportion to the other two cuts. This should not be. This cut particularly should have been made ready from the face, instead of being punched up from under. This, too, has helped to produce streak. All the cuts should have been made ready by cut-out overlays instead of by flat impression, from which there is no practical relief other than that found on the engraved plates. Notice how defectively the ink is laid on in the printing of the really nice half-tone of Admiral Dewey. You find fault with the streak on the background of the Adams picture when such flagrant defects appear in the presswork of the three portraits. The Adams cut appears to be about two or three sheets higher than the others. Had a two-sheet overlay been made for this plate, the overlay covering the entire solid background, the effect would have been much enhanced in the printing as well as from an artistic standpoint.

RED COLOR DOES NOT DRY.— D.-W. P., of San Francisco, California, has sent a card of antique drab stock, printed in red and white inks, and says: "We have a problem here that is new to us, and write you in hopes that you can solve it. On the enclosed card, which was printed over two months ago, the red ink does not dry. We have printed three impressions of the white ink, made by a good firm of inkmakers, and each of the impressions was thoroughly dry before we printed the next. What we can not understand is why the red ink,

which is ordinary job red, fails to dry. We have shown all the ink men in this town a sample of the card, but they have given it up. Hope you will be able to give us the desired information through your valuable department." *Answer.*—Long before you read these lines you will have discovered that the red ink on the job sent has dried thoroughly. You mention that you have run the white through the press three times and that it was dry each time before going on with the successive printing. Did it occur to you that you run the red color over the three printings of white and that it formed the *fourth* working, and would necessarily require a little longer time to dry than if printed nearer to the surface of the card stock? Every lapped color requires longer to dry as it is printed than the under ones, because the oil and varnish in the color becomes more impervious to the action of the natural drying qualities of air. A few drops of boiled linseed oil, well mixed into red ink that is to be run over another color, will assist it in drying. The impression on the round red ball is much too light, and permits portions of the white ink to show through. A sheet underlay on it and one over it would have produced a much better job than you have turned out. The white background, too, might have been better in color if more color had been carried.

CRITICISM REGARDING WORKMANSHIP.—E. E., of Palisades, New York, sends a copy of a new magazine entitled "Articraft," which advocates the union of mental and physical work in the arts and crafts, regarding which he writes: "I have charge of, and, in fact, do nearly all the printing of it on half-medium Galley Universal presses. My purpose in writing you about it is to get your criticism. I am a young man, and all the advice I can get will be of benefit to me. I am a subscriber to THE INLAND PRINTER, besides other good books on printing." *Answer.*—The work on this neat little magazine, which is printed in dark art-brown ink on a cream-toned paper, the type being new, is indeed creditable, therefore mechanically inviting. If so much of this has been done by E. E. as he claims, then extra encomium is deserved. If there is a fault to be noticed, that fault is to be found with the make-ready of the illustrations, which are not as skilfully treated nor brought out as they should be on such appropriate paper as is employed in this magazine. Stronger cut-out overlaying is essential to the other niceties of this little monthly, which aims at expressing individuality and the results of labor. However, taken as a whole, this specimen of regular composition and presswork must be considered in the light of really good workmanship, and serves to illustrate the successful path of the studious young printer.

THE CYLINDER PRESS OF THE LUTTRELL "TIMES."—By the courtesy of Mr. Lane Lyle, of Chattanooga, Tennessee, we have obtained the accompanying illustration of the unique cylinder press of the Luttrell *Times*, Luttrell, Tennessee, and incidentally a copy of the *Times* itself, the first page of which is shown herewith. The paper is printed with patent insides, every Friday, and is 13 by 20 in size. The press on which it is printed is over a hundred years old and was made by a Yankee in the State of Maine. The cylinder is filled with small stones, horseshoes, old type metal, scrap-iron, etc.—anything to give weight. The blanket is an old bed covering, and the sheet is attached by nippers which are clamped down by hand. The proprietor and his son furnish the motive power—one on each side to propel the toe weight on its tracks. They are proud of the press and its antiquity and say justly that there is no danger of accidents with it.


The Luttrell Times.

VOL. I LUTTRELL, TENN., JANUARY 30, 1903. NO. 1

REPUBLIC MARBLE CO. STORE

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EDITORIAL

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REPUBLICAN Knoxville Weekly JOURNAL AND TRIBUNE.

All the news of the World, for less than 1ct. a week.

DRYING RACKS.—B. S., of Philadelphia, Pennsylvania, says: "Enclosed you will find a cover-paper upon which I desire your criticism and advice. The firm that I am employed with is not equipped with drying racks, so I could not spread out the work as it should be, therefore I am compelled to use slip sheets, when working white inks, to prevent offset. On the first printing the ink did not stick to the slip sheets, but on the second printing my trouble started. I used all kinds of paper available, and finally, at a suggestion, the firm

THE LUTTRELL "TIMES" PRINTING-PRESS.

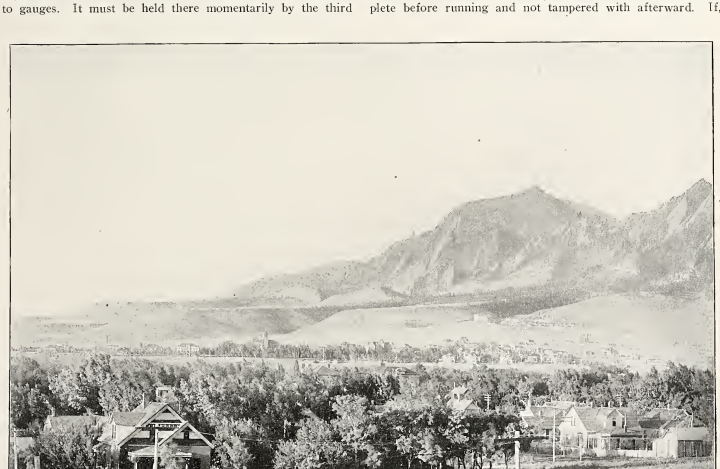
purchased some wax paper to get over the trouble, but, as you may see by looking at the sheet of wax paper and card, the ink did not only stick to it, but the wax paper pulled off some of the white ink. Anything that you may advise will be welcome." *Answer.*— All such work should be carefully laid out on drying boards or run through heated receptacles built for drying printed matter speedily. There is no other means of safety except to lay out the work on its edges, and stand slightly inclined. Let the lifts be few at a time and between slip sheets carefully laid on the printed sheets.

Ink Streak and Poor Presswork.— J. E. W., of Haverhill, Massachusetts, writes as follows: "Card enclosed. I have been working at printing for eighteen years, but do not know the cause of the streak shown on the side of the card. If you know, please tell me. I do know that very often the simple things are the stickers. This job worked nicely (the enclosed is not sample of job, but selected to show streak) one day and streaked the next with same ink, rollers, make-ready, and, in fact, everything the same. I have stopped many defects by trying different tricks, but this one sticks me; in fact, I do not know the cause." *Answer.*— We would refer you to the suggestions offered to A. M. B., of Des Moines, in this number. The cause lies in the condition of the form rollers. The same rollers that were solid and round and picked up ink uniformly and smartly were on the following day limp, mushy and dead to essential requirements, and all because dry weather had changed to humidity or dampness. The rollers, being of ordinary glycerine and glue composition, had simply "gone back" on their duty. When this occurs, the diameter of the rollers becomes greater, and their sluggish make-up refuses to take up ink or cover the form in the smooth manner usual during more favorable weather.

Divergent Opinions About Underlaying.— L. W. P., of East Pittsburg, Pennsylvania, sends the following questions for answers: (1) "I underlaid the enclosed quarter-sheet poster with a whole sheet underlay. Another pressman said that should not be done, as it causes spaces and slugs to work up on cylinder presses. He said that letters should be underlaid separately. I have seen many good pressmen do as I did; but as the pressman who corrected me is older than I, I concluded to ask you for further information. (2) My ink was too tacky, but the foreman objected to its being reduced, consequently the large letters do not show full color. I did not dare to run the ink heavier because it pulled the face off the stock. Would not lard or vaselin have been the proper thing to mix with ink to make it work properly, or possibly kerosene? (3) Of what actual value is 'The Color Printer,' by John F. Earhart, to a pressman, also the 'Harmonizer,' by the same author?" *Answer.*—(1) Adding a whole-sheet underlay should not be attempted where the contents of the form are uniformly of right height to paper, which is correct standard height. When such underlaying is necessary it is because the form rollers have shrunken from their normal size and can not be adjusted to the face of the form, or when enough tympan sheets have not been applied to the cylinder. It is no uncommon thing for lines of metal and wooden type to be lower than other portions of forms, whether poster or card, but it is decidedly improper to underlay the entire form to rectify this discrepancy in height. The senior pressman was right in expounding underlay as it applied to poster forms; he was also correct in stating result when his method was deviated from. Low single letters or lines should be underlaid, so as to make them uniform in printing height; with such treatment the pressman has prepared his form for the best possible ink-covering result consistent with properly set rollers. (2) When ink is found to be too tacky or strong in pull-off, a little lard, vaselin or kerosene mixed with the ink will be found advantageous. If the ink is of high grade, we suggest hog's lard, as it is soft and short, and does not "kill" either the body or color of the goods. (3) "The Color Printer" is eminently well fitted to be the instructor of any pressman, for it contains valuable information in matters pertaining to presswork, whether plain or colored. The author's many demonstrations with colors are such as to enable any intelligent pressman to achieve distinction from a close study of the principles and rules laid down in its pages. No better book has been presented for the higher elevation of the pressroom than John F. Earhart's "Color Printer." Unfortunately it is now out of print. His work entitled "The Harmonizer," while not so pretentious, is nevertheless one that should find a prominent place in the library of the pressman, whether large or small, as well as in the counting-room of every well-regulated printing-house. With both books, the pressman is in possession of information relative to his business that can not be duplicated at present.

Register in Platen Presswork.— The following pointers regarding register are offered by Eugene St. John, of Cleveland, Ohio. "No one denies the supreme importance of register in good printing. Indeed, it is axiomatic that there is no perfection in presswork without exact register; yet an examination of the general run of printing shows that register is, comparatively, seldom attained. Register is preserved only by the exercise of great vigilance from the beginning to the end of the printing process. It must be admitted that the composing-room, in the majority of cases, does its part in securing register, and imperfections in this respect are generally traced to the pressroom. This is so because there are many more harrassing details to be taken cognizance of in the printing of the prepared forms, any one of which if overlooked may impair the register. With the use of transparent paper and care, the lock-up man may see that register is possible before the forms leave the stone. To preserve this register, in spite of some vexatious hindrances, is the pressman's important problem. We will first consider some of the difficulties of preserving register on the platen press. (1) The chase oftentimes does not sit snugly in the press, because there is space between the roller-track and the end of the chase. This allows the chase to move, during running, from the position it had when gauges were set. Here the safeguard is a wooden wedge driven between chase and roller-track. (2) On some older presses the little shoulders in which the chase sits are not cast in one piece with frame of press, but fastened to it with screws which frequently work loose. This is cause of many cases of defective register. Before starting color forms these screws should be fastened securely and examined occasionally during the run. (3) Forms not properly planed down may keep the chase some distance from the bed of the press during make-ready. Afterward the continuous squeezing may press the chase from its former position to the proper one against the bed, but affect the register. The pressman should be sure, at the start, that the chase is immovable. (4) Old quoins, and some new ones, not securely locked, have a knack of working loose on a particular job — not falling out, but loose enough to allow the form to slip slightly and enough to spoil register. Before beginning make-ready a thorough pressman will make sure his quoins are secure. (5) The grippers must strike the sheet together and with same pressure. (6) Paper and board that curls is dangerous in register work. A flat sheet is imperative. Curling is generally caused by placing the stock too close to dry heat. Exposed to dampness curly stock will generally flatten. (7) Tympan bales or clamps must be absolutely tight, not allowing tympan to move a hair's breadth. Clamps on many presses, through long usage, have become insecure. New ones are preferable; in lieu of these heat and hammer the old ones into shape; see that their screws are secure. By doubling up the tympan sheets and using fish glue or paste, temporary security is obtained. (8) When bearers are used, do not forget to cut away tympan and packing where they strike, for they may move it during run. (9) It seems unnecessary to say that

impression screws should be secure. Occasionally they are not and the mischief is not discovered until too late. (10) Make-ready must be completed before setting gauges, for any considerable increase or decrease of packing afterward will mar the register. (11) The two lower gauges, securely fastened, should be placed well toward, but not too close to end of sheet, and the end gauge about same distance from lower edge of sheet. Be sure the impression is straight on the sheet. This is readily ascertained by taking an impression, folding the sheet and holding it to the light to see if lines cut in two by the fold exactly match on the lap, being careful that edges of sheet are exactly together in line. (12) In feeding register work it is not only necessary that the sheet be fed to gauges. It must be held there momentarily by the third finger, until the platen is well started to the impression. The average feeder can not handle register work satisfactorily at speeds above 1,500 impressions per hour, though there are some clever exceptions. (13) The greatest trials of the pressman in register work are shrinking and swelling of stock caused by great changes in atmosphere, from hot to cold, damp to dry, and vice versa. Forms on wooden bases are often affected in this way, too. Uniform temperature in the pressroom is highly desirable for inks, rollers and stock. Stock received from a different atmosphere should be acclimated, as it were, before running, and kept in same temperature from form to form. Of what avail is all the care of engraver, compositor, pressman and feeder if the stock through moisture is increased, or by exposure to an extreme heat is decreased an eighth of an inch in length? Under such conditions register is an impossibility. By safeguarding all the above mentioned difficulties, and in no other way, is register sure at all times. It is well before starting first color to prove up the entire job, pulling a number of impressions of each color form. Each color while running may be then tested as to register, say after each 250 impressions, by running through a proof sheet of next color. Of course, each form should occupy relatively same position in chase, and gauges likewise for each color should come in contact with sheet at same places. These troubles of the platen pressman bother the cylinder pressman also, though not to the same degree, because of the better mechanism of the larger machine. The guides and appliances which guard and carry the sheet to and through the impression must be properly placed and secure; and bed, form and cylinder must move in register. Make-ready should be complete before running and not tampered with afterward. If, owing to length of run and consequent wear of make-ready, the latter must be changed, before resuming run careful examination should be made by pressman of register. Changes of temperature and insecure forms are the most prolific sources of loss of register on a first-class cylinder press. There is one cause of defective register, on both the platen and cylinder machine, which requires heroic remedy: a press so badly worn that the impression never strikes twice consecutively in the same place. Here a new pres is needed."



SITE OF THE UNIVERSITY OF COLORADO, AT BOULDER.
(The Chautauqua in the background.)

Cut-out Overlays for Etchings.—E. A. S., of Boston, Massachusetts, has sent prints of several etchings taken from original paintings in famous galleries, etc., which bear little of the usual detail found in modern subjects. He writes at length concerning these: "Will you be good enough to give me a line on the best method of pulling sheets so as to have some semblance of detail by which one may be able to see what he is doing when endeavoring to cut out overlays. I

enclose a few samples of proofs so that they may give you an idea of what I am trying to get at. There is no guide so that a pressman may see what values to cut out. These proofs are partly made ready, and, as you may see, there is not enough impression on them, but were sent to you as they were the handiest at command. From them you can see what I mean. One can easily see his values to cut from ordinary views and portraits when they are engraved from real life, but it is very difficult for one to pull a sheet to cut out overlays from on cuts like these sent, and which look as if they were engraved from copies of paintings and from Greek and Roman figures. Sometimes one is rushed with a form to press; then there is no time to cut overlays, hence one must trace out the detail on such cuts by blind luck. I may add that I have done good work — work that any pressman might feel proud of — on views or portraits from nature, but I own up that I am not satisfied with myself when I am up against stuff such as I now send you. I understand about setting rollers light, using hard packing, stiff ink, firm, tacky rollers and forms all leveled up underneath, and pulling on a coated sheet of paper to guide me in tracing or in cutting the values on the make-ready sheet or sheet for the cut overlay, which is mostly S. and S. C. stock. Be good enough to explain some simple method whereby I may be able to clearly and intelligently know how and where to build up my values on a sheet or cut them out on the cut overlay. I sometimes get worse than the specimens sent to you. As I said before, it is hard to tell where any detail begins or ends." *Answer.*— The subjects sent are certainly hard ones for the ordinary pressman to handle. You are too particular in tracing detail in such illustrations, many of which look best when but slight detail is developed. The best effects from such subjects is presented when the prints are placed at a distance — as with oil paintings, for instance. The usual way is to cut out all the higher lights, even to first, second and third, and with one or perhaps two sheet overlays, secure the most effective of the deep colors. However, your real trouble is to get clear enough prints, as proofs, to intelligently make out where all this can be accomplished. When proofs can not be made on a hand or job press before the cuts are made up in form shape (and here all cuts should be so proved) the best method is to put up the requisite number of sheets to make up the full tympan packing and run off the necessary cut-out overlay sheets. This gives the cuts their full strength of impression, and should clearly define all necessary detail; if not, then add a fairly thick sheet or two of medium thickness to these. Necessary impression on the cuts in the first place is about all that is requisite. Black ink is the best color to secure sharp results.

"INKOLOGY."

"Inkology" is the title of a handsome publication issued by the Ault & Wiborg Company, of Cincinnati, Ohio, to advertise its inks and to display their working qualities and to illustrate practical ideas in the use of paper, inks, types and engravings. Specimens of the papers of the Old Berkshire Mills Company, Peninsular Paper Company, Mill Falls Paper Company, Old Hampshire Paper Company, The Paper Mills Company, The American Writing Paper Company, Keith Paper Company and the Champion Coated Paper Company, beautify the book. The magazine was planned and executed by the Chappelow & Goe Advertising Company, St. Louis, and reflects high credit on every one connected with its production. It will be issued monthly hereafter.

WOULDN'T BE MISSED.

"This drama," said the young author, "is taken from the French."

"Well," replied the manager to whom it had been submitted, "I don't believe the French will ever miss it."— *Chicago News.*

Written for The Inland Printer.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XXXVI — ROBERT ALLISON.

WHEN Robert Allison first entered the typefoundry of Johnson & Smith, in Philadelphia, it was with the intention of serving a full apprenticeship to the trade, but after a few months he chose the trade of stereotyping, which was carried on as a collateral branch of the business, and he served five years to that trade and became an expert workman. This was in the late forties, and he continued for several years as a trusted employe. In 1856 Johnson & Smith decided to open a branch foundry at Cincinnati, and Robert Allison was selected to take general charge of the business. In due time the outfit was prepared and shipped, and as assistant and foreman of the typefoundry Charles H. Smith was selected. Mr. Smith was a son of George F., for so many years identified with the old foundry of Johnson & Smith, and later L. Johnson & Co., and his choice was extremely fortunate for the business and for Mr. Allison as well. The business was always known as "The Franklin Type and Stereotype Foundry," through the several changes of ownership, until finally sold to the American Type Founders Company in the early part of 1893. At first the business was owned by L. Johnson & Co., but shortly after the close of the War of the Rebellion the ownership passed to Allison, Smiths & Johnson, the Johnson in the firm at this time being Howard L. Johnson, a son of Lawrence, of Philadelphia. Howard L. continued in the business for twelve years, or until his death in 1889.

The establishment of the Franklin Type and Stereotype Foundry inaugurated a new era in the printing trades in Cincinnati and its tributary territory, and in spite of the depression growing out of the War of the Rebellion the business grew steadily. This must be attributed in a large measure to its conservative management, which was noticeable in a business noted for conservatism. It enjoyed a good share of the trade of the middle West and Southwest for many years, and its owners accumulated a snug fortune.

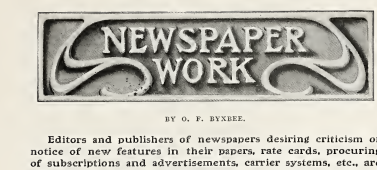
When the sale of the business was made in 1893 to the American Type Founders Company, Robert Allison was retained as manager of the Cincinnati branch, a position which he retained until April 15, 1899, when he resigned. After his withdrawal from the typefounding business he gave his time to public affairs, having been in the meantime elected a member of the Board of Public Service, and by that body the president of the board. This position called for a degree of skill which was not wanting in Mr. Allison, so that his public career was marked by an honorable record of service. His death occurred unexpectedly on March 23, 1904, at the age of seventy-three.

EXPOSIZIONE MILANO.

The Milan (Italy) Exposition of Graphic and Industrial Arts, which was to have been held during 1905, has been postponed until the year 1906. A working hall for the industrial arts will be a feature, in which machines in actual operation will be exhibited, producing their finished products from raw material, while in other departments the products themselves will be on exhibition. Applications for space will be received by the committee until May 31, 1905.

THE VERY THING.

The Inland Printer is just the publication that all up-to-date printers should take if they want to keep up to the times. —*G. L. Smith, Ingersoll, Ontario.*



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 629 Madison avenue, Scranton, Pennsylvania.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

STARTING A PRINTING-OFFICE.— By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, $1.50 postpaid.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, $1, postpaid.'

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

PRACTICAL JOURNALISM.— By Edwin L. Shuman, author of "Steps Into Journalism." "A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. 12mo, cloth, $1.37, postpaid.

SCHLOSS BROTHERS & CO., Galesburg, Illinois.— Each ad. has commendable individual features; in No. 1 it is the display of prices, and in No. 2 the more modern border and headline. No. 1 is the better ad.

AT the eighteenth annual banquet tendered by Gen. Charles H. Taylor to the employes of the Boston *Globe*, 550 attaches of the paper were present. Resolutions characterizing General Taylor as "the fairest employer known to the craft" were carried amid the wildest enthusiasm.

ANOTHER excellent specimen of almost perfect typography comes this month from Ware Brothers, Philadelphia. It is the twentieth anniversary edition of the *National Coopers' Journal*, consisting of eighty large pages, beautifully printed in two colors. Ferdinand Joebges had charge of the work in the composing-room and Jules Goette in the pressroom, and to them, and to the compositors who constructed the ads., much credit is due.

CRITICISMS.— The following papers were received marked "For Criticism," and brief suggestions are made for their improvement:

Loveland (Colo.) *Register*.— Your Easter number is a commendable issue, although the promiscuous mixture of ten-point paid readers and seven-point plate matter was a bad feature.

Berlin (Pa.) *Gleaner*.— A little more prominent letter for headings, particularly for correspondence, is advisable.

Corning (Iowa) *Free Press*.— More prominent headings are needed, particularly on first page.

Waverly (Minn.) *Tribune*.— It is not necessary to place a publisher's announcement on the first page. A better arrangement of your issue of May 12 would have been to have had this at the head of the fourth column on the fourth page, and the department of "Home Happenings" on the fifth.

Schenectady (N. Y.) *Star*.— The issue commemorative of your birthday, forty-nine years ago, was a commendable one. A lead should be used between the rule and the first line of your want ads.

Cullman (Ala.) *Democrat*.— The presswork should be improved, as the color is very uneven and register poor. The line across the top of the first page, advertising your job department, is a bad feature.

Portland (Ore.) *Chamber of Commerce Bulletin*.— An exceptionally neat publication throughout.

AD.-SETTING CONTEST NO. 15.— As announced last month, the number of entries in THE INLAND PRINTER'S Ad.-setting Contest, No. 15, was not as large as usual, undoubtedly owing to the size of the ad. There were, however, fifty-three specimens submitted, which afforded an excellent opportunity to compare various styles of composition. As soon as possible after the close of the contest complete sets of the ads. submitted were sent to each contestant, with a request to select what in their judgment were the best three, leaving their own work out of the consideration. Replies were received from nearly all, and the names and addresses of contestants, together with the numbers of their own ads., and their selections for first, second and third places, are given below:

Specimen Nos.		First choice.	Second choice.	Third choice.
1	William G. Bradshaw, Saratoga Springs, New York.	36	10	31
2	Roy C. Latta, Indiana, Iowa	20	8	1
3	John Garden, Toronto, Canada	27	46	13
4	William Behne, Bryan, Ohio	20	38	26
5	J. A. Hood, Ocean Grove, New Jersey	45	52	26
6	D. M. Berran, Augusta, Maine	20	31	41
7	Charles W. Stevens, Worcester, Massachusetts	45	22	21
8	W. F. King, Escanaba, Michigan	20	28	45
9	W. E. Coffelt, Stafford, Kansas	42	38	31
10	Lawrence Wietlispach, Streator, Illinois	41	21	44
11	Ralph Jackson, Red Oak, Iowa	52	31	34
12	Matt T. Collins, Ballston Spa, New York	20	45	8
13	Herbert A. Smith, Huntington, Indiana	52	20	8
14	Harry Blumenthal, Redlands, California	..	..	..
15	W. G. Hittle, Sioux Falls, South Dakota	20	45	26
16	Orrin Bringham, Franklin, Pennsylvania	26	45	20
17	J. R. Mears, Blairsville, Pennsylvania	45	25	23
18	James H. Nichols, St. John's, Newfoundland	2	22	41
19	Thomas Fahie, Halifax, Nova Scotia	45	20	26
20	J. C. Voline, Auburn, Nebraska	53	38	45
21	J. D. McAra, Calgary, Canada	26	20	29
22	John Williamson, Hoosic Falls, New York	23	52	31
23	Richard E. Devlin, Saratoga Springs, New York	52	25	45
24	Max Jones, Platte City, Missouri	20	53	34
25	A. H. Harrington, Macon, Georgia	20	45	26
26	D. M. Benton, Macon, Georgia	25	45	27
27	H. B. Myers, Macon, Georgia	45	25	20
28	John A. Clements, New Orleans	..	..	..
29	James D. Cusack, New Orleans	..	..	..
30	Arthur D. Chapman, Redlands, California	45	23	31
31	Charles J. Peterson, Alcester, South Dakota	..	..	..
32	Gus Graw, New Orleans	..	..	..
33	H. C. Rulison, Oberlin, Ohio	..	..	..
34	Russell Thompson, Boulder, Colorado	..	..	..
35	Frank E. Aulenback, Peekskill, New York	45	26	53
36	Arthur Avery, Three Rivers, Michigan	44	21	20
37	Jay Crawford, Kearney, Nebraska	..	..	..
38	A. E. Schneider, Galesburg, Illinois	..	..	..
39	H. W. Hawley, Galesburg, Illinois	30	20	16
40	Ernest Hews, Gloucester, Ohio	45	38	18
41	Frank E. Goodwin, Galesburg, Illinois	45	20	1
42	W. A. Ray, Dallas, Texas	34	23	20
43	L. L. Stopple, Dallas, Texas	..	..	..
44	Richard Frank Hagar, Dallas, Texas	45	26	36
45	Percy L. Clancy, Halifax, Nova Scotia	20	21	41
46	F. O. Varney, Baldwin, Kansas	52	1	7
47	J. Edw. Barret, Bloomington, Illinois	..	..	..
48	Carl S. Loschinskey, East Palestine, Ohio	1	50	36
49	J. J. O'Neil, Titusville, Pennsylvania	4	20	25
50	Charles M. Nicholson, Buffalo	52	11	23
51	F. K. Churchill, Albany, Oregon	31	23	29
52	T. W. Clancy, Halifax, Nova Scotia	45	41	1
53	Will H. Edwards, Augusta, Maine	20	14	52

After compiling these selections it was found that two ads. had great leads over the others, which certainly proves their superiority. In compiling the results, three points are

given each ad. selected for first place, two points for each second choice and one point for each third. The full result follows:

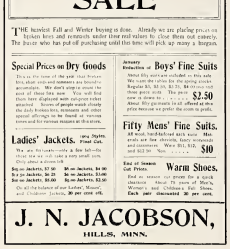
Specimen No.			Points
1	20	J. C. Voline, Auburn, Nebraska	46
2	45	Percy L. Clancy, Halifax, Nova Scotia	46
3	52	T. W. Clancy, Halifax, Nova Scotia	20
4	26	D. M. Benton, Macon, Georgia	15
5	23	Richard E. Devlin, Saratoga Springs, New York	11
6	31	Charles J. Peterson, Alcester, South Dakota	11
7	25	A. H. Harrington, Macon, Georgia	10



No. 20.
Tied for First Place.



No. 45.
Tied for First Place.
Mr. Jacobson's First Choice.



No. 52.
Third Place.

Eight points — Nos. 1, 38, 41.
Seven points — No. 21.
Six points — No. 53.
Five points — Nos. 34, 36.
Four points — Nos. 8, 22, 27, 44.
Three points — Nos. 2, 4, 30, 42.
Two points — Nos. 10, 11, 14, 28, 29, 46, 50.
One point — Nos. 7, 13, 16, 18.

It is quite an honor to Nova Scotia to win two of the first three places, and that, too, by brothers. One brother



No. 26.
Fourth Place.
Mr. Jacobson's Second Choice.



No. 23.



No. 31.



No. 25.



No. 21.
Mr. Jacobson's Third Choice.

voted for the other in one instance, but it is certain that he did so in good faith. The other winner is located in a section of the country far distant from the Messrs. Clancy and shares the honors for first place with one of them. The ad. selected for the contest was taken from the Hills (Minn.) *Crescent*, and a set of the specimens submitted was sent to the advertiser, J. N. Jacobson, with a request for his opinion as to their merits. Mr. Jacobson's interesting letter follows:

O. F. Byxbee, Scranton, Pa.: HILLS, MINN., May 3, 1904.

DEAR SIR,— I felt quite complimented at having my ad. selected for copy for your ad.-setting contest in THE INLAND PRINTER. I also acknowledge with thanks the receipt of the package containing the ads. as set by your contestants. The ads., with but very few exceptions, show painstaking, skilful work, resulting in ads. of the very highest order, from which it is indeed a difficult task for an amateur to select the three best and do justice to all the contestants. This is a busy world of busy people, and withal an endless amount of advertising matter, so that the construction of ads. which will bring about the results desired by the advertiser has become a science. A plain, well-balanced, easily read ad., so set that the things advertised and the prices can be taken in at a glance by the reader, with the least possible exertion on his part, is the kind of an ad. which, in my estimation, will be productive of the most good.

From the large number submitted, many of which would deserve special mention, I have selected No. 45 as No. 1, and No. 26 as No. 2. I have selected No. 21 as No. 3, that in my estimation being the best ad. from my standpoint as an advertiser, of that class of ads. submitted in which the contestants have shown artistic skill in the mechanical construction of the ad. without detracting materially from its chances of making a favorable impression on the reader of the paper or periodical in which it may appear.

I realize that I have tackled a sphere in which I do not belong, and with due apologies to the printing fraternity, I will refrain from making further comment.

Again thanking you, and wishing you continued success, I am,

Yours very truly, J. N. JACOBSON.

Mr. Jacobson's ideas of what constitutes a good ad. evidently conform very closely to those of the contestants themselves, as he has selected No. 45 for first place, and his choice for second place secured fourth from the contestants. Several of the leading ads. are reproduced herewith, together with the photographs and brief biographical sketches of the winning contestants. My selection for first place would be No. 45, with No. 20 second and No. 26 third. The first two bring out the prices better than any of the others, while No. 45 has the advantage of more prominent display enhanced by a better selection of body letter. In this ad., however, I would have used a one-point rule, instead of the hair-line, for the panels, and there was no occasion for inverting the double rule beneath the first display. The sketches of the two leading compositors follow:

J. C. Voline was born at Creston, Iowa, in 1876. Like all other small boys, the routine of the public schools was irksome to him, and the pleasures of playing "hookey" amounted to more than the advantages



J. C. VOLINE.



PERCY L. CLANCY.



T. W. CLANCY.

of an education. In 1893 he was apprenticed to the trade and served as pressfeeder in the office of the *Daily Gazette*. While feeding press, he picked up the rudiments of typesetting. The trade appealed to his taste, and he became an apt student of the art preservative. Later he struck out for himself, worked at various places, and for some time held the position of foreman of the *Star-Enterprise*, of Afton, his native State. He then drifted to Nebraska, where he became foreman of the *Times*, at Beaver City, and afterward its publisher. About three years ago he disposed of his interests at Beaver City and accepted the position of foreman in the office of the *Nemaha County Herald*, at Auburn, which place he still holds. He states that here he had his first experience as a student of The Inland Printer. Studying it carefully, he came to a healthy realization of his shortcomings, and through its primary lessons learned where he was deficient.

Percy L. Clancy was born in Halifax, Nova Scotia, January 24, 1880, and received an ordinary public-school education. He entered the printing trade in 1894, and has worked steadily at it ever since, although he has never worked outside his own city, and only in two or three offices there. Mr. Clancy is at present employed by the Imperial Publishing Company, at Halifax, a thoroughly up-to-date office.

When Mr. Voline sent in his selections for first, second and third places, he wrote the following very pleasing letter:

O. F. Byrbee, Scranton, Pa.: Auburn, Neb., May 7, 1904.

Dear Sir.— Let me congratulate you upon the good work you are doing to educate the printers of the country, and I am pleased to see the generous response to your ad.-setting contests. The character of the ads. now sent in are far in advance of those of several years ago in point of typography, which is one of the best evidences that the contests are bearing good fruit and that your work is resulting in the making of better printers and the elevation of the art. I have been greatly benefited and know that thousands of others have received like benefits.

Very respectfully, J. C. Voline.

Mob Wrecks Newspaper Office.— At 1 o'clock on the morning of June 9, a crowd of fifteen hundred non-union miners and members of the Citizens' Alliance entered the office of the Victor (Colo.) *Daily Record*, a local paper that has championed the cause of union labor, and demolished two Linotype machines, threw several job presses into the street, ruined the large cylinder press, tore up the office books and ordered proprietor and the entire force of printers, reporters and pressmen to leave town before daylight and never return on pain of death.

John H. Sinberg, manager of the classified advertising department of the Philadelphia *Record*, has a practical list of "Instructions to Classified Solicitors," a portion of which follows:

Soliciting.— Call on every assignment given you, and work hard to secure a long-time order. If you can not get an order for a month, two weeks or one week, try for one insertion. Be persistent, but not pugnacious. Do not promise anything you are not sure can be fulfilled.

Appearance.— Solicitors should always appear neat; have clean linen, well-brushed clothes and shoes, and must be cleanly shaven. Do not smoke while talking business, and drinking during business hours will not be tolerated. Remember, you are representing a high-class paper, and while soliciting for that paper you are its direct representative.

Adjusting Errors.— If an advertiser appears angry at the *Record* on account of some misunderstanding or mistake made at the office or through solicitors, find out exactly what the trouble is, explain in a gentlemanly and courteous manner that the present management is endeavoring to treat every one fairly, squarely and honestly, and assure the advertiser that matters will be adjusted at once. Report all grievances to manager of classified department immediately.

Read the *Record* thoroughly every morning and become conversant with its features, so as to be able to talk intelligently.

Finally, never lose your temper with an advertiser, no matter how strong the provocation. Always leave him so that you may return at any time.

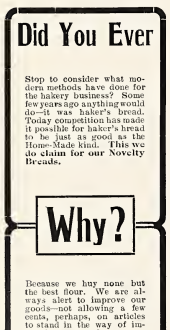
There are other paragraphs on "Strong Points of the *Record*" which any publisher could easily supply.

Suggestions for Improving Some Good Ads.— L. Wietlispach, of the Streator (Ill.) *Trades and Labor Gazette*, sends a large number of exceptionally good ads., in nearly every one of which there is some original idea shown. No. 1 is a neat arrangement, but would have been improved in balance if "Inspectors of railroad watches" had been placed in one corner and the signature in the other. No. 2 is in excellent balance, but would have been a better ad. for the advertiser if "baker's bread" "just as good as the home-made kind" had been brought out as prominently as was "Did you ever." Jay Crawford, of the Kearney (Neb.) *Hub*, sends a number of excellent ads., three of which are reproduced (Nos. 3, 4 and 5). Note how well the display is chosen and how nicely it is brought out. Many compositors would

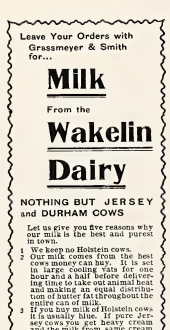
consider that the first three lines in No. 3 should have been displayed, but to have done so would have spoiled the appearance and effectiveness of the ad. From a package containing a very large number of ads., sent by N. B., Loveland, Colorado, one is selected (No. 6) as showing a well-planned ad, almost spoiled by making secondary matter too large. "Belshazzar's Feast" and "New Loveland Opera House" should have been allowed to stand out with the greatest possible prominence.



No. 1.



No. 2.



No. 3.

BOSTON SCHOOL OF PRINTING.

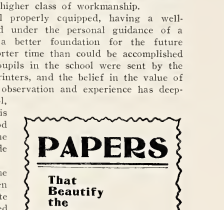
The School of Printing of the North End Union, Boston, Massachusetts, is worthy of imitation by printers in every city in the country. Something of its history and the practical methods adopted to make it of the first utility to the trade and to the individual worker is given in an announcement just received, and which we quote in its entirety:

Four years ago the North End Union opened an evening School of Printing, under the supervision of a number of leading master printers of Boston. It was recognized that the modern printing-office, with the hurry and rush incidental to sharp competition and the practice of specialization, could not, or did not, provide that training which a good, all-round printer should have. Furthermore, the call for better, more artistic printing, which is increasing year by year, is making larger and more exacting demands for a higher class of workmanship.

It was believed that a school properly equipped, having a well-planned course of instruction and under the personal guidance of a competent instructor, would lay a better foundation for the future workman and do it in a much shorter time than could be accomplished in any other way. Most of the pupils in the school were sent by the supervisors and other employing printers, and the belief in the value of the school after these four years' observation and experience has deepened into a conviction that a school, with a proper apprentice system, is the best and most economical method of giving the training which the exigencies of the printing trade require.

The amount of time which the evening school could give has been found to be so utterly inadequate to the needs, that it has been decided to open a day school which shall follow shop practices. The time of the school will be identical with that of the shop, namely, nine hours a day, for a period of twelve months.

A number of master printers in Boston and vicinity, realizing the absolute necessity for increasing the force of well-trained workmen, propose a new agreement between employer and apprentice, which shall bind both parties to perform certain specific acts. The terms of the indenture will be for five years, with payment for services, as follows: First six months, $4 per week, and an increase of $1 per week every six months, excepting the fifth year, when the increase shall be $2 per week for each six months. This will give $15 per week the last six months of the apprenticeship.



No. 4.

Believing that twelve months' training in the School of Printing will give a wage-earning capacity much greater than two years working at the trade alone, and desiring to attract the best class of boys to the trade, it is proposed by a number of employing printers to shorten the five years' apprenticeship by accepting one year's satisfactory work in the school in place of the first two years of apprenticeship, and to allow the apprentice to enter his employer's service on the basis of the last half of the third year's salary, that is, $9 per week. It will be seen by referring to the following table that the wage is also greater by from $3 to $5 during the corresponding years, above that of the regular trade apprentice.

The indentured pupil will be responsible to his employer for regular attendance and faithful performance of the work in the school. Preference will be given to indentured pupils, who must be sixteen years of age or over.

The year's tuition is $100, of which $50 will be payable in advance and $50 payable within six months of entrance. The school will open October 3, 1904. Only a limited number of pupils can be admitted the first year.

Application for entrance should be made to Samuel F. Hubbard, 20 Parmenter street, Boston, who will refer them to certain master printers for final arrangements.

J. Stearns Cushing,
Geo. H. Ellis,
J. W. Phinney,
Geo. W. Simonds,
J. Eveleth Griffith,
Joseph Lee,
Samuel F. Hubbard,
Supervisors of School of Printing.

Boston, June 9, 1904.

The wage-earning advantage of devoting a year to the School of Printing, under the proposed arrangement, as compared with the regular

five years' apprenticeship without the school, is shown in the following statement:

INCOME FROM FIVE YEARS' REGULAR APPRENTICESHIP, WITHOUT THE SCHOOL.

First year....	26 weeks at	$ 4.00	$ 104.00
	26 " "	5.00	130.00
Second year...	26 " "	6.00	156.00
	26 " "	7.00	182.00
Third year....	26 " "	8.00	208.00
	26 " "	9.00	234.00
Fourth year...	26 " "	10.00	260.00
	26 " "	11.00	286.00
Fifth year....	26 " "	13.00	338.00
	26 " "	15.00	390.00
			$2,288.00

INCOME FROM SAME TIME, ONE YEAR OF WHICH IS SPENT IN THE SCHOOL.

First year in the school			$ 000.00
Second year...	26 weeks at	$ 9.00	234.00
	26 " "	10.00	260.00
Third year....	26 " "	11.00	286.00
	26 " "	12.00	312.00
Fourth year...	26 " "	14.00	364.00
	26 " "	16.00	416.00
* Fifth year...	26 " "	18.00	468.00
	26 " "	18.00	468.00
			$2,808.00
Income for five years, one year in the school			$2,808.00
Income for five years, regular apprenticeship			2,288.00
			$ 520.00
Less tuition			100.00
Net advantage of one year in the school			$ 420.00

PRINTERS' LINGO IN ENGLAND.

In many respects the technical terms of the printer's trade are the same in England as in the United States, yet there are several radical differences of nomenclature which sound peculiar to the American ear. Over there a pressman is a machine minder, or simply a minder. What we call a press proof here is there called a machine proof, while they give to press proof another meaning, that of a proof which is presumed to be the last before going to press. With us, of course, a press proof means a proof taken on the press, and implying that the impression is more or less made ready, so as to give a result equal to the final job. Composition done by the week in England is "on 'stab" as opposed to "on piece." An office correction with them is a "house mark." They do not use the word "ringer," although such corrections are encircled by the proofreader, as with us. A proofreader's room or compartment is called a closet, and the meaning of the word is extended to cover the proofreading fraternity, which is spoken of as "the closet," just as we refer to the business department as the counting-house. The copyholder is usually denominated the "reading boy," while the foreman is the "overseer." A man's salary or wages is his "screw," while a battered letter is a batter. The sizes of the printing machines are indicated by the papers they will take on, as double demy, crown and small crown machines. The word press is reserved for the hand press, all the others worthy of the name being called machines. A paper-cutter is a "guillotine," and a stone is an "imposing surface." Quotations with them are "hollow quads." A press-clipping bureau is a "press-cutting agency." Lithograph and lithographing are almost universally abbreviated to "litho.," and a detergent, or other substitute for lye, is a "type wash."—*Monthly Union.*

Where to Buy ... Groceries

What's the use walking several blocks to buy your groceries when you can get just what you want at prices that are right and low as the lowest at this store? We keep a good clean stock at our place, 1806 Central Avenue, south of the Beckett House, and will appreciate your trade. Try us with a single purchase.

1806 Central Ave. Kearney, Neb.

A. R. Jacoby

No 5.

HOW THE EDITOR ESCAPED.

A good story of his editorial days is told of Representative Brownlow, of Tennessee. He was running a country paper in that State and had made things pretty warm for some of his enemies, using language which was vigorous and meant fight. Just after the paper had gone to press one week Editor Brownlow was in his den figuring out how he was going to pay his printer and buy paper for the next issue. A savage-looking fellow, with a heavy club clenched in his hand, walked in and asked if the editor was in. "No; he's out," said the sly Brownlow, "but he'll be back in a few minutes. Just have a seat and I'll go out and hunt him up."

The man with the club took a chair, and, putting his feet on top of the desk, proceeded to make himself at home. Brownlow walked down the stairs, and at the foot he met another irate fellow—they were from adjoining counties and unknown to the editor. "Will I find the editor of this dirty sheet upstairs?" asked the man of Brownlow. "Yes, sir," came the reply. "He is up there at the desk and just itching for a fight." The fellow ambled up and had no trouble in finding the second man, and, accepting the information given by Brownlow that he was the editor, the two were soon in a rough and tumble fight, while the present Congressman was out on the street talking politics. However, he didn't go back to the office that day!—*Newspaper Union.*

Belshazzar's Feast
THURSDAY, APRIL 28
FRIDAY, APRIL 29

Under the Auspices of All Saint's Episcopal Church
Ven: Maurice I. Bywater, of Denver, Musical Director. Mrs. E. H. Norton, Ass't Director. Mrs. Ambrose Gow, Accompanist. Miss Leonard's Columbian Orchestra

ELEGANTLY COSTUMED.

New Lobeland Opera House
ADMISSION 50c, FIFTY CHOICE SEATS AT 75c ALL SEATS RESERVED ON GROUND FLOOR ON SALE AT MARMADUKE'S

No. 6.

* The Boston wage scale after February 1, 1905, will be $18 per week.

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-130 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.— Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype Machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.— By S. Sandison. Contains thirty-six pages of information, with adjustments and suggestions for Linotype operators. Vest-pocket size. Price, $1.

CORRECT KEYBOARD FINGERING.— By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.— By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, $1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

THE MECHANISM OF THE LINOTYPE.— By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a revision of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated. Cloth, 128 pages, $1.50, postpaid.

DO NOT FORGET

That the base trimming knife should not be set so as to gouge into the disk.

That the knife should be reasonably sharp and free from nicks.

That the knife must not be set too tightly against the mold or so tight as to bind it.

That it can be set right by spreading prussian blue on back of mold and setting knife until it scrapes the prussian blue evenly across the whole mold.

That guide block should be adjusted to prevent disk springing away from base trimming knife while trimming bottom of slug.

That the screws in rim of disk above mold will break the rim if tightened too much when changing liners.

That the mold disk must lock tightly against matrix line before the cast occurs.

That the adjustment is made by the eccentric pin in the mold-slide roller.

That the roller runs in the groove in the geared cam alongside the ejector lever.

That the eccentric can be changed by loosening the set-screw and moving the short wire handle.

That depressing the handle locks mold tighter.

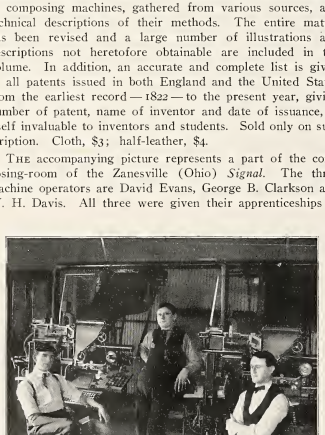
That to make the adjustment the machine should be stopped with the disk at its first forward stroke and the eccentric adjusted until a double sheet of newspaper will bind slightly between vise jaws and mold.

EIGHTY-FIVE new Linotypes were installed in various printing-offices during the month of May, forty-nine of which went to increase existing plants of these machines.

COPPER-FACING LINOTYPE SLUGS.— The old established Newton Copper-facing Company, which dates from 1851, reports through its secretary, Mr. C. J. Orchard, 49 Frankfort street, New York, that while copper-facing for body letter has necessarily diminished in volume owing to the increasing use of machines, that many printers are having Linotype slugs and machine-set matter copper-faced for long runs and for standing matter. The printing quality is improved and the durability of the letters greatly increased. Many printers in the East are having their job fonts copper-faced.

A HISTORY OF COMPOSING MACHINES.— So many requests have been received for the publication in book form of the articles recently printed serially in THE INLAND PRINTER under the caption "Composing Machines — Past and Present" that it has been decided to place this work on the market. The edition will necessarily be limited, as the number of persons interested in the subject is relatively small, so those wishing to procure a copy should write to the publishers, The Inland Printer Company, at once. The book includes an accurate historical review of all manner of typesetting machines, with more than sixty illustrations of various forms of composing machines, gathered from various sources, and technical descriptions of their methods. The entire matter has been revised and a large number of illustrations and descriptions not heretofore obtainable are included in the volume. In addition, an accurate and complete list is given of all patents issued in both England and the United States from the earliest record — 1822 — to the present year, giving number of patent, name of inventor and date of issuance, in itself invaluable to inventors and students. Sold only on subscription. Cloth, $3; half-leather, $4.

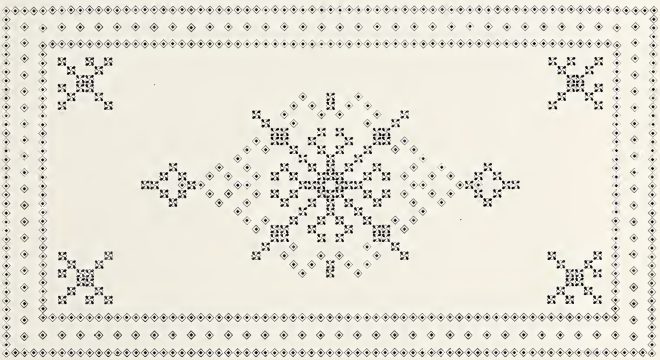
THE accompanying picture represents a part of the composing-room of the Zanesville (Ohio) *Signal*. The three machine operators are David Evans, George B. Clarkson and W. H. Davis. All three were given their apprenticeships in



LINOTYPE PLANT OF THE ZANESVILLE (OHIO) "SIGNAL."

the *Signal* office and are rapid and competent operators. Mr. Clarkson is the machinist, and besides taking care of the *Signal's* machines is frequently called upon by offices in near-by towns to repair machines or set up new ones. The manager of the *Signal* states that the expense for machine repairs is very light since they have been under Mr. Clarkson's care.

Border Designs.— Another border design is submitted this month, the composition being by a student in the Machine Composition Branch of the Inland Printer Technical School. The design is that of a rug, and was first blocked out on paper ruled in squares and the copy written out by giving each character a certain designation, as *a* for the diamond, *b* for the quad, *c* for the black character. The distributing combinations were cut to cause the matrices to run through the magazine. It was then a simple matter to write out the copy (as the sixth line — *1a*, 1 space, *2b*, *1a*, *30b*, *1a*, *3b*, *1a*), the design being set the narrow way. There are thirty-nine characters in each line and one spaceband, except in top and bottom lines, which are full border lines. Each line set was duplicated, so but one-half the design was actual composition. Thirty minutes completed the job.



SET ON LINOTYPE BY STUDENT IN INLAND PRINTER TECHNICAL SCHOOL.

High Averages.— The daily newspapers of Chicago have probably the swiftest forces of Linotype operators in the world. There are no less than half a dozen men who average approximately ten thousand ems an hour. A glance at the following table, compiled by a committee appointed by the local union to investigate the averages maintained in the various offices, will be a revelation to many:

	Number of Operators.	Average per hour.
Stock Yards *Sun*	5	7,300
Chronicle	12	6,900
Journal	7	6,800
Record-Herald	14	6,300
News	13	6,000
Inter Ocean	18	5,800
Tribune	28	5,300

Hair-lines.— M. J. T., New York city, writes: "We use bourgeois, minion and nonpareil every week, about two days on each, and before using any font (three machines, three fonts to each) take proof of all matrices. For an example of my trouble, I took proof of font of minion Tuesday morning and found no hair-lines until Wednesday noon; then, while setting one galley eighteen ems wide, the font became loaded with hair-lines. I take utmost care of spacebands. I have had trouble on account of metal adhering to them. However, I clean them frequently during the day, and of late they have been very clear of metal. It is strange to me why the first galley is clear of hair-lines and the next one full of them. Can any adjustment of pump-stop cause this trouble? The magazine is clean — free of oil, benzin and graphite." *Answer.*— If our correspondent's query is correctly understood, hair-lines appear when setting wide measure (eighteen ems) and are not apparent when on narrow measure. In this event it must be that the lines do not justify when setting the wider measure, probably due to the mold disk locking too tightly against matrix line before justification takes place. The test for this adjustment is given at the head of this department in the present issue. The matrix line should be free to spread sidewise and fill the space between the vise jaws, and anything which prevents free movement, such as metal on mold face or binding of line in first elevator jaws, should receive attention. The justification springs will ordinarily drive up the wedges if nothing is binding the line, but additional tension can be given the justification springs if necessary. Of course, if the pump-stop does not prevent short lines casting, metal would enter between the matrices of such lines and appear in the print. Adjust the pump-stop so that if spacebands are driven to their full capacity no cast will occur.

Burg Composing Machine.— This is the latest addition to the ranks of mechanical compositors. It is now some time since the first reports of its invention by the Abbé Burg, at Mollkirch, Alsace, reached the outside world, and ever since the reverend inventor has been hard at work completing it. There have been some reports greatly to its disfavor going around, but M. l'Abbé says these have all been set on foot by evilly disposed persons who have not seen the machine at work in the factory in Paris where it is being constructed, and admission to which is strictly forbidden. He declares that it is now finished, and fulfils all the claims he has advanced for it.— *Caxton Magazine, London.*

"Unnecessary" Parts.— A graduate of the Inland Printer Technical School writes: "Am getting along fairly well, considering the fact that our machine is now running without the pump-stop or vise automatic and various other 'unnecessary' attachments. The trouble I had with the vise automatic led to the discovery that it was out of adjustment, also that the spring in the pin was broken in three places. I observed that the pin was not working as it should and suggested to the man in charge that we remove it and see what was wrong. He would not do it then, but during my absence he removed it and found the spring broken as stated. I went

to a machine shop and got a new spring put in, but the pin has been lying on a table in the office ever since. The operator has promised to put the pump-stop on so many times that I am tired of speaking to him about it, and have about decided that I can run the machine without these things if he can. One day he asked me how much play the matrices should have in head of first elevator. Told him I thought just enough to slide easily, as I knew of no adjustment for it. He had previously mentioned the fact that he really ought to keep that 'ding-bat' on the machine 'to steady the mold wheel.' Of course I chuckled, but did not object. Running without it, the elevator had become bent slightly and allowed out more than half enough metal to fill the mold. I took the plunger out and cleaned it, which was all that was needed."

AUTOMATIC LIGHT-UP.— H. F. Wilder, manager the Enterprise Company, Marlboro, Massachusetts, sends the following description of a device which is used in their office to "light-up" their Linotype machines in preparation for the day's work. As the gas under the metal-pots must be lighted from one and a half to two hours before starting the machines, the advantages of an automatic light-up are obvious. A device of a similar nature has been patented in Europe, where it is quite extensively used. "At the request of some friends interested in the business, I send you a description of a



A GROUP OF INLAND PRINTER TECHNICAL SCHOOL STUDENTS.
Top row — W. A. Johnson, J. A. Laurin, M. F. Devlin. Bottom row — C. Danner, H. Blumer, C. G. Alley, E. W. Stahl, G. Hoelcher.

too much play of the line of matrices therein, which suggested the question he asked me. I picked the 'ding-bat' out of the pi box and told him I thought if he would put that on it would dispose of the trouble, so on it went, and, strange to say, has been there ever since. Last Sunday we cleaned and oiled the keyboard cams. He said it was the first time the job had ever been done — and I believe it. He made me keep the cams in place and return each one to the place from which it came. What do you think of that? One trouble I had, the line-delivery would go to head of first elevator and stop. I soon discovered that the link had been turned and elevator head was too low to correspond with line-delivery channel. Another thing that gave me a little agony was the distributor box. Sometimes the line of matrices would pass through all right, and sometimes not. I thought of perhaps a half-dozen things that might be the cause, but finally became desperate and concluded that the lift was not coming low enough to properly engage the matrices, and a slight turn on the adjusting screw bridged me over the difficulty. Matrices dropping in wrong channels had occurred, but that seems to be nothing more serious than a bent partition. One night the pump went wrong and would not send

device which is in successful use in our shop for lighting the gas under the machine. It consists of an ordinary alarm clock, with a trigger attached at one end to a screw-eye in the wall and the other end just reaches to the stationary winding key for the alarm, under which it is caught. Leading from the trigger is a line, passing over pulleys on the ceiling and attached to the outer end of a long lever on the gas-cock. This lever is about five inches long and carries a weight heavy enough to open the cock. A small auxiliary burner is kept lighted, the flame being merely enough to light the main burner when the cock is opened. The alarm is set to the desired hour, the cord attached and the trigger placed under the alarm key, and the weight hung on the end of the spindle. When the alarm goes off, the turning of the key allows the trigger to escape, the weight opens the cock and the subburner lights the other one. It works perfectly and has saved us lots of trouble. An ordinary alarm clock can not be set until at least an hour after it has gone off. Therefore, if it was desired to light the gas at 5 o'clock A.M. it would have to be set after 6 at night. To avoid that bother we riveted two studs on the back of the clock, slotted to receive a flat piece of brass, in such a manner that one end would

just reach under the alarm key and prevent it from turning. The other end was bent at right angle, and is long enough so that when the winding key turns it will pull the piece of brass out from under the alarm key, and the second time the alarm goes off, twelve hours later, it turns without hindrance and releases the trigger. As it takes about five hours for the key on the main wind to turn, it allows plenty of time for the contrivance to be set at 4 or even 3 o'clock."

How to Make a Mouthpiece Torch.—George B. Clarkson, machinist, the *Signal*, Zanesville, Ohio, offers the following suggestions on the making of a mouthpiece torch: "Secure a piece of one-quarter-inch pipe about four inches long, with one end threaded; into this end drive a piece of old column rule tightly, so as to fill the pipe completely at the threaded end; then take a one-sixteenth drill and drill a hole through the center of this brass plug. Secure from the plumber also what is called, in plumbers' language, a 'reducer.' Have the small end of this tapped for the one-quarter-inch pipe, and the larger end tapped for one-half-inch pipe; which, however, should be about four inches long. Take a file and cut openings in the 'reducer,' which serves to mix air with the gas; your torch is then complete, costing in all about 20 cents. The torch which I have manufactured myself in this manner is the most satisfactory of any I ever used—and I have used a few."

Adventures of a Tourist.—A tourist operator writes the following notes for this department: "The day operator said to me as I came on duty: 'Have you oiled up lately?' 'Yesterday,' said I; 'why?' He lowered vise, pulled out cotter pin and, removing the small gear wheel outside of mold wheel, held it up and said: 'I've noticed for several days this was dry, so I oiled it good.' When I recovered he was gone, and he tells the boys how jolly I am. Where ignorance is bliss 'tis folly to be wise. An operator in Eureka (California) put forth his foot to push the driving belt toward loose pulley at that point where belt starts around beneath the pulley. His foot went quickly around the pulley and he sat down unconventionally and in a hurry. An operator in San Bernardino, Southern California, forgot to cross the long keyboard belt recently, so half of his letters were out of the game. After much worry and hurried 'peeps' at the distributor, justification springs, metal-pot, clutch, vise, mouthpiece and air-pump, and laying on the chair, floor and adjoining table all the tools, wrenches and extra machine parts, screws, nuts and nails in the house, to the admiration and envy of the office devil, the foreman, manager and president of the company, attended by the bookkeeper, editor and lady reporter came in, leading, like a lamb to the slaughter, the tourist operator who arrived in town thus opportunely. With dejection in his heart, despair on his brow and sweating great beads of perspiration, the operator was minutely intent upon examining the rubber roll which he had desperately and tremblingly removed, when lo! to cap the climax the above august personages assembled suddenly and solemnly in his astonished presence. He hurriedly stuck in the roll, tightened the screw and slipped on the belt, straight as before, and sat down on his chair, pounding furiously away, but only a few of his 'mats' came gaily at his touch. But 'Ireland to the rescue.' Our tourist, whom we will call 'Smith,' caught on, and, slipping off the belt, he seized a pliers and turned the roll. Down the matrices came, a dozen strong, and with a crossed belt they are still coming. The carriage was likewise out on strike, refusing to come back far enough. This also was speedily righted and Smith went on his way rejoicing."

Screw-drivers.—The screw-driver is perhaps the most abused tool in the kit of the average mechanic. It is often used as a pinch-bar, a chisel or a drift. Rarely is it in proper condition to do the work for which it is intended. Often only one size of screw-driver is used for all sizes of screws, the point being filed as occasion demands to make it fit the slots of screws varying greatly in size. At least three sizes of screw-drivers should be provided with Linotype tool kits—four-inch, six-inch and eight-inch. The length of the blade only is measured in calculating the lengths of screw-drivers. Many operators will attempt to start a large screw with a small screw-driver, with the invariable result of twisting or damaging the point. A size should be selected appropriate to the size of the screw. If in regrinding the points of screw-drivers the faces are extended at right angles instead of with the usual taper the blade will be less liable to slip out of engagement with the screw-head when in use. In selecting screw-drivers only those made with the steel extending through the entire length of handle should be chosen. The handles of these are less liable to crack and no damage will result if the hammer is used to assist in starting a recalcitrant screw. The blade should be of tough steel, but not glass hard, as if tempered too highly it will readily break when a strain is put upon it.

Monotypes in the Government Printing-office.—For many months past rumors have been rife of the purchase of typesetting machines by the Public Printer for use in the Government Printing-office at Washington. It has several times been announced in the press than Linotypes were to be installed. The Wood & Nathan Company, selling agents of the Monotype machine, now announce that the Public Printer has decided to install the Monotype, and has ordered a battery of twenty-eight machines. Any one at all familiar with Government publications is aware of the fact that a large proportion of the composition is what is termed "rule-and-figure" work—tabular matter, which is kept standing and picked up and corrected from time to time. The adaptability of the Monotype for this class of composition was perhaps what decided the Public Printer in its favor, as no other typesetting machine can profitably handle tabular work requiring vertical brass rules. Another strong point in favor of the Monotype is the fact that, as a typecasting machine, it can supply all the body type and much of the display type needed in the Government Printing-office, as, with the sort-casting attachment, all sizes up to thirty-six-point can be made for the case. Mr. Paul Nathan, of the Wood & Nathan Company, who has been looking after the Monotype's interests in Washington, is to be congratulated on his success in installing the Monotype in the face of active opposition to the introduction of typesetting machines into the Government Printing-office.

Font Distinguisher.—"Operator" writes: "In changing from small pica to brevier magazine, I was at rear of the machine and ready to move the font distinguisher. 'Two turns there, my boy,' the machinist exclaimed. 'Bet you the cigars it's three,' I said. He got up and made two turns and to my surprise the matrices started—but I might add that they kept going after the third turn was made. Then I asked him if my theory of 'one turn for each point' was not correct—and he replied, 'I can't answer.' Then I thought of the homely old saw that 'confession is good for the soul.' I would like, however, to have you explain this point." *Answer.*—The operator's theory of one turn of the font distinguisher for each point change in type was correct, but he failed to note the exceptions to the rule. The font notch for bourgeois (or 9-point) is in the same position as the notch for agate (or 5½-point), therefore there would only be two steps between 8 and 11 point. If the matrices continued to feed after the third turn was made it shows that the font distinguisher was broken off or damaged. There are no individual notches for 5, 9, 12 or 14 point matrices, these sharing the notches for 11, 5½, 6 and 7 point, respectively. The reason for this somewhat confusing arrangement of font nicks is found in the fact that in the early matrices 5, 9, 12 and 14 point were not contemplated, and when these faces were cut later it was necessary to "double up" on the font nicks

as the new fonts were added. An elaborate scale, showing the scheme of font and face marks on matrices can be had on application to the Linotype Company.

Typewriter and Linotype.—The typewriter and the Linotype have proven two of the greatest labor-saving inventions for the printing-office in recent years, but few men are to be found who are familiar with the workings of both. H. M. Long, city editor of the Flint *Daily News*, published at Flint, Michigan, however, uses both to advantage and is as much at ease with one as the other. But his typewriter is such that none of the typewriter operators in the city are able to use it. The typewriter has what is as near the Linotype keyboard as it is possible to make. Three years ago the *News* installed a Linotype, but for over two years no one about the office, save the machinist-operator, knew anything of its working parts. In the event of the illness of the operator the paper had to resort to hand composition, and there was a consequent scurrying for typos. During his spare time, Mr. Long took up the study of the machine, and at the end of a month, in which his practice came in at noon and after going to press, was able to compose the paper during the absence of the operator from the city. He has reached a speed of 250 lines an hour in less than four months from the date of his first lesson. But the two keyboards were confusing and Mr. Long determined upon securing a typewriter with a keyboard as much like the Linotype as possible. Now he uses a Smith Premier, the keyboard being as follows:

e	s	c	v	x	1	7	E	S	C	V	X
t	h	m	b	z	2	8	T	H	M	B	Z
a	r	f	g	,	3	9	A	R	F	G	$
o	d	w	k	.	4	0	O	D	W	K	?
i	l	y	q	:	5	'	I	L	Y	Q	&
n	u	p	j	;	6	"	N	U	P	J	*
(	)				space bar			-			!

The typewriter has certainly proven of value in serving to hold in memory the Linotype keyboard.

A correspondent asks us what we consider a fair speed for Monotype keyboard operators, taking the work as it runs in the average book and job office. It is not easy to answer this accurately, as so much of the work set on the Monotype is extra-priced matter. Still, taking all classes of composition, the average, measuring everything single, should not fall much below 4,000 ems per hour. While this may seem a low average to some, it must be remembered that Monotype operators are able to maintain the same rate hour after hour, and that 4,000 per hour kept up all day is a very high rate of speed. Speeds of 10,000 ems per hour have been made on double-priced matter.

Transfer Carriage Adjustment.—An operator sends the following incident to show how little some machinists in charge of Linotype plants know: "In watching the machine the other day I found that the transfer carriage was not coming back far enough to lock at the time it should. The end of the trip lever would rest on top of the block until the machine started, when the jar consequent upon the starting would cause it to drop in place and lock the carriage. Had it failed to lock, I can see how it would cause the line to be pied, if the distributor stopped and held the second elevator up. I called the attention of the machinist to this matter, and here is where the fun began. He proposed to make the adjustment to bring the transfer carriage back to lock. He went to screwing on the turnbuckle and told me to watch the carriage and tell him when it moved back to where it should be. Well, I watched but did not see it move any and do not think it has done so yet, although the spaceband shifter moved about one-fourth inch, which, of course, had to be restored to place. It convinced him of the fact on which I insisted in the start, that the turnbuckle would not alter the adjustment of the carriage. Told him I thought he would make better time by moving the roller a bit closer to the cam. This he did not like to do, 'for fear of causing more trouble,' but took off the trip lever and dressed down the end, which, of course, will serve the purpose. Now you can laugh with me."

Spaceband Cleaning.—J. C. E., Washington, D. C., writes: "I have been taking care of Linotype machines for upward of nine years, and during that time have found that spacebands are the one thing that require constant care and watching, not on account of gathering metal, but on account of the possibility of loose sleeves. I have found, too, that metal on the bands, or hot metal, is not the only thing that makes hair-lines. The bands may be smooth and clean, yet hair-lines show in the proof. Where I am employed at present there are three machines. They are about six or seven years old, and during this time enough 'sorts' have been used to run five or six machines. We have had the misfortune to change machinists rather frequently, and each man's method of cleaning bands varied. Each man said that his method was the best. No. 1 had been using a board over which a piece of cloth was stretched and graphite rubbed well into the cloth. This method gave good results, and the 'mats' lasted for about three years. This man left, and his place was taken by another. No. 2 claimed this method was harmful, and did away with the board. His directions were to rub flat, and if the little black spot did not disappear, to catch the band by the end and rub the sleeve. In about three weeks hair-lines again appeared. I immediately went back to the method employed by No. 1 and was pleased to observe the disappearance of hair-lines. Then I read in The Inland Printer of a machinist who had discovered a method which seemed superior to any I knew of. He had a board cut in a circular form and screwed to the intermediate shaft; this was covered with a thick layer of felt, into which was rubbed a solution of oil and graphite. The bands were to be held against this revolving wheel. I tried this method and it gave good results, but it did not take off that dark spot or polish the band; just made them slide easy. That set me thinking. So I went in search of information. I proceeded to the evening newspaper office and saw the machinist in charge of that plant and asked him how he cleaned his bands. He very courteously showed me. He used a felt wheel about one-half inch thick and about five or six inches in diameter, mounted on a shaft and run by belted power. This method he assured me gave very satisfactory results and I proceeded to install one in our office. This wheel, when in operation, revolved at the rate of about two thousand revolutions a minute. The bands were to be held against the rim lightly. It caused the dark spot to fade away almost instantly and the rest of the band was rubbed accordingly. Again there was a change of machinist. When No. 3 saw me cleaning the bands on the wheel he had a fit; said only a blacksmith could think of anything like that. Why, it would wear the bands out, etc. And the wheel was of felt! Think of that! He showed me how he wanted it done; rubbed on a board with graphite; rub flat, then take the band by the end and rub the sleeve. There's the trouble; when you get the band by one end and rub the other end you put the pressure on the sleeve and in time loosen it from the band. It is impossible to avoid it by this method. When the sleeve is loose it goes down in the jaws in a line of matrices with the edges about .001 of an inch shy; out comes the hot metal; then hair-lines are observed, yet no metal appears on the bands. Once again there was a change, and No. 4 said it was a good idea, and to clean the bands on the wheel. One day the foreman came down and said he did not want the bands cleaned on that wheel. Started on the board again, with the same results as to hair-lines, and I suppose we will go on doing the same thing until some one recognizes the practical value of this idea, the same as a good many machinists that I know who are using the felt wheel."



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.— George Fritz. $1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. $2.

LITHOGRAPHIC SPECIMENS.— Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, $1.50. American Commercial Specimens, second and third series, $3.50 each. Modern Alphabets, $3.50.

AS THE most useful tool known for assisting the artist, either in sketching, retouching photographs or for making certain color plates on stone, the air brush certainly takes the lead.

THE lithographic trade has emerged from the recent scrimmage without much loss. There is plenty of work all around, considering that we are facing another imbroglio in November. A friendly feeling is again existing between all factions in the trade.

REGISTERING COLOR AND EMBOSSING PLATES.— When making color plates which are to be registered to embossing plates, it is much better to have the offsets made directly from the metal plate than to make the colors first and then let the die-sinker fit his die to the lithographing. The impressions are easily made on the lithograph hand-press and then "offset" on stone.

A NEW SYSTEM OF HARMONY OR CONTRAST OF COLORS.—The color student will hereafter experience no trouble in making himself acquainted with the positive or negative color values; by a very simple arithmetical system he will be able to add a second or third to a given color no matter how subtle the shade, either for the purpose of obtaining a harmony or a contrast.

TIME REQUIRED TO GRAIN THE LITHOGRAPHIC STONE.— "Artist," Harlem, New York, writes: "Would you kindly tell me through the columns of THE INLAND PRINTER how long it should take a man to put a fine grain on a stone about 40 by 60 inches?" *Answer.*— The time required to put a stone of that size in condition for the artist is about two hours, of course, provided the man is a professional stone-grainer.

TINTING OF ZINC PLATES WHILE PRINTING.—P. M., Hartford, Connecticut, writes: "I have been trying to etch zinc plates with nitric acid and gum, to which I have added gall-apple tincture (50 parts gum, 5 parts nitric and 5 parts gall-apple tincture). The plates, however, catch a tint after pulling a small number of impressions. Have I got the wrong proportion?" *Answer.*— The gall-apple tincture is all right, only it should be stronger, and I should advise the addition of phosphoric acid; for instance, 50 parts of dissolved gum arabic, 10 parts of gall-apple decoction and 5 parts of phosphoric acid. For greater strength increase the amount of the phosphoric; for a weaker etch, increase the amount of the gum arabic.

THE NEW PHILIPPINES' BANKNOTE CURRENCY.—The new currency of the Philippine Islands represents $2, $5, $10, $100, $500, $1,000, $5,000 and $10,000 bills. The designs have been gotten up in a very attractive manner, but are much smaller than our money here. The largest amount on any paper now turned out at the Treasury Department is for the four per cent consols of $50,000 each. The average bill in daily circulation lasts about four years.

NINE-HOUR DAY FOR LITHOGRAPHERS IN AUSTRIA.—The Austrian Senefelder Association has secured a new scale of wages and hours of labor for its members, according to the *Caxton Magazine.* Overtime is to be paid extra. The apprenticeship is to be fixed at four years and not more than one apprentice is to be allowed to every three workmen. Conditions a short time ago in Budapest were such that out of a total of ninety-four lithographers, fifty-eight were apprentices, and out of one hundred and forty-two lithographic printers, sixty-four were apprentices.

THE place at which Franz Hanfstengl learned his profession of lithography was a modest Sunday school, started originally for the purpose of educating such as had not the chance to develop technical education and who frequented its rooms in search of religious training as well. He became so proficient at the age of sixteen years that he was called as assistant instructor at the school, from which some of the most noted men emerged, for, along with the religious features, courses in mathematics and natural sciences developed as far as this knowledge came in contact with the various professions, and art finally became one of the leading pursuits at that Sunday school.

BROOKLYN CAMERA CLUB EXHIBITION.— The work of the members of the above club made a brilliant record this year. For original thought, breadth of conception and masterly execution there was hardly anything to be desired. Among those of the members who distinguished themselves particularly are William H. Zerbe, Jr., Joseph Bossardet, C. M. Shippman, Edwin O. Torbohm, George D. Klipple and Robert M. Dalgleish. In fact, to mention one would necessitate mentioning all, for the work was exceptionally meritorious throughout. One of the features of the exhibit was the excellence displayed in framing, which brought out the fine qualities of the pictures in a striking manner.

THE fifth biennial congress of the International Secretariat of Lithographers, Lithographic Printers, Stone Preparers, Photo-Mechanical Processworkers and other closely allied arts and crafts, will take place in Italy, most probably in Milan, about the end of August. Its membership is growing. The following nations will be represented: Austria, Belgium, Denmark, France, Germany, Great Britain, Holland, Italy, Norway, Sweden, Switzerland and the United States. It is urged that our home associations who have so far been dilatory in making the proper arrangements to combine should do so at once, as the matter submitted must be translated in three languages and sent in by the 30th of June, 1904. The address of the International Secretariat is Amalgamated Lithographic Printers, Mr. G. D. Kelly, J. P., 63 Upper Brook street, Manchester, England.

OPENING FOR A LITHOGRAPHING ESTABLISHMENT.— Mr. W. C. Adams, Oklohama City, Oklahoma, writes: "Have noticed that the lithographing business is becoming overcrowded in the East. I write this to tell them to come out West where business is not overcrowded. Oklahoma City would make an ideal place for a plant having a large lithograph press and fitted to do fine commercial work. Oklahoma City has thirty-five thousand people, four railroads, one hundred wholesale houses,

with ten houses doing a business of over $1,000,000 a year. If a paper-box factory can live, which has a modern plant for making all kinds of boxes, why can not a lithograph house make money? Have done a good business with wholesale houses in the way of designs and it was suggested to me by a local wholesale manager that I write to the leading lithograph journal. I will answer all queries if stamps are inclosed. Write to me or to Secretary Chamber of Commerce, Oklahoma City, Oklahoma."

At the recent exhibition of art lithography in honor of the one hundredth birthday of some of the greatest art lithographers, held at Munich, the works of Herrmann Joseph Mitterer, who can be justly named the part discoverer of lithography, as he was one of Senefelder's intimate friends, came conspicuously to notice. Among the most honored names of those whose one hundredth birthday was celebrated was that of Frank Hanfstengl. His portrait-lithography is renowned the world over. It was he who started a lithographic establishment in 1833, which has been producing uninterruptedly ever since the highest artistic lithography, and the works from his own hand were the most numerous at the exhibition in question. Another great portrait lithographer whose work was well represented there was Gottlieb Bodmer. This artist was noted for developing a process on stone which rivaled the technic of copper-plate engraving. Another conspicuous celebrant and artist lithographer was Wilhelm Gail. His specialty was landscape and scenes which he gathered during his travels. All these men were students in the painting school at Munich, and were painters as well as lithographers.

Gelatin Overlays.— C. T., Glasgow, Scotland, writes: "May I ask you for a recipe for mixing the colors when painting on gelatin folio, as I have lettering to paint on such material when advertisements are to be shown to customers on elaborate paintings when it is not yet certain that the order has been secured. I have so far tried oxgall in the color and gum tragacanth, but to no practical avail. The gelatin will not lie flat on account of the shriveling effect of the wet color, yet I have seen it done while in Boston a few years ago." *Answer.*— When a gelatin overlay is quickly wanted, ordinary moist water-color is taken, but *not too thin.* It should be worked as thick as possible, but when there is plenty of time and it is desirable that the gelatin sheets should lie perfectly flat, then oil color is used. It is hardly necessary to mention that the black or brown outline can be done on the right or upper side of the gelatin, but the color surfaces should be painted upon the back or underside of the surface. This insures a brilliant gloss to the color.

Crayon Drawings on Glass Plates.—"Etcher," New York, writes: "I have been experimenting with grained-glass plates, trying to reproduce lithographic effects by etching on zinc for the type-press, but it seems to me that the glass plate suffers too much in transparency by the graining. Can you suggest a method or remedy? An optician says balsam will make the glass transparent again, but upon trial I found that this stuff made the crayon flow together and get smudgy." *Answer.*— Flow over the well-cleaned glass plate a warm solution of gelatin to which has been added some fine pumice powder. The gelatin must be thin and drying must proceed quickly. This will produce an agreeable surface for drawing upon with crayon or pencil. A much coarser grain can be produced with salt strewn over the gelatin before it is dry. I presume the final manipulation is to print and develop in the usual way. A glass plate, sharply grained, can be covered with a thin layer of balsam, for instance copaiba, and when that is dry it would have no dissolving effect upon the crayon and would leave the plate transparent. Linseed oil, boiled, or varnish, would also do.



PARAPET, CLIFF HOUSE, SAN FRANCISCO, CALIFORNIA.
Photo. by P. A. Hachet, San Jose, Cal.

Printing Two Colors from One Transfer.— L. DeV., Buffalo, New York, writes: "Will you kindly state upon what principles does the process of printing two colors from one transfer rest? I mean, is the covering of oxalic acid a

safe proceeding in transferred work when you wish to bring certain parts up again after having printed the transfer with those parts thus covered up by oxalic acid? I was under the impression that oxalic acid would eat away the ink, even transfer ink, on stone. How would this method work on zinc or aluminum?" *Answer.*—The oxalic acid does eat away any kind of ink, but it will not injure that oleomargarinous limestone which is formed by the combination of the lime of the lithographic stone, the soap and fats in the ink and the resulting chemical changes effected by the acid and gum in the process of etching. This new substance penetrates below the surface, so that even grinding will not eradicate the work, and it is quite possible to bring up again a transfer that has been ground away from the surface of the stone. Therefore, a solution of oxalic acid is rubbed over those parts which are not wanted to appear at the particular time of printing, covering them with a glassy coating, so that they will not print. They can then be brought out again, later on, by simply destroying the oxalic coating by a counter etch and subsequent rubbing up. This little lithographic wrinkle, however, can not be employed on metal plates, because the transfer ink does not penetrate the surface of metal, but merely lays on the surface. As a proof of this assertion, compare the appearance of a zinc or aluminum plate after it has been grained off or cleaned from a transfer with that of a lithographic stone. On the latter the ground-out work will be plainly visible and, under certain conditions, can be brought out again as good as it was before the grinding, but on zinc or aluminum, the work, even after washing away with turpentine, is forever gone.

THE TRIMMING, MOUNTING AND FRAMING OF PICTURES.—For the lithographer, sketch artist, processworker and, in fact, for any one connected with pictorial art, a genuine surprise is in store if he consults the first series, special issue, of the "American Library Series of the Practical Photographer." There is presented to the reader a mass of more useful information than was ever gotten between two such unassuming covers on a subject which is so generally neglected and most always misunderstood — the subject of trimming, mounting and framing of pictures. We are introduced to a series of four highly artistic pictures representing the work of Alexander Keighley, F.R.P.S., showing to what artistic heights photography can be brought. The same can be said of the next twenty pictures distributed throughout the book. To show the effect of a mount when a trick or device is employed to add to the effect or meaning of a picture is well enough, but the real value of the book is contained in its exhaustive treatment of the title subject and by the fact that it gives you the experience and demonstration of such specialists as C. H. Herritt in practical instructions about trimming and mounting, with numerous designs. The articles all go into detail without unnecessary verbiage. Each subject is paragraphed with a special title, so that reference is simple. So all through the book, followed up with supplementary "Hints on Framemaking," by George P. Moon, and various forms of frames, with the closely allied article on "Practical Introduction to Gilding," by F. C. Lambert. R. D. Daly concludes the work with "Maxims for Hanging Pictures." The subject has certainly been consistently and fully treated from an artistic, economical, chemical, mechanical, philosophical, practical and poetic side and from professional and amateur standpoints. The price is 25 cents. Published by the Photo Era Publishing Company. For sale by The Inland Printer Company.

PREPARING THE STONE FOR THE ALBUMEN PROCESS.—G. H. D., Boston, Massachusetts, writes: "Could you tell me through the columns of THE INLAND PRINTER how I must proceed to reproduce a print (which I have on glass plate) upon a lithographic stone? I am familiar with the rolling-up, only I am in doubt whether the stone is to be first etched before the print is laid on or not. Pages 64 and 65, I believe, are the only places in "Photo-Lithography" which refer to this subject." *Answer.*— The stone is to be of a first quality, pure gray, and receive a perfect polish. The words "well dusted" are evidently an error caused by translation, and mean in the original text that the stone should be *well rubbed off with pumice powder*, a precaution resorted to in order to insure thorough cleanliness. Then it should be flowed over with distilled water, in order to insure the even spreading of the sensitive solution which is put on while the stone is still damp from the water. Then the stone is placed on the whirler and rotated until the solution is dry. Care must be taken to insure a thin film. The printing is then proceeded with, the duration of which depends, of course, on two important factors — clear negative and strength of light. The author states that these conditions being given, he prints two minutes in direct sunlight or five minutes in the shade; by electric light of three thousand candle-power, at a distance of twenty inches, with reflector, twenty-five minutes. When printed, the picture must be faintly visible. Immediately after printing, the stone is coated with solution "B," put on very evenly and left to dry. After that the stone is placed in a vessel filled with pure water. After about five minutes the places not affected by light dissolve if the stone is rocked. Follow this up with a pad of cotton to clean up the drawing completely. The same now appears a bright violet on a light ground. Continue development, *without rubbing too strong;* watch the deep shadows so that every detail appears clear and distinct. This done, rinse the stone well under the tap, dry and expose again; then gum up and allow to settle for some hours. The work can now be rolled up with a stiff ink, dusted with talcum and etched; or the work can be rubbed up, as in transferring, dusted with resin powder and then fused by a flame and etched up very high.

SOLUTION "A."

Albumen	5 grams
Ammonium bichromate	3 grams
Distilled water	500 grams
Ammonia	15 to 20 drops

SOLUTION "B."

Chloroform	250 grams
Benzin	50 grams
Alcohol	20 grams
Mastic	2 grams
Anilin red	2 grams

Solution "A" is strongly sensitive to light and is, of course, used for coating the stone, before printing, in darkroom. Solution "B" is used for coating the stone, before developing.

PHOTO-LITHOGRAPHY.— An account of "Photo-lithography" in the April issue of the *Illustrator and Process Review*, by James Yates, shows that when the practical photographer speaks about lithography he is about as well off as when the average lithographer discourses upon matters with which he is not very familiar. We quote: "The main objection to its use commercially (photo-lithography) is the slow speed of the lithographic press and the impossibility of using type directly and by the same impression with lithographic illustrations. But the signs of the times are that both of these difficulties are to be overcome by new mechanical improvements. . . . Already two large companies have been formed to exploit these improvements, one terming its methods Planograph, the other Lithotype . . . . *but both will need the use of photo-lithography.* . . . The apparatus and chemicals are, with one or two exceptions, the same that are in use for photoengraving . . . . but the transfer printer or maker will logically have to be evolved from the other workers in the photoengraving trade. . . . We will give in the May number such details about transfermaking as to prepare the practical photoengraver for a change in methods, should one become necessary to him." Now, this talk shows very plainly that the writer has gotten things a little mixed, as far as photo-lithography, Planograph, transferring and their relations to photoengraving are concerned. In justice to the lithographic press it must be said that in many instances

the type press can not compete with the lithographic machine, not only in qualitative production but in quantitative capacity. That is what makes the lithographic method a *commercial success.* Type is constantly used by the same impression with lithographic illustrations, and the same use was made of type over fifteen years ago. If these new inventions were confined to the use of the camera and the subsequent process of photo-lithography, the progress of the same would be indeed trivial. There is no need of the photo-lithographer, or engraver, or etcher. The manipulation is a direct one. The printing is impressed upon transfer paper and then put down on the stone prepared with the usual solutions of gum and acid, when it is ready for the press. No overlay or other nonsense which keeps a press waiting for hours is necessary. The methods of lithography and photoengraving are radically different. We would not like to see the return of those "trying times which constricted the photo-processworker's heart," when he will receive the impressions from the Planograph, stick them together on a sheet 40 by 60 inches, pull them through the hand press and then proceed to "rub up" or "roll up" and bring out a clear and lasting transfer for the steam press. We are much afraid that the instructions which Mr. Yates would give the photoengraver would have to be rendered in a good lithographic plant under the supervision of a competent transferrer. The transferrer is the man who does the trick, but he must be brought up in close intimacy with the peculiarities incident to the subtle principles of *surface printing.*

THE HISTORY OF BABBITT METAL.

An erroneous idea appears to prevail in regard to the invention of babbitt metal, says the *Metal Industry.* Although Isaac Babbitt was the inventor of the method of using soft metals in journal boxes, his patent specifications makes no claim on the alloy itself, but simply on the method of holding the soft metal in place.

Isaac Babbitt was born in Taunton, Massachusetts, on July 26, 1779. He learned the trade of goldsmith, and in 1824, in his native town, made the first britannia ware produced in the United States, but this enterprise proved unsuccessful. He then removed to Boston and entered the employ of the South Boston Iron Works, and in 1839, while an employe of this establishment, he produced the invention which has perpetuated his name. For this invention he was given a gold medal from the Massachusetts Charitable Mechanics' Association, and afterward Congress granted him the sum of $20,000 as a reward. In 1844 the invention was patented in England and in 1847 in Russia. After devoting some time to the production of metals he engaged in the manufacture of soap, so that his name has become almost a household word. He died insane at the McLane Asylum, Somerville, Massachusetts, on May 26, 1862.

The fact that in the patent specification no claim is made for the alloy is sufficient to dispel the ordinary belief in this direction. Britannia metal, pewter, or an alloy of tin, 50 parts; antimony, 5 parts, and copper 1 part are recommended. The latter alloy is somewhat softer than that now known as "genuine babbitt," which is commonly composed of tin, 96 parts; antimony, 8 parts, and copper, 4 parts. The original idea in the use of a soft metal was practically the same as it is now — i. e., to make a bearing which would conform to the surface of the axle. It is natural, then, that the alloys used to-day are somewhat harder than the original material employed. It is also natural that the same Isaac Babbitt should have been handed down to posterity as the inventor of the alloy, although, of course, quite erroneously.— *Power and Transmission.*

YOUR magazine is a helpful institution to the printers of America.— *J. W. Sullivan, Editor Unionist, New York city, New York.*



BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S.M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

THE HALF-TONE PROCESS.— By Julius Verfasser. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; $2, postpaid.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

THE PRINCIPLES OF DESIGN.— New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company. $3.

AN INLAND PRINTER STUDENT.— C. G. Johnson, Eau Claire, Wisconsin, writes: "I have forwarded a half-tone by this mail and hope you will be able to use it on some page of your July number. I have been a reader of your valued magazine for the past six years and especially the process columns, as I take a particular interest in that line and would not miss a single copy of THE INLAND. The formulæ which appear from time to time I find are practical and I keep them on file, so as to be referred to on short notice. Dry-plate photography I also work in connection with half-tone engraving. The photograph from which the cut was made, which I send you, was made with a ray filter to produce the cloud effect, or preserve

the clouds, which would largely have been lost otherwise. What little I know about half-tone making I owe largely to THE INLAND PRINTER and H. Jenkins' book on photoengraving."

SPECIMENS OF THREE-COLOR ILLUSTRATIONS.— From Carl Hentschel, of London, and the Electro-Tint Company, of Philadelphia, come, simultaneously, specimens of three-color work. Both firms are among the leaders in this class of work, so it is interesting to compare their results. The chief point of contrast is in the greater brilliancy of the Electro-Tint work. This is due to their use of the slit diaphragm. Hentschel, on the other hand, employs only the circular diaphragm and gets excellent results, proving that the slit stop is not essential to three-color work. The etching of the Hentschel plates is admirably done, as is the presswork, though I am not so certain about the color values. One thing can be said with certainty, that if the color-plate makers of the world could but make color plates like Carl Hentschel, they would change the whole style of illustration, which should in truth be in color.

READY WEIGHTS AND MEASURES.— A practice I adopted years ago in making up certain chemical solutions was to make up always the same quantity at a time and then, instead of using a graduate to measure the solutions, use the same bottles every time on a level table and have the height the liquid should be scratched on the side of the bottle. In making collodion, for instance, the height of the alcohol was on one bottle and the height for the ether on the other, then the cotton was always purchased in ounce boxes. The formula was calculated so as to take so many ounces of cotton. This cotton was taken direct from the boxes and stuffed down the neck of the ether bottle and allowed to soak there while the salts were being weighed out and dissolved in the alcohol, after which the alcohol was poured into the ether, the whole shaken and the collodion was made. I noticed the other day that my photographers have done better than that. They have taken Linotype slugs or pieces of lead bases and trimmed and filed them down so that they weigh the exact quantity of the chemical required. These lead slugs are marked with the name of the chemical and the weight they represent and are a great convenience. In the case of bichromate of ammonia, a quantity of that is ground fine in a mortar, weighed out into the quantity required and then folded up into papers, just as a druggist does powders, and put away in a box. When a solution is required to be sensitized one of the powders is taken and dropped in. These simple methods are time and money savers.

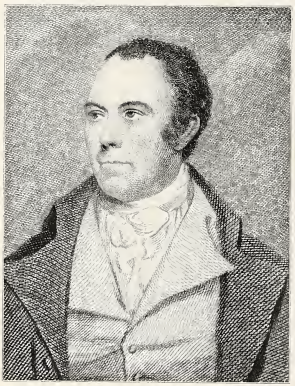
HALF-TONE ETCHING.— E. Klimsch furnishes in his *Jahrbuch* an article on copper half-tone etching from which the following practical paragraphs are taken, the translation being found in the *Process Photogram:* "The sensitizing solution must not be used as soon as made, for the print then easily leaves the plate. It is ready for use after standing three days, and keeps for a month or less, according to the way in which it is stored. A copper half-tone is scarcely ever made at a single etching. The reason for this is that only the surface of the dot is covered with the enamel resist, and hence, after the first etch, the sides of the dot are attacked by the etching fluid. This brings about a general reduction of the total area of the dot, so that while in the etching bath a continuous lightening of the whole image is bound to take place. In the case of originals with not very deep shadows, the necessary printing strength may be frequently obtained in one etching by making a correspondingly darker print. But with prints of deep and modulated shadows this is not possible, as the fine white dots in the shadows would be greatly overetched. The rule is that the first etch should be long enough to give the shadows their proper printing strength. If it is seen from the proofs, in spite of sufficient etching of the shadows, that the latter are still too dark compared with the original, the plates can be taken further in the bath until they are sufficiently lightened. If, on the other hand, they are lighter than the original, the etching has obviously been too long and the shadows will have to be burnished to remedy the error. If the plate undergoes a quiet etching, the result is quite different from that in which the etching bath is kept



VIEW ON THE CHIPPEWA RIVER, EAU CLAIRE, WISCONSIN.
Photographed and engraved by Carl G. Johnson.

in active movement or is brushed over the plate. In the former case, the sideway action of the bath compared with its perpendicular action is much less than the latter, for the movement of the bath or the application of the brush favors the etching of the open dots far more than that of the closed dots of the plate, as the first exposes many more points of attack than the latter. Through this intensified side action a brighter effect is given to all the tones, the etch taking place more slowly in the shadows and more quickly in the highlights."

THE FATHER OF MODERN WOOD ENGRAVING.— Wood engraving dates back to the thirteenth, fourteenth and fifteenth centuries. It was first used to print playing cards. This pastime coming into disfavor from the church, the engravers turned to engraving pictures of saints. One of the oldest prints from a block of this kind is of St. Christopher, dated 1423. A reproduction of it was printed in this department, on page 577, for July, 1902. By a coincidence, on the same page and month of 1903 was printed another paragraph about early wood engraving to which the reader is referred. Wood



THOMAS BEWICK.

engraving fell into bad repute once more and was revived about a century ago by Thomas Bewick, of New Castle, in the north of England. Bewick was born August 12, 1753, and died November 8, 1828, so that just about one hundred years ago he was in his prime. Bewick was a born artist, possessing what most successful artists have — a photographic memory. That is, he could look at an animal or bird and so retain the impression the object made on him that later he would draw it as if the object were still before him. At the age of fourteen Bewick was bound as an apprentice to Ralph

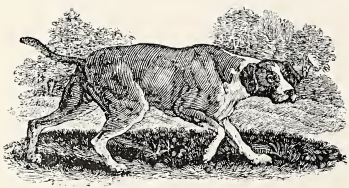


An engraving by Dr. Alexander Anderson, after his 90th year, copied from Bewick.

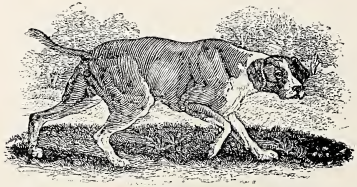
Beilby, a copperplate engraver. The youth liked the work and succeeded at it. He tells in his memoir that the first job he had was etching designs on sword blades. While serving his apprenticeship, a Dr. Charles Hutton wanted some designs engraved for his "Treatise on Mensuration." These Bewick tried to engrave on wood instead of on copper and the results were so satisfactory that he worked more and more frequently on wood until he earned the title of "Father of Modern Wood Engraving." It was the "History of Quadrupeds" and of "British Birds," whose illustrations he drew and engraved, that made him famous. Some idea of his style may be gained from the reproductions here shown. Our own Doctor Anderson reëngraved almost every block that Bewick did, so that a comparison of Bewick's original and Anderson's copy is interesting. The portrait of Bewick is from a rare copperplate.

THE LARGEST PHOTOENGRAVING ESTABLISHMENT.— Carl Hentschel, of London, is the first one to reply to the query in this department as to the number of employes. He writes: "I notice in the April number of your excellent journal that you ask how many hands I employ. I think I may fairly claim to have more hands under my direct control than any other process firm in the world. At the present moment I am employing some four hundred hands, or to be quite exact, 382; but as we are still building further studios, which we hope to have finished in a few months, the present number of our hands will then be increased to four hundred."

COLOR ILLUSTRATION INSTEAD OF BLACK AND WHITE.— Charles Walsh, of New York, writes: "German pedagogs have been preaching for some time the doctrine that illustrations in black and white are mere makeshifts, and that especially in educational books they should rarely, if ever, be used. What the German scholars think to-day, the world thinks to-morrow. They tell us, and rightly, that we see in colors, not in black and white, and therefore the child has to adapt his vision to a wrong plane in order to understand the latter. One has only to put black and white pictures and



THE SPANISH POINTER.
Engraved by Thomas Bewick for the "History of Quadrupeds," 1790.



Dr. Alexander Anderson's Re-engraving of Bewick's Cut, 1802.

color pictures before the very little ones to see how quickly they turn to the colored ones and leave the other. We are but children of a larger growth and act precisely in the same way. With the improved mechanical methods, there is no doubt in my mind that the day of the black and white illustration is rapidly passing away, and that all our books and magazines will in the very near future be illustrated as they should be, in colors alone.

THE FIRST HALF-TONE IN A DAILY NEWSPAPER.—The Youngstown *Daily Vindicator* devotes a lot of space to THE INLAND PRINTER, all over the statement made in the May number, in this department, that the *Daily Graphic* printed the first pure half-tone on March 3, 1880, and the New York *Tribune* began printing half-tones on January 21, 1897. The claim of the *Vindicator* to be the first daily paper to print half-tones on a web press was acknowledged at length in this department just four years ago. THE INLAND PRINTER of July, 1900, page 527, says: "I was unaware at the time the above was written that the *Vindicator* had, nearly four years before (the *Tribune*) December 26, 1893, used a half-tone on its web perfecting-press. I am grateful to the *Vindicator* for calling attention to my error and cheerfully put their achievement on record here, for it was an achievement to attempt such a thing. I was on the New York *Herald* in 1803, and suggested to Mr. Howland, the business manager, that such a thing might be done. He consulted 'Jack' Hayes, the foreman of the pressroom, and the latter thought I was crazy to think of such a thing. The *Vindicator* was fortunate in having the assistance of its printers, for it is to Mr. Charles T. Gaiter, the exceedingly efficient foreman of their pressroom, that the credit is due for carrying out, as early as 1893, such an innovation as the printing of a half-tone on a web press."

RECORD HALF-TONE MAKING.—E. B. Tinsley, of the Tinsley Engraving Company, Louisville, Kentucky, writes: "We respectfully offer speed record on half-tones made in our establishment, May 26, 1904. At 11:30 A.M. we had a telephone call from the *Evening Post*, of our city, for a messenger, who brought copy for three three-column half-tones, sixty lines. Change in screen from eighty-five to sixty was necessary, also, on account of nature of copy, two half-tone negatives were required. Two plates were printed, etched, beveled, proved and delivered at 12:08, thirty-eight minutes being consumed in the whole transaction. The *Evening Post* is located a square and a half from us and at least six minutes was lost in getting copy and sending plates. Nine persons were engaged in turning out this order. If you can tell us of any faster engraving than this, we would appreciate the favor."

THREE-COLOR SENSITIZERS FOR COLLODION EMULSION.—Baron von Hübl, in *Das Atelier des Photographens*, tells of his success in making collodion emulsion sensitive to red, yellow and green. As is well known, it is already sensitive to violet and blue. *The Process Photogram* prints a translation from the German of his article, from which the most important facts are here given: "To render collodion emulsion sensitive to the yellow and red, the ethyl violet of the *Badische Aniline and Sodafabrik* may be used. It is ideal for the purpose, as it exercises no bad influence on the keeping properties of the emulsion or on its special characteristics, and gives a sensitiveness in the orange which is at least equal to the sensitiveness in the blue. The dyeing of the emulsion doubles its general sensitiveness, and a plate treated in this way has four times the rapidity of a wet plate. This greater sensitiveness is produced as soon as the plate bearing the dyed emulsion is bathed in water, and disappears for the most part when the plate is placed in the developer. Ethyl violet is far superior to the older cyanin, which is uncertain in its action. For a green sensitizer, the purple red cyanin prepared by Doctor Konig is recommended. It consists of paratoluchinaldinchinolinmethylcyanin. The sensitizing action of this dye commences in the orange, extending into the yellow and green up to the blue-green. It gives completely clear, strong negatives and is as good a sensitizer for the green as ethyl violet is for the red. The following are the dye solutions recommended: (1) For red sensitizing (10 c. c.)—170 minims of 1 in 500 ethyl violet solution are added to 35 ounces (1,000 c. c.) of collodion emulsion. (2) For orange-yellow and green sensitizing—1 ounce, 200 minims (40 c. c.) of 1 in 500 ethyl red solution, or 1 ounce, 200 minims (40 c. c.) of toluchinaldinchinolinmethylcyanin solution, 1 in 1,000, is used. (3) For sensitizing uniformly for all colors a mixture is made of 1 ounce, 20 minims (30 c. c.) toluchinaldinchinolinmethylcyanin solution, 1 in 500 and 85 minims (5 c. c.), 1 in 500 ethyl violet solution. After the plate is coated with emulsion containing one of the above dyes, it is bathed in a dish of distilled water until the grease markings disappear, or rinsed under the tap until the film takes the water evenly. During treatment with water the color sensitiveness appreciably increases, and, therefore, until the plate is safely in the dark slide, the greatest care should be taken as regards illumination of the darkroom. In tri-color work all three exposures may be taken on an emulsion sensitized with No. 3, using a plain glass in place of screen, with the undyed emulsion for the yellow printing plate, a violet green filter for the red printing plate and an orange filter for the blue printing plate. The filters are prepared by any of the numerous formulæ and adjusted by photographing the color chart. After exposures, the negatives are developed, without rinsing them, in glycin, which is best made from the well-known paste diluted with 15 parts of water. Addition of bromid is unnecessary so long as the temperature remains below 65° F.

EUROPEAN TYPEFOUNDERS' TRUST.

An immense undertaking, which is destined to revolutionize the German typefoundries and German printing establishments, was entered into April 1 at the London Board of Trade. The title of the corporation, at the head of which several money magnates are supposed to be, is the Imperial Continental Typefoundry, Limited. The capital is estimated at present to be £1,000,000, but can be increased fivefold. The object of the concern is chiefly to buy up the majority of the stock typefoundries in Germany and the surrounding country, to unite them and have the entire control of them. That they do not intend to continue the business in its present form can be seen from the fact that about sixty Wicks' rotary casting machines, with a guaranteed production of one hundred thousand type per day for each machine, have been leased for one year from the new concern, with the right of preëmption. It is really thought that, with these machines, inside of a year they can recast the entire lot of type of all the German printeries, which, after careful reckoning, is estimated at 18,360,000 kilograms. This recasting is entirely free of cost; each printery will receive exactly the same quantity of new type which it possessed at first, cast in universal and English style. Therefore, each printery is in duty bound never to buy from any new typefoundry. It is their purpose to secure for themselves for all time this entire branch of the printing industry. This explains the fact that the American typefounders' trust, according to good authority, has interest of seventy-five per cent in the new concern.—*Die Buchdrucker Woche, Berlin, Germany.*

EDUCATIONALLY HELPFUL.

I have been taking THE INLAND PRINTER for some time now and never could find but one fault with it, and that is that it has so much in it that I can not learn it all. I thank you for the help I get from your journal and the education it helps all printers to get.—*Henry S. French, Foreman Northwestern Printing Company, Loup City, Nebraska.*



BY W. H. ROBERTS.

Appreciating the need among printers of advice on printing-office accounting and methods of ascertaining cost, THE INLAND PRINTER has secured the services of Mr. W. H. Roberts, secretary of the Audit Company, of Chicago, whose experience in establishing cost systems in the printing trade and in other lines has been both varied and satisfactory. In this department it is designed to answer questions in this connection, and so far as possible to show forms, etc., applicable to printing-offices, classified according to the number and the nature of the departments. The co-operation of employing printers is cordially invited, to the end that aid may be given to a better understanding of cost systems in the trade under the direction of a professional accountant.

As the difficulties indicated in the following communication may be troubling some more of our readers, the answers may prove of general interest.

Inland Printer Company, Chicago:

In your October number, 1903, you published an article on cost system and bookkeeping system for printers in which was a blank showing a sheet for the "Monthly Earnings and Expenses" and "Resources and Liabilities."

In the items of "Expenses" for the month, what should this include? Please give all the items that should enter into this entry. Should it include *all* the expenses for the month, made up of the rent, heat, light, power, salaries for the proprietors, insurance, taxes, rags, gasoline, stock, ink, interest, depreciation, help account (including all productive and unproductive labor) and, in fact, all the possible items for the conduct of the business that go toward expense?

Should the stock and ink be in this item, or does the "Stock Used" and "Ink Used" lines cover these items? If these two items are not included in the regular expenses, but are accounted for in the "Stock Used" and "Ink Used" spaces, what is done with the stock that is received during the month but not used? Is this not an expense and should be accounted? If so, how is the amount used and the amount on hand to be separated? If the stock is accounted for in both places, is it not entered twice as expense?

We are using a report similar to this one, taking ours from this copy, but we do not feel just satisfied with the balances, and it looks that the items of stock and ink were entered as expense twice. We keep a stock, ink and expense account in the ledger, and every item of cost toward running the business is entered against all others in the expense account.

Our correspondent's trouble seems to arise from his failure to understand how the items of "Stock Used" and "Ink Used" are arrived at under the plan published in our October number. "Stock Used" is equal to the amount on hand at the beginning of the month, plus what was bought during the month, less the amount on hand (inventory) at the end of the month. The same is true of "Ink Used." The item of "Expense" is supposed to cover all disbursements for running the business aside from stock, ink, pay-roll, contract work and repairs, and in a statement like the one in question none of the disbursements under these heads should be included under "Expense"—to do so would be double entry with a vengeance. In view of the fact that the plan above referred to is open to several objections, and, besides, is not as fully explained as it should be, we submit the following outline of a system applicable to a shop doing only composition and presswork, in the hope that it may assist the above inquirer and perhaps interest others.

The forms and books used are as follows:

LEDGER—Either bound or loose-leaved as desired, the latter being preferable where there are many accounts with customers or creditors, but should be used only in an office where care and neatness are habitual. There is no more disastrous combination than a loose-leaf ledger and a careless bookkeeper, unless it be a card ledger in the same bad company.

CASH RECEIVED BOOK—A single two or three column book, the latter if discounts are given.

The first column is used for customers' payments and other items to be posted direct to ledger, second for cash sales and collections where no charge to ledger account is made, and the third for discounts taken by customers. If, as is usually done, the whole amount of bill is entered in first column, the discount column is treated as though it appeared on the credit side of the Cash Book and the total at end of month is carried to Cash Disbursed Book and from there posted to debit of "Discount Account."

CASH DISBURSED—This is separated from Cash Received for convenience, but they may be combined in one book if desired. It is often much more convenient and economical to have them separate, and it is just as easy to balance cash between two books as between the two sides of one. This book should be especially ruled with headings, as shown in Fig. 1, and if all bills are paid in full at end of each month it will largely do away with the need for keeping ledger accounts with creditors.

MANUFACTURING JOURNAL—See Fig. 2.

PURCHASE JOURNAL—Where the monthly purchases, which must be passed to credit of accounts in the Ledger (owing to inability to settle for them by the end of the month) are numerous, a columnar journal is a distinct advantage over old style journalizing (see Fig. 3).

COMBINED COST RECORD ORDER BOOK AND JOB TICKET—Bound and numbered both sides.

Fig. 4 shows face of the two former and back of latter, which is made detachable by perforation. The face of Job Ticket (not shown) is same as Order Record, and in filling out is folded back upon it, both being written at one operation by use of carbon paper, thus leaving an exact copy of the Job Ticket in permanent and accessible shape, while the ticket follows the work. The back of the Job Ticket affords space for notations of various kinds during the progress of the work.

The back of the leaf containing Cost Record and Order (see Fig. 5) is used for posting in details of time expended on jobs from daily time tickets, which are filled out by each workman (see Fig. 6). If desired, separate forms of time tickets may be furnished for composing-room and pressroom. The employe need only draw a horizontal line from the time of beginning, putting below it the number of job and kind of work, and drawing another line when kind of work or job is changed. These tickets should form basis of pay-roll, thus insuring the accounting in some way for all time paid for.

The central idea involved in the operation of this system is keeping books with *departments* or separate elements of cost. These are "Composing-room," "Pressroom," "Paper" (stock), "Ink," "Outside Bills," "Office and General Expense." To these accounts charges are to be made from Cash Disbursed Book (or through the Purchase Journal if accounts are run with creditors) as follows:

Charge "Composing-room" with all labor and superintendence (from pay-roll through Cash Book), a fair proportion of rent, heat, light, taxes and insurance and depreciation on type and furniture at a liberal figure—at least one per cent per month.

Charge "Pressroom" in same manner and, in addition to items specified for "Composing-room," all the power cost, including engineer, fuel and engineroom supplies; also repairs to presses and power plant. The only exception to this is where a power paper-cutter is used, when a fair percentage of the total power cost should be charged to the "Paper" (stock) account. This account should also stand its share of rent, light, heat, taxes and insurance and wages of any one employed in handling and cutting. This account is also to be charged with all purchases of stock, with cost of delivery of same to the shop.

"Ink Account" is charged with purchases and charges thereon for delivery, and if of sufficient importance to warrant

CASH DISBURSEMENTS

190	Check No.	NAME	Post	Accounts Payable	Comp.-room	Press-room	Paper	Ink	Outside Bills	Office Expense	Total

FIG. 1.

MANUFACTURING JOURNAL

190	Job No.	NAME	Post	CHARGE			CREDIT							
				Sundry	Customers	Loss	Comp.-room	Press-room	Paper	Ink	Outside Bills	Office Expense		Gain

FIG. 2.

PURCHASE JOURNAL

DR. CR.

Comp.-room	Press-room	Paper	Ink	Outside Bills	Office Expense	190	NAME	Post	Accounts Payable

FIG. 3.

COSTS

Comp.-Room—Labor :
.....Distribution Est.
.....Add.....%
.....Total Comp.-Room
Pressroom—Labor :
.....Add.....%
.....Total Pressroom

Paper (cost incl. frt).....
.....Add.....%
.....Total
Ink
Outside Bills
.....Total Matl. and Labor
Office Expense.....%

Gain on job.....(Add)
Loss on job.....(Deduct)
Amount of bill.....

Date billed
Entered on journal

ORDER RECORD

Date.....190.. No.....
Name
Address
Proof wanted..... Job wanted.....
Description

Quantity..... Size.....x..... Pages.....
Stock

Ink—Body..... Cover.....

Folding.....Stitching.....Blocking
Ruling.....Perforating.....Stamping
Covering.....Number.....to.....
Punch
Binding

Price quoted...

Stock used..... Sheets..... Rms.....
.....x..... lb.

Ink

Alteration.
Proof sent.....Returned.....Correction.
Proof sent.....Returned.....O.K.

Outside work or materials ordered

FIG. 4.

COMPOSING-ROOM							PRESSROOM						
190	No.	Time	Rate	Over-time	Rate	Amount	190	No.	Time	Rate	Over-time	Rate	Amount

FIG. 5.

the necessary figuring, should also bear its share of insurance, etc., same as the others.

"Outside Bills" represents all the items of purchases and outside labor *specially* ordered for a *particular* job, except paper.

"Office and General Expense" covers balance of rent, light, heat, office wages, supplies and sundry disbursements, except repaid loans, dividends or personal drawings of proprietor above fair wages, interest, discount and bad debts or expense in connection therewith.

Of course no payment for *new* machinery or property is to be treated as part of office expense, but such items should be charged to "Plant Account." Repairs should be charged to proper department.

Having considered how the departments are to be charged, we must now find some way to credit them correspondingly.

It is manifestly necessary in considering the cost of a job to include something besides the material used and the labor directly applied, but what and how much has always been a serious and puzzling question.

Some arbitrary method of covering this unknown and fluctuating element of cost must be used, and the one which shows the best means for proof and correction as required must be conceded the best. If, having charged the "Composing-room" as above, we only credit it with direct or productive labor at cost, there would clearly be a large difference between the debit and credit sides of this account, and it is this difference which we must provide for in such a way that it can be applied to *each job*.

In the composing-room it is sometimes impracticable to distribute matter as soon as the job is billed out, so that in such cases an estimate of time required for distribution is noted by the foreman on back of job ticket and the value of it is put in the cost column to which the total actual cost of compositors' time has been posted.

To the sum of these two an arbitrary percentage is added and the whole extended in the second column (see Fig. 4). This arbitrary rate may vary from thirty-five to fifty per cent.

In the same way the pressroom labor cost is increased by an arbitrary of from forty to sixty per cent to cover indirect or unproductive labor, superintendence and expenses of this department. The figure necessary in the pressroom will probably surprise most printers who have been estimating press costs as so much per hour or per thousand impressions.

Paper is extended at cost and an arbitrary of from two to ten per cent added for handling, cutting, etc.

Ink is extended flat; usually on small jobs the pressman or foreman can estimate closely the value of ink used, but on large runs or where costly inks are used they should be carefully weighed when issued to pressman and when returned weights and kind noted on back of job ticket and extended when costs are made up in the office.

Care must be taken to enter in cost column all "Outside Bills" incurred, so that aggregate may balance with amount of such bills charged to that account.

A footing of all the foregoing items in cost column is now made and another arbitrary of say ten per cent is added to cover office expenses and then gain added or loss deducted to produce the price at which the job is billed.

Having carefully extended costs and gains or losses on all jobs *finished* during the month, the figures from "Cost" column are extended under corresponding headings in the Manufacturing Journal (Fig. 2), and customers charged amount of bill. If correctly done, the footing of first three columns taken together will balance the combined footings of all the others.

If all the jobs in the house could be finished at once on the last day of the month, the footings of the department columns of the Manufacturing Journal might properly be posted to the department accounts in the ledger, but there is always the item of unfinished work to be considered.

Take a separate sheet of the Manufacturing Journal for convenience and on it make a list or inventory of all the unfinished jobs, extending in the various columns under the heading of "Credits" all the costs for labor and material which have been put into the jobs as shown by time tickets entered on back of Order Record, paper and ink used, outside bills paid (or journalized) during the month, and in so doing

Ent..... O. K.....

P. R.....

THE STATESMAN CO.

.....Dept. Daily Report

.....190....

Name.....

Kind of Work.....

TIME	JOB No.	TIME	JOB No.
8		12.30	
8.05		12.35	
8.10		12.40	
8.15		12.45	
8.20		12.50	
8.25		12.55	
8.30		1	
8.35		1.05	
8.40		1.10	
8.45		1.15	
8.50		1.20	
8.55		1.25	
9		1.30	
9.05		1.35	
9.10		1.40	
9.15		1.45	
9.20		1.50	
9.25		1.55	
9.30		2	
9.35		2.05	
9.40		2.10	
9.45		2.15	
9.50		2.20	
9.55		2.25	
10		2.30	
10.05		2.35	
10.10		2.40	
10.15		2.45	
10.20		2.50	
10.25		2.55	
10.30		3	
10.35		3.05	
10.40		3.10	
10.45		3.15	
10.50		3.20	
10.55		3.25	
11		3.30	
11.05		3.35	
11.10		3.40	
11.15		3.45	
11.20		3.50	
11.25		3.55	
11.30		4	
11.35		4.05	
11.40		4.10	
11.45		4.15	
11.50		4.20	
11.55		4.25	
12		4.30	
		4.35	
		4.40	
		4.45	
		4.50	
		4.55	
		5	
		5.05	
		5.10	
		5.15	
		5.20	
		5.25	
		5.30	

FIG. 6.

apply and include extension of same arbitraries as have been used during the month on finished jobs.

In doing this do not enter the figures on the Cost Record, as they would have to be corrected when jobs were finally finished, but make extension on inventory list direct.

Foot all credit columns of your inventory of unfinished jobs when complete and copy footing on to Manufacturing Journal, following the last finished job, being careful to put in the "Sundry Debit" column an amount equal to the footing of all the "Inventory" columns. This latter amount is posted to debit of "Unfinished Work" account in Ledger.

Now add Manufacturing Journal columns.

Next deduct from "Credit" columns of Manufacturing Journal the amounts shown as inventory of unfinished work

the *month before*, putting aggregate in "Sundry" column and posting it to CREDIT of "Unfinished Work" account in Ledger.

The remaining figures in the "Credit" columns of Manufacturing Journal show net production for the month, and these figures are to be posted to credit of the several department accounts.

If the arbitraries used are exactly right, the debits and credits in the department accounts (except paper and ink) will be equal. If, as is likely, the debits are greater, then the arbitraries used were too small and a little arithmetic will show what rate should have been used. In this case the gains on jobs are too great by as much as the debits of department accounts exceed the credits.

The "Paper" and "Ink" accounts are exceptions to this rule, as they should at all times show a debit balance equal to the value of all unused material on hand, and the correctness of this balance should be proved by an actual inventory each month, at least until the system is in full operation.

The "Outside Bills" account should always balance exactly, and will do so if all the bills of this kind paid or entered on Purchase Journal during the month are also entered on Cost Record, and so included in the Manufacturing Journal footings.

If the difference in any account having an arbitrary is small, it is better not to change the rate till further experience shows it to be necessary, since a certain amount of variation from month to month is unavoidable. Any unusual variation should be a signal to look for a leak, and should never be disregarded.

An interesting table may be prepared showing for each three months the arbitraries used in each department and the rates which, if used, would bring a balance of debits and credits. This will be, in fact, a barometric record of the business.

It will be noticed that bad debts and expenses incident thereto, interest on borrowed money and on money invested, are not considered. None of these items have anything to do with cost of production, but should be charged to "Profit and Loss Account," to which "Loss and Gain" on jobs should also be closed whenever books are closed, usually at end of each year.

It is manifestly impossible within the limits of a single article to answer in advance all the questions which perusal of the foregoing might suggest, and it will be a help to this department and to interested readers if they will *ask questions*, which we can promise will be fully and promptly answered in this column. Suggestions along the lines of ascertaining cost are also invited.

INDORSES JOB COMPOSITION DEPARTMENT.

Pleases send us THE INLAND PRINTER, starting with the April issue. We need it in our business, as does any printer that tries to be up-to-date. Allow us to indorse your Job Composition Department. We would rather have the advice of one good man than the opinion of half a dozen indifferently good ones. The writer has learned more since the change in that department about job composition than he did in a couple of previous years' issues combined.—*F. R. McDade, Tribune Printing and Publishing Company, Waverly, Minnesota.*

A LADY TYPO HONORED.

For the first time in its history, Columbia Typographical Union, No. 101, of Washington, D. C., has selected a woman delegate to the next convention of the International Typographical Union. Miss Anna C. Wilson, the honored lady, is the first of her sex in Columbia Union to brave a canvass, and her success is due to the determined efforts of herself and friends. Three other delegates were elected, only one of whom received a greater number of votes. Miss Wilson was born in Tuscola, Illinois. She spent her apprenticeship in the office of the Tuscola *Review*, owned by her brother. She joined the Chicago Union about twelve years ago, and later operated a typesetting machine on the St. Paul *Dispatch*. Coming to Washington in 1898, she soon obtained a situation in the Specification Division of the Government Printing-office, where she is now employed. She is sergeant-at-arms of the Woman's Auxiliary to Columbia Union, and has been honored in other ways.

The woman members of Columbia Union annually pay into its treasury $700. It is not altogether gallantry, therefore, that prompted so many to favor Miss Wilson, but a gracious spirit of fairness and an admiration for her plucky canvass, as well.

Miss Wilson is an attractive, womanly woman, whose presence in the convention will redound to the credit of Columbia Union.

COMES FIRST.

When I have money I buy THE INLAND PRINTER. When I have more money I buy a meal ticket.—*Arthur Canary, Ithaca, New York.*



MISS ANNA C. WILSON.



BY DANIEL C. SHELLEY.

Secretaries and members of local Typothetae and other organizations of employing printers are requested to send news of interest to employers for publication in this department. Matters concerning wage and labor disputes and settlements are especially desired. Contributions and news items may be addressed to Daniel C. Shelley, Secretary Chicago Typothetæ, 942 Monadnock building, Chicago, or to the Editor of The Inland Printer.

A TYPOTHETÆ has been organized at El Paso, Texas.

THE Detroit Bookbinders' Union and their employers have settled a difficulty that six weeks ago promised strained relations if not a disastrous strike.

THE strike of Louisville Typographical Union to enforce an advanced wage scale for book and job men and the eight-hour day has gone into history with a defeat for the union. The struck offices are running with a full complement of men.

QUINCY, Illinois, and Madison, Wisconsin, employing printers want to organize and will no doubt have their desires realized in a short time. A board of trade is a thing of the near future for Louisville, inasmuch as the employers there are determined to have it.

HERE are some of the demands recently made by the Franklin Association of Pressmen's Assistants, of New York city, the feeders' branch of the I. P. P. and A. U.: Sixteen dollars a week for feeders of cylinder presses; five nights of nine hours each to constitute the week for feeders employed on night shifts; if a feeder works any part of the week as an extra, he is to receive a full week's pay. Obviously the New York Typothetæ would not concede these demands and the matter has gone to arbitration.

THERE are some instances of long service in the well-established printing-houses of Great Britain. In the London establishment of Messrs. Eyre & Spottiswoode, the King's printers, there are records that, it is believed, eclipse any in the printing trade. Taking the staff of management, compositors, readers, machine-minders and pressmen only, 209 men have records of more than twenty years' service. Of these, 131 men have records of thirty years, fifty-seven of more than forty years and twenty-two of more than fifty years. In addition to these, several have retired on pensions after lengthy service, while one compositor has actually occupied the same frame in the same room for fifty-nine years.

IN the May number of the *Typographical Journal*, under the heading "The Boston Strike," a correspondent wrote:

Boston Union has just gone through the folly of a hunt for a shadow and spent its substance in the chase and did not even get near the shadow, as the following facts will explain: The union has for the past seventeen months paid in dues a sum total equivalent to about $50,000, and to-day there is remaining the insignificant sum of about $2,000 out of the sum total. The major portion, or to be exact, about $35,000, was spent in an attempt to obtain for the members employed in the book and job trade a net increase of about $20,000 in a year — certainly a creditable performance for an intelligent class of workingmen, from a financial standpoint. Of the foregoing amount of money, practically thrown away, at least $20,000 of it could have been saved to the union and $16,000 to the membership at large if the members who so strenuously object to paying for their negligence and the folly of some of their brothers would but take the trouble and a sufficient interest to attend the meetings and express their opinions, or uphold the opinions of those who are able and willing to express views that meet, or come near meeting, their views and interests and the best interests of the organic body.

There is truth and wisdom in every word of the above. It is a pity that in the year past so many good and thriving unions have spent their substance in chasing shadows. The bookbinders' unions of Chicago are mourning the wasting of their substance in the chase for the enforcement of recognition of a mushroom bindery women's union, which was, at best, nothing but the shadow of a union.

AT the regular monthly meeting of the Chicago Typothetæ, held June 14, the following was adopted:

Death has been unrelenting in its attacks on the membership of the Chicago Typothetæ during the past year. It has deprived the organization of its oldest, dearest and best members. It has taken from us some of our ablest advisers, wisest counsellors and stanchest supporters.

Since the last meeting of the Typothetæ, death has laid its heavy hand on Andrew McNally, charter member of the organization, past president of the United Typothetæ, nestor of our craft, master printer of master printers. It has created an eternal vacancy in our ranks and left a void that never can be filled.

Practical, thorough and receptive of new ideas in the business which was his life work, Andrew McNally carved out of this craft of ours a fame and a fortune that are monuments to his industry, honesty and capacity. His was a career that may be emulated with profit by young and old alike. He began life a printer and remained a printer to the end. Eminently practical in business affairs, he was also a finely cultivated gentleman, and rarely indeed are force, enterprise and wisdom found associated in one character with so much amiability, patience and sympathy. He was a pioneer citizen of Chicago as well as a pioneer member of our organization, and as citizen and Typothetæ member he will be sincerely mourned by all who had the honor and the pleasure of knowing him, for to know him was to love him.

As a mark of respect to his memory, the Secretary is instructed to inscribe the foregoing tribute on the minutes of the Typothetæ and to transmit copies of the same to his family and business associates.

MASSACHUSETTS maintains a Bureau of Labor Statistics as a State institution which furnishes valuable information. It covers the whole range of industrial activity in that good old New England commonwealth. Here is an extract from the May bulletin issued by the bureau, which must prove of benefit to those who are engaged in printing and publishing in the Eastern States:

PRINTING AND PUBLISHING.— There is very little difference in the volume of business in the market between this spring and that of 1903. Job printing is fully as active, but some establishments report that they are not so much behind their orders, although they are quite as busy as they were last spring. The opinion was frequently expressed that the strike of last February delayed work so that the rush now is the result of an effort to catch up. Establishments making a specialty of very fine work report more orders than last year, with a large amount of special work on which no bidding is required. The past winter's business was also satisfactory. Generally speaking, there is not quite so much book printing in the market as there was last spring, but the amount is far ahead of the fall. Establishments engaged on special and large edition printing are fully as busy as they were last spring, but there is not so much work in the market this year, and they feel that the run will be completed earlier than usual. The trade, as a whole, complains of the difficulty of successfully conducting business in Boston, with its high rates of wages, in competition with out-of-town establishments with their lower wage scale. The owner of one plant states that he did the largest business and made the least money last year of any of the forty-four years that he had been in the trade, and all on account of the small margin in the work. Establishments are generally running full time, and from three-quarters up to full capacity. Wages are the same as those prevailing last fall, except in the case of compositors (hand compositors on piece work and time work and also machine operators), whose wages were advanced after a strike lasting six weeks. The cost of stock averages about the same, with a tendency to stiffen on newspaper. Charges for presswork are about the same as at date of last report, but are a little higher for composition, with a hardening tendency all around. Collections are fairly good.

AT the annual meeting and dinner of the Boston Typothetæ an address was delivered by Louis D. Brandies on "The Employer and Trades Unions." It was a thoughtful, reasonable statement of facts from which the following extract is taken:

The right of labor to organize is recognized by law, and should be fully recognized by employers. There will be in most trades little probability of attaining the best conceivable conditions unless in some form a union of the employes exists. It is no answer to this proposition to point to instances of trade-union excesses and of the disasters which attended them. We believe in democracy despite the excesses of the French Revolution. Nor are claims of the trades unions disproved by pointing to the instances where the best results have been attained in businesses in which no trace of unionism existed. Wise, far-seeing employers act upon the spirit or the hint of union demands, instead of waiting to have them enforced. "A word to the wise is sufficient." The

steps in advance have been taken often for the express purpose of preventing trades-unionism from finding a lodgment, often, unconsciously, as a result merely of the enlightenment which comes with the necessary thinking that trades-union agitation compels. Such successful businesses are, indeed, the greatest triumphs of unionism; and their marked success is due in large part to the fact that they have had all the advantages of unionism without having to bear the disadvantages which in their imperfect state attend the unions. We must not forget the merits of unionism in our righteous indignation against certain abuses of particular unionists. Most people admit the immense service which the labor unions have rendered to the community during the last twenty-five years in raising of wages, shortening of the hours of labor, bettering of conditions under which labor is performed, and protecting women and children from excessive or ill-timed work; but the services which the labor unions can render in the future are even greater than they have been in the past. The employer needs them "to stay him from the fall of vanity"; the employes need them for their own protection; the community needs them to raise the level of the citizen.

A WISE king of ancient times is credited with having said that there was no end to the making of books. If this wise king were on earth to-day he would, no doubt, say there is no end to the making of magazines. All of which make much more work for the printer, the pressman and the paper-maker. A man who counts his printing-plant employes by the hundred and whose work-shops and home are in a large Western city, believes that some large Western printing center like Chicago is going to divide with New York city the mechanical work connected with the production of the millions of magazines turned out each month of the future. He contends that the Federal Government will soon realize that it is unnecessary to transport from New York city to the West the thousands of tons of publications that go into the hands and homes of Western readers. This master printer claims that the big magazines will soon be forced to establish press-rooms and binderies in Chicago, to which the plates will be shipped from New York, and where the copies of publications necessary to meet the requirements of Western subscribers will be printed, while the Eastern circulation will be printed in New York city. As he outlines the plan he would have the editorial work, art work, composition and platemaking done in New York city, as at present. Sets of plates would be made for the New York and Chicago mechanical plants. The paper needed for the Chicago allotment of circulation could be secured from the mills near by Chicago, and the same close-to-home paper-buying plan pursued with the New York allotment of circulation. Presswork and binding could be done simultaneously in New York and Chicago, and on publication day each territory could be supplied direct from its own printing center. This plan would obviate the necessity, as at present, of the long haul each month by express or mail of tons of printed matter on which presswork, binding and mailing can be done just as well in Chicago as in New York city.

THE decision of the Illinois Appellate Court, in which "closed-shop" contracts are held to be illegal, has caused no end of comment in labor circles and among the employing class. The decision was the outgrowth of a resort to the courts in the Kellogg Switchboard Company strike of last summer in Chicago. The purpose of the strikers was to enforce the "closed shop," and this was resisted by the Kellogg concern. Commenting on the decision a prominent lawyer said:

> If such a contract is entered into, it is illegal and under the decision of the Appellate Court constitutes a criminal conspiracy, to which not only the union but the employer becomes a party and for which not only the employe but the employer is subject to fine or imprisonment in the penitentiary, or both, under our criminal statutes. There are a vast number of manufacturing concerns in this State that have written contracts with labor unions which prohibit the employment of non-union labor. Under this decision of the Appellate Court many hundreds, if not thousands, of employers, as well as many thousands of employes, have thus deliberately become parties to a criminal conspiracy of which the contracts furnish the written and unanswerable proof. Where such arrangements exist the crime can not be wiped out by the cancellation of the contracts, but a continued recognition of the binding force of such contracts, in the light of the recent decision of the Appellate Court, may create trouble of a kind little dreamed of by those who have permitted themselves to be forced or lulled into them. The fact that laborers have the right to refuse to work for a man who does not employ union labor, or in order to better their condition or advance their wages, does not authorize the making of a contract under which the employer is compelled to employ only union labor and to discharge non-union labor. The rights of the employer and employe are, and should be, synonymous, but employes can not, by combination or union, without committing the crime of conspiracy, force employers to agree to employ only union labor. When employers do become parties to such an agreement they are equally guilty of conspiracy. The opinion of the Appellate Court should be studied at once by every employer of labor in this State, and when the employer awakes to the situation that he is a party to a criminal conspiracy the floodgates will open and non-union labor will, I think, receive the protection that all of the injunctions and processes of the courts have heretofore been unable to give it.

However forbidding the decision may appear, "closed shop" contracts will be made with unions, the finding of the court to the contrary notwithstanding. The case will be appealed to the Illinois Supreme Court, and, perhaps, on to the United States Supreme Court to secure a ruling from the tribunal of last resort on the vexed question of the "closed shop" contract.

CHICAGO, which has been the seat and center of printing-trades labor troubles, is emerging from turmoil, and a ray of hope is held out of industrial peace. For two months the binders' unions were at war with their employers. The trouble began over an effort to enforce recognition of a union of bindery women. The employers would not consent to recognition. The result was a strike in which the unions have fared very badly. Two of the largest edition shops and a score of blank-book houses have been lost to the unions. The men gained their demands in a half-dozen edition houses, but were forced to return to work in a number of blank-book shops on conditions submitted by the Typothetæ. The effort to involve the printers and pressmen in the strikes failed. The pressmen would have nothing to do with it from the start, and the printers at a meeting on June 12 decided not to go out sympathetically with the binders. Before reaching that decision, the printers called President Lynch, of the International Typographical Union, to Chicago. That officer investigated the situation thoroughly. He held conferences with the officers of the Chicago Typothetæ at which there was a candid discussion of the situation and the causes which led up to the troubles. The result was salutary, inasmuch as the employers were in a position to prove that the striking binders brought all their troubles on themselves. Misrepresentation of facts by designing leaders of the binders' unions had much—if not all—to do with the losses the unions have sustained. If the plain, uncolored truth had been told to the men at the start, trouble could have been avoided. Concerning misrepresentation, and the troubles it leads to, none who know the facts can fail to feel regret that the person who wrote from Chicago, under the signature "G. J. K." in the *Typographical Journal* of June, did not fortify himself with facts before he plunged his pen into the ink pot of misrepresentation. Inaccuracies such as he indulges in retard the work of the men who try to establish peace between employer and employe on a basis of fairness and justice. This is not the first "call down" administered to "G. J. K.," whoever he may be. He is rebuked for inaccuracy by a member of his own union in the same issue of the *Typographical Journal* in which he misrepresented the facts in connection with the Chicago bindery troubles.

THAT there is need for a more thorough training of apprentice printers than can be obtained in the ordinary composing-room is becoming more obvious to the employing printers of the country. While it must be admitted that the thorough printer can never be made unless he has the actual and varied experience that can be obtained only in the composing-room, it also must be admitted that a course in a well-conducted technical school will give the necessary finishing touches that are required to make of the apprentice the

thorough printer that he must be if he hopes to reach the highest round in the ladder of his chosen art. The United Typothetæ of America, through its national officers, will very likely take some action toward establishing technical schools in the printing trades. The Pittsburg Typothetæ is already deeply interested in a movement to establish a printing technical school in connection with the Carnegie Institute, at which a thorough course of instruction will be given in all the branches of the business, from learning the boxes to managing great printing establishments. It has been suggested that four technical schools be established in four sections of the country, part of the cost of maintaining them to be borne by the United Typothetæ, the schools to be a part of the manual training system of the public schools. It is held by some large employers that the only place in which to make a thorough printer is in the composing-room; that the aspiring boy can pick out no better training ground than the workrooms where he may observe and practice the methods pursued by the old and finished craftsmen. While there is strong foundation for that declaration, there is no use in denying that a finishing course will, in almost every instance, prove a vast advantage to the tyro at the trade, and none will suffer if they do not all gain a benefit. The technical school gives the finish, balance and confidence that will enable those who have had its benefits to pass those who have not in the race for advancement and increased responsibility and salary. It will train the youth to take up the executive burdens of the large printing-house, and there are none in the employing class to-day who do not bemoan the lack of men equipped for the positions of foremen or superintendents. Such institutions as the Inland Printer Technical School are proving every day the benefits of a post-graduate course in the printing art, and their graduates find employment in the biggest and best houses at the highest wages. The only force that would have to be reckoned with if the technical school plans are carried out to the required fulness, would be possible opposition of the unions, but it is believed that that force would be brought to a realization of the fact that even though a youth had no training at the trade except such as was acquired in a technical school, he nevertheless should have the privileges of union membership. The test should be his qualifications as a printer or pressman, not the place or manner in which he qualified.

AN INTERESTING SERIES OF LECTURES.

The first three of the series of lectures delivered under the auspices of Chicago Typographical Union, No. 16, have been reprinted by The Inland Printer Company and are now ready for distribution. The subjects embraced are "General Work," by W. W. Clark; "Commercial Work," by E. D. Berry, and "Stonework," by C. M. Butler. These comprise a pamphlet of fifty-six pages and constitute a valuable monograph for apprentices and journeymen. In order that it may be placed in the hands of all ambitious printers, the price has been fixed at the low figure of 25 cents for the three lectures. The subjects are fully illustrated and the topics discussed in the most lucid manner. Orders can be sent to Chicago Typographical Union, No. 16, or to The Inland Printer Company, Chicago.

POETRY EVERYWHERE.

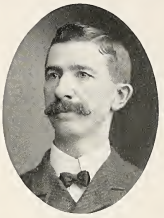
A poet was talking to an editor in the latter's office. "There's poetry in everything," observed the poet. "You're right," replied the editor. "For instance, there's a stove full of it."—*Exchange.*

READ FROM COVER TO COVER.

I read every issue from "kiver to kiver" and never fail to discover a world of merit therein.—*Sam T. Harris, Jr., Lamar, Missouri.*

LECTURES FOR APPRENTICES.

THE fourth in the series of lectures for apprentices, given by Typographical Union No. 16, was delivered by H. F. Harrison, his subject being "Labor-saving Devices." Mr. Harrison is an all-round printer, having served his apprenticeship in a country newspaper and job office, then going to Buffalo, New York, for a few finishing touches. In the early eighties he "toured" the Pacific coast and Sound country, working in all kinds of shops at anything from a pressman and compositor to assistant editor, collector and solicitor. He has worked in nearly all the large cities from coast to coast and from the lakes to the Gulf. He landed in Chicago in 1888 and has been here since, working in various job offices. For the last five years he has been with the Blakely Printing Company and has made stonework, or imposition, his specialty. Mr. Harrison's lecture follows:



H. F. HARRISON.

"Those of us who passed through the apprenticeship state twenty or twenty-five years ago and are in the habit of giving to the apprentice a piece of work and telling him to do this or that, forget to tell him or explain to him the little details and principles which to us have become second nature. The first-class, all-round printer knows at once what is wrong, but never gives a second thought as to how he knows. He has acquired his knowledge by experience and experiment, and when the apprentice goes wrong the journeyman knows at once what is the matter, but seldom stops to explain the why and wherefore, but simply says, 'Do this and you will be all right.'

"To learn the printing business thoroughly from start to finish takes a lifetime, for the best of us learn something new nearly every day. To be able to express in a clear and concise way what one knows, to one who does not know, is usually the work of the teacher—one drilled in that especial line—'a specialist,' if you please.

"The three lectures already given, which were merely a preliminary to more advanced things, consisted of addresses on 'General Work,' 'Commercial Job Composition' and 'Stonework.' These three practically cover the field, but all



FIG. 1.

of us who attended these lectures readily see the impossibility of covering even a branch of any one of these subjects in a single lecture.

"To start with, we must go to the beginning of an apprentice's career in the office. Labor-saving devices need not necessarily mean mechanical devices, but any means by which time is saved and efficient work accomplished. A boy is usually put to sorting leads and slugs on his first days, and right here is where not only time but material is often greatly wasted by the compositors and stonemen. In a great many offices, in dropping forms, the loose leads, slugs and rules are shoved on a galley and thrown on the deadstone, to be shoved

and pushed around, until bent out of shape and in many cases unfit for future use.

"It takes but very little time when a form is dropped to gather the leads up and put them on edge on a galley ready for sorting. This is the first form of saving labor and material; and another thing — a warning to the boys — in handling metal furniture many a piece of furniture is made unfit for use by throwing on a stone or in a box; the corners are flattened or a dent put in which has to be filed or scraped off.

"From the leads and slugs a boy usually goes to the galley press, where, in a few days, he is capable of taking a readable proof; but how often is it he fails to properly wash his galley of type and the ink hardens on the face; or, if the cuts have been inserted, it fills the interstices between lines, and when it goes to press, the pressman has to give it a good washing in order to get a clear impression.

"From the galley press he goes to the case, where he sets a few reprint jobs. Here he comes in contact with the new labor-saving devices; that is, new to us old printers, who learned to set type in the days when every foundry had its own system of measurement, and types of the same size body would not justify with the quads, rules and leads or with type from another establishment.

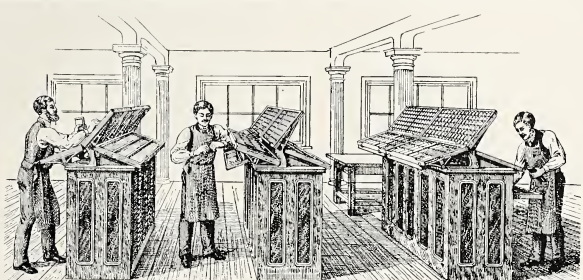


Fig. 2.

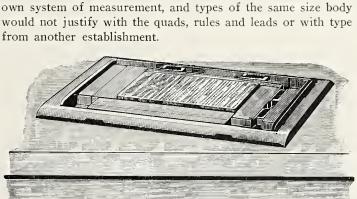


Fig. 3.

"In those days, to set a date-line in pica type meant, when you put in your date rule, to put a nonpariel, lead and card above and a card and lead, more or less, below, in order to get it to lift and align properly.

"Then came the system known as the 'point system,' a system of universal measurement adopted by the foundries in an endeavor to cast a uniform, interchangeable size body. This was hailed with delight by the compositor, and it was not long before nearly every office in the country had discarded the old system of type and adopted the 'point system,' which has certainly been a labor-saver. Why the foundries did not adopt a system of face alignment at the same time is one of the mysteries which will remain unsolved, but it took nearly a decade for them to realize this necessity; and now, not only can we use the quads, spaces and type from one foundry on the same line with type from another foundry, but we can also use a line, or part of a line, of one series or font and a word or more from another series, and know that they will line upon the bottom, and in this we have the new 'lining' system, which is another time-saver.

"From this we go to the labor-saving lead and slug and rule cases, where everything is cut to a standard size, and the lead-cutter is going out of use in the well-regulated composing-room — catalogue and magazine ads. being about the only place where odd sizes are used, and then only to get close to a cut.

"It now remains for the electrotypers to adopt a system of point measurement in making and mounting electrotypes and half-tones. When this is done the tedious task of justifying cuts will be satisfactorily settled and hours of valuable time will be saved in every print-shop where cuts are used.

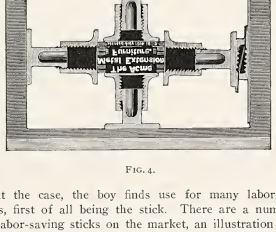


Fig. 4.

"At the case, the boy finds use for many labor-saving devices, first of all being the stick. There are a number of good labor-saving sticks on the market, an illustration of one of which I will give you (Fig. 1). It can be changed from one position to another immediately and accurately without any trouble, and without having to run to the rule or slug rack to get a size, being accurately marked off in nonpareils and picas, as shown, and when once set can not slip. Every jobber should have his own sticks in different lengths, and

in this way save time and trouble in a hunt for a stick when he changes from one size job to another.

"After the stick comes the composing and make-up rules, cut accurately and which are time-savers. We all know what a nuisance it is to have a rule a nonpareil, or even the thickness of a space, too short.

"There has been but little change for years in the lay of the news case. A number of efforts have been made at different times to introduce a labor-saving layout, but for some reason they have not met with universal success.

"In Fig. 2 is shown the dustproof cabinet with the tilting brackets for cases. These are about as handy devices, cabinet frame and dump combined, as the modern job office can put in.

"Next comes casting-up your copy; and let me tell you, boys, here is the key to the whole problem of setting a job. In these days of system, a ticket usually accompanies every job, which gives you full instructions. You know the size of

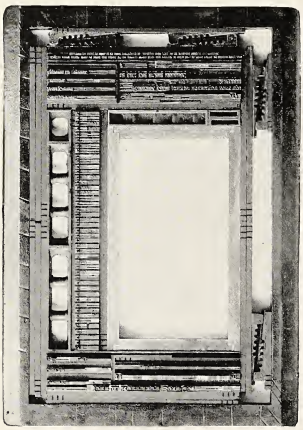


Fig. 5.

your type-page, the size of your stock, but, unless otherwise specified, it is up to you to determine the size of your display and the size of body type to be used. Many printers will tell you that they always set their display and put the solid matter in what space is left. Well, that is one way, but not altogether the best, for if you do that, many times you will have to draw up or reset some of your display lines, in order to get your solid matter in, and your job loses its balance or good appearance, for in a job where display and solid are used, your solid very often has as much to do with the appearance or 'set-off' of your job as the display.

"If your copy is for a small job, such as a letter-head, card or circular, having determined the length of leads, etc., necessary, next, before going to the lead and slug rack, determine about how many leads and slugs you will need for the job and then get them, a few more perhaps than is necessary, but do not take to your frame all there are in the case, because it litters up your galley and frame, and then, you know, some one else may wish to use a few.

"After sizing up your job, if you are not sure how much the solid matter or text is going to make, set your stick and set about four or five lines and see how many lines of copy it takes up in the type you have selected. Average the number of lines of copy it takes to make a line in your stick, count all the lines on a page of your copy, multiply by number of pages, then divide the whole by the number of lines necessary to make a line of type, and you have the number of lines it will make when set. This will save the time of having to reset because you used too large a body letter.

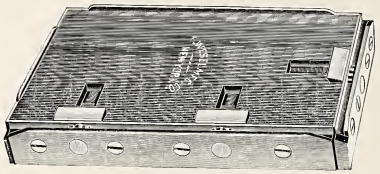


Fig. 6.

"Right here let me say a word on that good old subject 'justification.' Possibly speed is as essential as anything in the trade, and style is also a necessity, but *justification!* How many stonemen have cursed their lives away and spent hours of time in making forms lift? They are legion. If a boy has his own form or job to lock up, he can hide poor work, but if the work goes to a regular lockup or stoneman, he hears

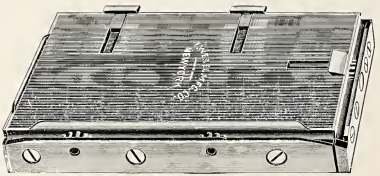


Fig. 7.

from it. In setting a line, always bear in mind that it has to be properly justified somewhere, and that it saves time to do it in the stick and not on the stone in a form.

"Now, a few words on locking up forms and the many labor-saving devices in use for facilitating this class of work. First, we will take Fig 3. Here is a form locked up for a job press. After putting the page or pages on the stone and

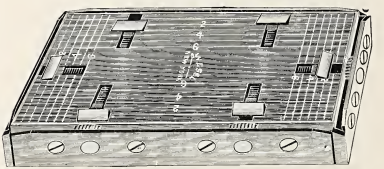


Fig. 8.

placing a chase around it, put in the quoins necessary, then take your ruler and measure your space — top, bottom and sides — and determine the length and width of furniture you need and put it in. Do not glance at it and go to your furni-

ture cabinet or drawer and bring a miscellaneous assortment to the stone, and, consequently, have half of it to clear away.

"In Fig. 4 is shown a patent device which probably would be all right on envelope corners, cards, etc., but there is hardly enough bearing on all sides for a heavy form or long run.

"Labor-saving furniture cabinets and steel combination furniture for blanking out space are familiar to most of you. There are a number of different kinds of this combination

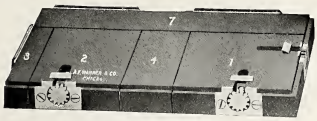


Fig. 9.

furniture, and the only thing I have to find fault with is that most firms do not realize what a time-saver it is and do not have enough of it. Fig. 5 shows one way in which it can be used to good advantage. With plenty of accurately cut wood and steel furniture the matter of dressing up forms of any kind and size is an easy matter.

"In the following illustrations are shown the later improvements for use with electrotype plates. Fig. 6 shows the common block in use in nearly every office. Fig. 7 is an improvement; it shows the catches extending into the margin, which allows a wider plate to be used than on the same size block of the other styles shown. Fig. 8 is made of steel and has catches or hooks on all sides and is lined to picas, as shown. This is a handy block for colorwork.

"Fig. 9 is a combination steel block, and can be made up in numerous sizes. The advantage of a steel block or base is in the fact that there is no give or spring to it, and, consequently, there is a saving of time in the make-ready on the press. This block is the invention of one of the members of No. 16, and a man recognized as a first-class stoneman. He, like many of us, found there was no one block or scheme which would answer all purposes, and so has introduced this block and is meeting with considerable success.

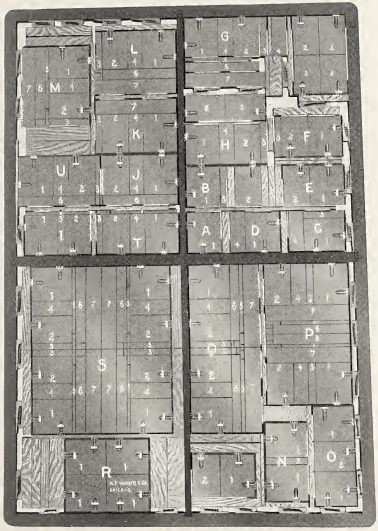


Fig. 10.

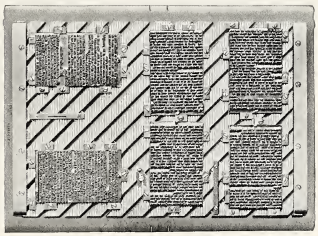


Fig. 11.

"Enough can not be said about the range of usefulness of the combination blocks and bases, for with these an office can figure on using any size plate or combination of odd sizes without the necessity of having them mounted at the foundry or else buying new patent blocks to fit the job. Fig. 10 shows how this block or base can be used on odd-size work in large forms.

"Fig. 11 shows an iron or steel base which is grooved for the reception of a nut. Catches are placed where necessary along the plates, and a screw inserted and screwed into the nut, which is shoved up the groove to the proper position. These bases are made in different sizes.

"If time and space permitted, we might take up many other labor-saving devices, notably the Linotype and typecasting machines. At some future time these time-savers and the best manner in handling their product will be described."

STEREOPTICON LANTERN SLIDES.

The Inland Printer Company has secured from Chicago Typographical Union, No. 16, control of the stereopticon lantern slides used in connection with the "Lectures for Apprentices," recently delivered by members of that union. As a number of typographical unions have become interested in the work inaugurated by the Chicago Typographical Union and are desirous of presenting these lectures for the benefit of their membership, arrangements have been made to furnish the slides at a moderate rental price. The subjects covered are "General Work," "Commercial Work," "Stonework" and "Labor-saving Devices." Applications should be sent to The Inland Printer Company, Chicago.

READ BY ALL.

The Inland Printer is the best publication of its kind in the world, so far as we know, and is read by our entire force. It is worth many dollars to any printer who desires to make himself worthy of a better position and higher pay, and we encourage our entire mechanical force to make a careful study of it every month.—*Russell & Sheppard, Fort Collins, Colorado.*



Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

G. P. Farrar, Richmond, Virginia.— The suitability of old-style faces for stationery work, when properly arranged, is evidenced by the samples shown. Complex rulework on placards is unnecessary. The simplest and strongest display is the most effective.

H. B. Lyons, Goshen, Indiana.— The heading is attractive and well arranged, considering the large amount of matter shown. Two shades of the same color would make a suitable color scheme. Two browns, for instance, a dark tone for the type, a tint for the color block.

Charles Majers, Bedford, Iowa.— The letter-head is attractive, but the word-ornaments detract somewhat from its appearance. They do not ornament, as you say, being simply spots. They should be omitted, and in their place light outline ornaments of large size used.

John O'Brien, Chattanooga, Tennessee.— The question of fitness in type selection and arrangement has been very acceptably solved, and all the specimens are characterized by a neatness and distinction that surely gave complete satisfaction to all interested in their production.

Earl Gaylord, Atlantic, Iowa.— In composing a panel design, monotony is avoided by dividing the panel into unequal parts. Usually the wording will permit such an arrangement and the design is rendered more pleasing to the eye. With this exception, the heading is suitably composed.

T. E. Killgrove, Denver, Colorado.— The card by its composition reflects the ingenuity of the printer rather than any feeling for the fitness of things that he might possibly possess. It is not a specimen of good printing nor is it an example of good business judgment to exhibit it as the representative of a printing business.

F. Louis Arnold, New Orleans, Louisiana.— Some arrangement that would not fill up the card with type would be preferable. The rulework is excessive, and something neater and more conventional would be better fitting for a business card of the style shown. There are more harmonious combinations of color than blue and red.

Queen City Printing Company, Charlotte, North Carolina.— We are sure your customers have every reason to be pleased with the printing, judging by the specimens shown. They all combine the distinction of engraved printing, by reason of clean, sharp impression, the use of the best paper and inks and the good arrangement of suitable type-faces.

Jester, the Printer, Eaton, Indiana.— The headings are attractive, but not exactly original, as claimed. A trifle less space between the words of the firm names would improve them. When large initial letters are used they separate the words to some degree, especially when printed in another color, and less space is needed than if initials were not used.

Express Publishing Company, Beatrice, Nebraska.— The cover-page does not entirely fulfil the conditions of style that the axioms of correct typography demand. The word-ornaments and underscore are not needed, and the mixture of capitals and lower-case as shown are a departure from harmony. The panel should have included all the matter, making a more coherent design.

Pankey-Hodge Printing Company, Houston, Texas.— The two stationery headings are interesting and attractive. The insistent use of one style of type, paper and color on stationery will become a valuable advertising asset. The card is well arranged, but the panel rules are crooked, caused by imperfect spacing or careless lock-up, and the word in color should have been in a brighter ink.

Walter Redfield, Minneapolis, Minnesota.— The specimens are unique in arrangement, but the cards do not entirely agree with the best standards of commercial typography. Simpler forms would be sufficient and more pleasing. They are indicative, however, of care and thought, and would be suitable for some forms of advertising work, but are not good forms for stationery printing.

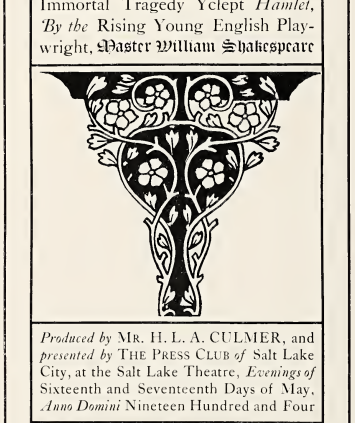
Harry C. Gilpin, Windsor, Illinois.— The work is all acceptable, except the high-school program, which is faulty in many ways. The display is unsuitable, both in type selection and arrangement, and the names of the scholars are too large and heavy for good appearance, although they may have been so ordered by the customer. In setting small trade notices, the firm name should not be divided.

Herbert Maxwell, Fergus Falls, Minnesota.— The program offers no great faults upon which to hang a criticism. The headings might have been a size smaller and the dashes are not needed between the numbers, but, including paper and presswork, it is a very satisfactory job. The title as printed is by far the best. It has a dignity and simplicity that is wanting in the other one, and is more fitting. The other one is an interesting arrangement and suitable for advertising work, but not adapted for the expression of the subject shown.

Waverly Tribune, Waverly, Minnesota.— Good stationery printing depends primarily upon suitable type. The specimens have this desirable quality, which, combined with correct arrangement, causes them to fulfil all the requirements of the best stationery. An error in color division is shown on the bill-head by an excess of red. The name and the bottom line would be sufficient, placing all the panel rules in black.

"The Hampstead Guide and Almanac, 1904," printed and published by Baines & Scarsbrook, 75 Fairfax Road, Hampstead, N. W., England, is a heavy book of 272 pages, 4¾ by 7¼ inches, filled with information of local and general interest. The numerous half-tone cuts are weak and shallow. The presswork is acceptable, but the usual display in the advertisements in most instances is an evident defect. In a book of this purpose a more substantial covering than paper should be used, the paper cover becoming dilapidated in a very short time.

The program of the "Ham Show," produced by the Press Club of Salt Lake City, on May 16 and 17, is a clever and breezy compilation of fun and fellowship, and incidentally of good typography, which, as indicated on the concluding page, it is the habit of the Reporter Company, its printers, to produce. It is set uniformly, including advertisements, in old-style, and is an attractive illustration of the good taste of such a procedure, and the office is to be congratulated for providing the possibility in the way of material for its composition in that style.



The style-book of engraved forms issued by Maverick-Clarke Company, of San Antonio, Texas, shows samples of all the most up-to-date styles and forms of engraving, each one mounted on gray cover-stock, on which are printed prices and explanatory matter. These leaves, tied together with a silk cord, form an attractive exhibit of engraved examples, and is sent to prospective customers. It includes pages of description about the proper forms for different occasions, and by this helpfulness to the customer regarding work for which he has only occasional use should make it a valuable and efficient medium for the extension of that part of the firm's business. It is bound to bring about a certain grateful association between good engraving and its producer that will prove of benefit to the latter in time to come.

TRADE NOTES

The Neil Campbell Company, 72 Beekman street, New York, has secured the Eastern agency for the type manufactured by Spencer & Hall, Baltimore, Maryland.

The factory and office of the Campbell Printing Press & Manufacturing Company has been removed from Plainfield, New Jersey, and is now located at Taunton, Massachusetts.

The *Monetary Times* announces that Brown Brothers, Toronto, Canada, have purchased the factory and bookbinding plant of Wilson-Munro Company and will continue the business as an adjunct to their own.

A change has been made in the firm of Marshall & Pankey, printers, Houston, Texas, Mr. A. L. Marshall having sold his interest to Mr. H. H. Hodge, a gentleman of long experience in the job-printing business. The new firm will be known as the Pankey-Hodge Printing Company.

The Peters Publishing Company, Baltimore, Maryland, has been incorporated, with capital stock of $20,000, for general printing and publishing purposes. Messrs. G. Alfred Peters, 1906 West Lexington street; Charles J. Lehman, Henry G. Peters and others are the incorporators.

The insert of the Williamson-Haffner Engraving Company, of Denver, Colorado, in this issue of The Inland Printer, is a reproduction of a painting by Henry Read, a Denver artist. The plates and printing are by the Williamson-Haffner Engraving Company and constitute a fine specimen of reproductive art.

The Donker & Williams Company, advertising specialties and art novelties, announces that the company's increasing business has obliged it to move from the premises 61-63 Plymouth place, Chicago, to 1322-1328 Wabash avenue, where with largely increased facilities it anticipates taking care of a larger trade than in the past.

Announcement is made that the Guarantee Machine Company has purchased the repair shop of George E. Lloyd & Co., stereotypers', electrotypers', engravers' and special machinery, and is now located at 369-373 Dearborn street, Chicago. The purchasers are some of the old employes of the Lloyd Company, and are recommended to the trade by the latter concern.

B. F. Sturtevant Company, manufacturer of the well-known Sturtevant products — blowers, engines, motors, economizers, forges, steamheating, ventilating and drying apparatus — announces the removal of its entire plant from Jamaica Plain to its new works at Hyde Park, Massachusetts, where nine acres of floor space and all the modern appliances are available.

W. L. Blocher, for thirty-one years the head of the job-printing department of the United Brethren Publishing House, Dayton, Ohio, and for the past few years in charge of the estimating department, has resigned his position and enters another field of activity. Hugo F. Scheider, who has come up with the job-printing department, becomes Mr. Blocher's successor. Henry G. Heuman becomes the superintendent of the job and book printing department.

In these increasingly strenuous days, when most men in business bid fair to burn out their capacity for enjoyment before middle age, it is pleasant to note instances of the vivacity and vigor of the founders of some of the establishments catering to the printing and allied trades. Messrs. Loring Coes & Co., incorporated, of Worcester, Massachusetts, advise The Inland Printer in a recent letter that the senior partner of that company left early in June for his annual fishing trip to the Rangley Lakes. Mr. Coes celebrated his ninety-second birthday on the 22d of last April, and on that occasion was presented with a silver loving-cup by the various interests which he controls. He is in exceptionally good health and, as he himself expresses it, does not seem to have reached his growth, as he is putting on flesh and seems more rugged than a year ago. Mr. Coes is one of the oldest active manufacturers in the country, and controls financially all the concerns which bear his name. He is especially interested in The Inland Printer and always expresses delight in the perfection of its pages and the delicacy of the illustrations. His reputation and success have been earned by insisting on the best that could be produced, cost being a secondary consideration.

Mr. Edward W. Stutes, of Spokane, Washington, whose name is familiar to readers of the technical press as a tasteful and resourceful printer, has associated with Mr. Greenberg, formerly manager of the Inland Printing Company, of Spokane, under the firm name of Greenberg & Stutes, The Riverside Press, 110 Post street, Spokane. The firm will begin business July 1, making a specialty of high-grade commercial work.



EDWARD W. STUTES.

Mr. James Park Little, of San Francisco Typographical Union, No. 21, advises The Inland Printer that for fourteen years past he has been reported at New Orleans as dead, through the misrepresentation of enemies, and that he has been living in San Francisco for that period. By an advertisement in the New Orleans *Picayune*, Mr. Little discovered that his only son was also alive. He hopes the members of the New Orleans union will drink to his health. He also advises that during the time he was reported dead he has published a forty-two-page book of poems, entitled "California Souvenir Occult Poemettes." We make these corrections and emendations with pleasure.

The Harry A. Palmer Company, printers, Philadelphia, Pennsylvania, announces that it has effected a combination with George R. Goodman & Co., and that the combined offices will be conducted under the name of the Palmer-Goodman Company, printers. Beginning June 1, the offices will be located for the present at 25 North Seventh street. The two plants will be overhauled, and new machinery, new type and every facility added to bring the office thoroughly up to date. The Inland Printer takes occasion, in wishing the new firm success, to point out a fault too common among printers in issuing announcements — that of leaving to the imagination of the reader what town they hail from.

The New York branch of the Seybold Machine Company has recently moved into new quarters at 70 Duane street, New York city. Mr. E. P. Lawson, the manager of the branch, is preparing an attractive display and experimental room, where it is proposed to have a full line of machinery under belt, subject to trial of any printer or binder who may wish to send work to test the proficiency of the various machines. It is also designed to carry a full line of machinery in stock in the large basement and sub-basement, so that prompt delivery will be assured to customers. A full line of duplicate parts is also carried, to avoid delays in cases of those accidents or breakdowns which no one has yet learned to overcome. Various improvements have been made in the factory of late, and within the past four years the capacity has been trebled, and now another large department is being added for the building of the new continuous-feed automatic trimmer.

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

ROTARY printing is receiving an increased amount of investigation from printers who are called upon to produce large editions in limited time, and among the adjuncts for this class of work numbering machines are not the least. The Apex cylinder-press numbering machine, manufactured by the New York Stencil Works, 100 Nassau street, New York, is specially constructed to meet the requirements of high-speed rotary printing-presses, and has no limit to speed. The machines have positive action and are made to number backward or forward, consecutively or in duplicate, or for skipping any number of units from one to ten.

FIRST impressions are of the greatest influence in securing trade. A favorable impression only needs to be followed up consistently to increase business. The proving press and the printer's and engraver's prover are important factors in building trade. Paul Shniedewend & Company, manufacturers of the Reliance machines, Chicago, have established a reputation for the solidity, accuracy and general mechanical perfection of their machines. Among the latest installed are a B Twentieth-century Reliance Press with the Inland-Walton Engraving Company and an A Twentieth-century Reliance Proving Press with the Inland Printer Technical School, on exhibition.

ONE of the most important things to be considered by the printer who makes his own drawings or by the man who is producing designs for process engraving is what medium to use. Good material is always an important factor. For instance, if you are making a drawing for reproduction in zinc, where, of necessity, only one tone is used, that tone must be black. The blacker your copy, the less trouble the engraver will have in reproducing your drawing. Gray lines will naturally photograph gray, and only by careful manipulation of the engraver in photographing and etching will these lines reproduce. Thus, often a good drawing results in a disappointing reproduction.

The fellow who calls his time valuable and puts every minute to good advantage is the one to achieve success. The ink that requires but one stroke with pen or brush, resulting in a clean, sharp, black line, is the ink that saves you minutes. A good, thoroughly black and quick-covering ink, used almost universally by artists who know, is made by the C. M. Higgins Company, Brooklyn, New York, manufacturers of carbon inks and adhesives. The company also manufactures this ink in various colors. They are well adapted for designing posters and special colorwork, as the colors are firm and brilliant. The company has spared no expense to produce these goods for the artist who seeks the best results.

THE QUALITY OF DISTINCTION.

No problem gives the printer-designer greater food for thought than that of pleasing the taste of fastidious customers who desire "something simple, but different" in that range of work represented by booklets, leaflets, announcements, etc. Buyers of printing are impressed in common with buyers of all sorts of "art and utility" articles with the novelty in design, texture and coloration of foreign-made goods. The printer who can show his customer novelties in imported papers is adding a subtle distinction to his office that even as an advertisement will be found profitable. The specimen line of imported papers carried by the Japan Paper Company, 36 East Twenty-first street, New York, recently received by this office, covers a wide range of adaptability, and in the hands of the tasteful printer should interest a most desirable clientèle.

MODERN REGISTERING DEVICES.

Money is wasted in presswork by trying to do work with imperfect registering devices and yielding bases. Idle presses and pressmen's time made unproductive is too heavy a loss to be allowed to continue when all can be obviated by proper devices, the initial expense of which is trifling compared to the saving. H. B. Rouse & Co., Chicago, are showing an unusually complete line of register hooks and bases, adaptable to all classes of plates and especially valuable in the finer grades of half-tone and three-color work. A perfect system of registering and mounting is claimed by the firm. The advertisement appears on page 613. Messrs. Rouse offer to send circulars and further information to printers on request.



UNIT BASE.

OBITUARY

MR. SAMUEL T. SHAW, of the firm of Ward & Shaw, printers and binders, 227 St. Clair street, Cleveland, Ohio, died Saturday, May 21.

THOMAS T. JONES died at his home in Los Angeles, California, May 28. A native of Remsen, New York, his early years were spent in and near Utica. In 1863, he removed to Chicago, where he remained for almost twenty-five years, leaving that city to come to Los Angeles in November, 1887. Head of the firm of T. T. Jones & Son for more than sixteen years, he became president of its successor, the T. T. Jones Company, in March of the present year.

CARL E. BONNER, a pioneer photoengraver, died Tuesday, May 31, at Cleveland, Ohio. Born at Elberfeld, Germany, November 11, 1874, he came to America in September, 1884. Becoming interested early in the new method of illustrating, he determined to learn the photoengraving business from the ground upward. After serving an apprenticeship, in 1889 he arrived in Cleveland a fully trained photoengraver, according to the standard of the business at that time. In 1893 he entered the local field as the owner of an engraving plant, when he formed a partnership with F. C. Mugler, under the name of the General Engraving Company. After five years of successful business, the partnership was dissolved, the younger brothers, Otto H. and Hugo P., taking over the interest of Mr. Mugler. Mr. Bonner was a thorough student of the photoengraving business, and sought constantly to keep his business in touch with the most advanced methods, and at his death was recognized throughout the country as an expert photoengraver. The business of the General Engraving Company will be continued under the same name by the two surviving brothers, Hugo P. and Otto H. Bonner.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

COST OF PRINTING — By F. W. Baltes. Presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing offices, and is a safeguard against errors, omissions or losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 7¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, full illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and director of the Chautauqua Society of Fine Arts. 240 pages, cloth, $2.00 postpaid. THE INLAND PRINTER COMPANY.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. Many pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs. Blue silk cloth, gold embossed. Revised edition, $2.00. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley. Just what its name indicates. Compiled by a practical man, and said to be the most practical little book ever offered to the trade. 50 cents. THE INLAND PRINTER COMPANY.

PRESSWORK — A manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly. The only complete and authentic work on the subject ever published. New and enlarged edition, containing much valuable information not in previous editions. Full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY.

THE PRACTICAL COLORIST, taught by correspondence, aids the ambitious, gives knowledge of technique, greater skill, larger income, joy in labor; investigate and you will buy. THE SHELDON PRESS, Burlington, Vt.

THE RUBAIYAT OF MIRZA-MEʼN — Published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam. The delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics. As a gift-book nothing is more appropriate. The binding is superb. The text is artistically set on white plate paper. The illustrations are half-tones from original paintings, hand-tooled. Size of book, 7¾ by 9½. Art vellum cloth, combination white and purple or full purple, $1.50; edition de luxe, red or brown india ooze leather, $4.00; pocket edition, 3 by 5¼, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

WHAT'S THE USE of working for "scale" all your life? Be a "swift" and command your own price; "swifts" are always in demand at often double and sometimes triple "scale"; if you are setting only 4,000 to 6,000 per hour you can almost double it in a short time by studying the little book "How to be a Swift," compiled by one of the fastest operators in the United States, and simple as A. B. C.; price 25 cents postpaid. J. C. HILTON, Lock Box 18, Bloomington, Ill.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A YOUNG MAN with $2,000 to $3,000 can invest in good paying printing plant in a city of 20,000 in Indiana, which will pay him a salary of $25.00 per week and ten per cent on investment. For further particulars address E 497.

BRITISH COLUMBIA NEWSPAPER FOR SALE — Leading weekly. Prosperous mining section, A-1 plant, good business; splendid opportunity for one or two practical men with $1,500 cash; worth investigating. E 492.

FOR SALE — A printing-office and stationery business in a Southern town of 30,000 inhabitants; established 20 years; about $20,000 invested; will sell whole or retain an interest; books open to investigation. "BUCKEYE," Box 7, Station E., Cincinnati, O.

FOR SALE — An up-to-date job plant in county seat town of 18,000, doing over $5,000 annually; at a bargain; investigate. E 219.

FOR SALE — At Seattle, Wash., first-class printing plant and bindery, now in operation and clearing $350 to $450 monthly, can be bought at low figure on account of poor health of owner. P. O. BOX 1429, Seattle, Wash.

FOR SALE — Country printing plant; materials all new and in point system. J. H. BEACH, Lawrence, Kan.

FOR SALE — Job office in connection with daily newspaper, Southern town 10,000; annual business $12,000; proprietors desire to use entire capital in newspaper. E 467.

FOR SALE — One of the best equipped and best paying newspapers in central Texas; no competition nearer than 20 miles; guaranteed twenty per cent on investment; it will take $7,500 cash to buy it; no trade; material all new. Write F. B. WHIPKEY, West, Texas.

FOR SALE — $2,000 job office; city of 10,000, Indian Territory; opportunity for job printer with $500; ill health. E 109.

GUNDERSON MFG. CO. business and machinery, printing and patented shippers' specialties. Inquire G. L. CRAGG, 1453 Monadnock bldg., Chicago.

INTEREST FOR SALE to practical printer in a paying Colorado daily of 3,000 circulation in town of 11,000; exclusive field; salary of $150 per month attached; $1,500 must be in sight. E 466.

JOB OFFICE AND NEWSPAPER in western Pennsylvania town of 1,700; business $3,000 per year, netting almost fifty per cent; price, $3,000 — $1,500 down, balance to suit. E 477.

"THE KEY NOTE," musical, society and dramatic magazine, for sale cheap; investigate at once. BOX 026, Belding, Mich.

LOS ANGELES, CALIFORNIA — Well-equipped job plant for sale on easy terms to right parties; other business requiring owner's entire attention. E 384.

NEW JOB PLANT CHEAP at Sharon, Pa.; owner deceased. Address M., 818 So. Weadock ave., Saginaw, Mich.

PHILADELPHIA PRINTING PLANT — Consists of 3 jobbers, 1 auto attachment, complete stereo. outfit, type cases, etc.; business established over 10 years, doing over $7,000 annually on cash basis; owner desires to push a recent patent, and can not handle both; no reasonable offer refused. For details address E 459.

SPLENDID OPENING for a good newspaper man; independent county paper in southern Ohio; paid over 2 years old, circulation over 1,200; publisher has other large business interests and would sell part interest or all, or will turn the paper over to a good, square man, giving him a working interest; policy of paper has been aggressive and up to date; the advertising will run over $2,000 per year. Write quick. E 341.

WANTED — Competent superintendent for mechanical end of large printing plant, who has about $6,000 to invest; equipment valued at $35,000; newspaper is doing business of about $28,000 per year; job department doing about $30,000; magnificent opening for a thorough printer with the ability to handle men; both ends of business in fair way to be more than doubled within next two years; gilt-edge references required as to character and executive ability; for further particulars address E 452.

$500 CASH buys job office, one 10 by 15 C. & P. press, 125 fonts of type, 4 full size cabinets, etc., guaranteed to be in good condition. OLIVER T. LANDIS, Harrisburg, Pa.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — A Coy flat-bed rotary press, run two months; perforates, numbers, slits and registers perfectly; the fastest long-run machine manufactured; will be sold at a bargain. C. L. HENLEY, Oklahoma City, Okla.

FOR SALE — About 125 fonts of job type nearly new. BOX 3, Jamaica Plain, Mass.

FOR SALE — Addressograph and cabinet in perfect condition, $25 f. o. b. Chicago. THE INLAND PRINTER COMPANY.

FOR SALE — Hoe double platen steam drying table, good as new; Boisseree electrotype depositing dynamo, a bargain; Sheridan No. 5 embossing and inking press, cheap; Piper double-beam striker ruling machine, nearly new. HENRY C. ISAACS, 10-12 Bleecker st., New York, N. Y.

FOR SALE — No. 4 Miehle cylinder, 4-roller, bed 29½ by 41, sheet 25 by 38, in fine shape; 34-inch power cutter; 60-light generator; 5 horse-power motor; also complete composing outfit; with best of series in good condition. M. J. DATE & CO., 142 Monroe St., Chicago.

FOR SALE — One blank-book sawing machine for edition work and paper-box sawing combined; used about one month and in A-1 condition; for further information address OMAHA PTG. CO., Omaha, Neb.

FOR SALE — One Campbell "Economic," 2-revolution, 4-roller printing press; has 4 (horizontal) air springs, front delivery, extra set of roller stocks; size 43 by 55½; in good condition; will be sold at a *low figure* on easy monthly payments with proper security; for any further particulars address LEWIS S. GRAHAM, 304 Cora bldg., New York, N. Y.

FOR SALE — Set of single-letter brevier matrices in first-class shape; will exchange for nonpareil matrices. HERALD, El Paso, Tex.

Knife Grinders

Machines sent on thirty days' trial to responsible parties.
If interested, write us. Complete Bindery outfits.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE — Sizes given are for length of knife (not width of cutter).

Style E — To stand on bench. Dry grinding only. 26-in. $50, 32-in. $55, 38-in. $60.
Style A — With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 54-in. $115, 60-in. $150. With water attachment, $10 extra.
Style C — Extra heavy. Wet and dry grinding. 54-in. $185, 60-in. $185, 75-in. $205, 90-in. $225.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N.Y.

FOR SALE OR EXCHANGE.

FOR SALE — 1319 — Cottrell 2-revolution, 34 by 50, 2-roller, air cushions, rear tapeless delivery, fine machine;
1308 — C. Potter, Jr., & Co's 2-revolution, 37 by 52, air springs, tapeless delivery, fast 7-quarto newspaper press;
1311 — C. Potter Jr. & Co's pony drum, 25 by 35, 2-roller, rack and screw distribution, tapeless delivery, backup, prints a seven folio and is a splendid press;
1315 — Babcock standard pony drum, 22 by 26, rack and screw distribution, air cushions, tapeless delivery, backup, high speed, first-class job press;
1238 — C. Potter Jr. & Co's drum cylinder, 32 by 46, table distribution, wire springs, hand and steam, good 6-quarto country newspaper press;
accompanying these is full complement of new cast rollers, etc., and guaranteed in first-class condition. Please write for complete secondhand list. CHICAGO NEWSPAPER UNION.

TO EXCHANGE — One set of nearly new Mergenthaler 2-letter matrices, 8-point No. 2 with Gothic No. 3; will exchange for nonpareil or agate matrices. THE FLINT DAILY JOURNAL, Flint, Mich.

40 ROLLS 30-inch good white print; will sell cheap to move it at once. JIM H. COUSINS, Detroit, Mich.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employes for all departments which are furnished free of charge. The following are now listed with us, seeking employment: Superintendents and foremen, 16; Linotype operators, 9; machinists, 2; machinist-operators, 10; managers, 4; editors, 4; proofreaders, 4; advertising manager, 1; photoengravers, 3; pressmen, 12; estimator, 1; reporters, 2; electrotypers, 3; bookbinders, 4; all-round men, 6; job printers, 12; make-ups, 4; ad-men, 6; stoneman, 1. Address THE INLAND PRINTER COMPANY, CHICAGO.

Advertising Men.

WANTED — Advertising man for old established daily and Sunday newspaper, city of 40,000, northern Mississippi Valley; must be experienced in soliciting and ad-writing, sober, industrious and capable of handling foreign as well as home advertising. Address, giving experience, references and salary expected. E 491.

Agents.

AGENTS WANTED — Parties identified with printing and advertising lines to act as agents for prominent lithographic house in important manufacturing towns in Middle West, West and South. P. O. BOX 232, Cincinnati, Ohio.

Bookbinders.

WANTED — A first-class all-round bookbinder; one familar with bank-check work preferred; state salary and recommendations. E 496.

Compositors.

WANTED — A good all-round compositor in an old established house in New York city; must be a good display hand; none but first-class men need apply. Address JOBBER, 190 Seventh st., New York city.

Editors and Reporters.

WANTED — Young man of experience to do reportorial work on the Santa Fe *New Mexican;* give references and experience. Address EDITOR NEW MEXICAN, Santa Fe, N. M.

Estimators and Solicitors.

EXPERIENCED SOLICITOR for printing, lithographing and blank books, capable of making estimates; man with some capital to take interest in business preferred. Apply DULUTH LITHOGRAPH & PTG. CO., Duluth, Minn.

Inkmakers.

WANTED — An experienced inkmaker; one who is familiar with the manufacture of all grades of letterpress and lithographic inks; address, stating experience and wages expected, E 194.

Lock-ups, Make-ups and Stonemen.

LOCK-UP — Steady job for man capable in imposition and lock-up; non-union; references required. E 185.

WANTED — Ad-man and make-up man on afternoon daily in central Wisconsin city of 25,000; give references, age and salary; permanent positions, steady work. E 507.

Operators and Machinists.

MACHINIST LINOTYPE OPERATOR — One fully competent to take full charge of new 2-letter machine; 9 hours on news and extra hours for job composition; must take stock in paying established daily and job shop of company. E 485.

WANTED — Experienced operator for Simplex typesetting machine; graduate from the case. Write WHIG, Kingston, Ont.

WANTED — Linotype machinist and operators; non-union office. E 465.

Pressmen.

WANTED — A competent pressman for half-tone and color work; must thoroughly understand make-ready, tinting of inks, etc., and be able to manage men. Write BOX 686, Detroit, Mich., stating age, experience and salary expected.

WANTED — First-class pressman, capable of taking entire charge of 2 fine new cylinder presses; must have the ability to turn out finest grade of half-tone work; references required both as to character and ability; steady position in one of the best job-printing offices in western New York. GENEVA PRINTING COMPANY, Geneva, N. Y.

Superintendents and Foremen.

WANTED — An experienced superintendent and foreman; must be capable of estimating on book and job printing, blank books, etc.; strictly sober, and above everything industrious, and willing to set type when not otherwise engaged; none but the very best need apply. E 506.

WANTED — Foreman for daily paper in city of 15,000; 6-page afternoon paper; must have man capable of handling men and taking general charge; one who has ideas and can keep office in ship shape, and lay out his work in advance; will pay $15 per week for man at least 30 years old. E 474.

WANTED — Foreman for medium-sized composing-room; one who thoroughly understands the business, is a worker, capable of handling men to advantage, and possesses advanced as well as artistic ideas in the use and arrangement of type; must also be able to "lay out" and direct the setting up of the very best of advertising matter of every description, including advertisements for magazines; want a man about 35 to 40 years of age, and free from childish traits and notions. Address E 191, sending samples of work, and state where employed, married or single, and wages expected.

WANTED — Practical printer with moderate amount of capital to purchase interest in old established and profitable business; must be competent to make estimates and superintend; good opening for energetic, ambitious young man; capital desired to enlarge plant and extend territory. E 416.

SITUATIONS WANTED.

ARE YOU LOOKING FOR WORK? File your name with the Inland Printer Employment Exchange and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job printers, 4; Linotype operators, 8; machinist-operators, 9; Simplex operator, 1; foremen, 4; all-round men, 2; bookbinders, 2; solicitors, 2; make-up, 1; stonemen, 2; ad-man, 1; editor, 1; photoengravers, 2; electrotyper, 1; pressmen, 2. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. Address THE INLAND PRINTER COMPANY, CHICAGO.

Artists and Designers.

CARTOONIST wants position with good paper; have been with some of the best dailies; can do general work. E 499.

WANTED — Position at moderate salary by good, clean-cut, young artist and designer; line and wash; good letterer; East preferred. E 122.

Compositors.

COMPOSITOR, high-class display artist, will be open for engagement after July 15. PRINTER, 902 South Charles st., Baltimore Md.

FIRST-CLASS JOB COMPOSITOR wants situation in Chicago shop doing good class of work; some experience on stone; union. E 75.

GOOD JOB COMPOSITOR seeks position in middle West; 16 years' experience; can work on stone; union. E 475.

JOB PRINTER, 17 years' experience, competent, steady, sober, married, wishes steady employment about 1st of August; prefer Indian Territory, Oklahoma or Southwest; junk heaps and underground offices save stamps. E 458.

WANTED — Position as job compositor, ad.-man, make-up; strictly sober, reliable; in city of 5,000 to 10,000; union. THOMAS A. VANCE, 1425 Alabama st., LaFayette, Ind.

Editors and Reporters.

POSITION WANTED, as editor and manager of small paper in the West, by thoroughly reliable and well-qualified young married man. E 463.

Estimators and Solicitors.

CORRECT ESTIMATOR, experienced sales manager, competent superintendent, references; write me. E 85.

Miscellaneous.

WANTED POSITION, not controlled by union, by thoroughly competent young woman; 7 years' Chicago experience in publishing and printing business, 5½ years with one firm. E 483.

RIESSNER'S IMPERIAL GOLD INK

Not made for anything but Plated and Coated Stock

Any printer using this class of paper can print BRIGHT GOLD and do away with the annoyance of bronzing. Something all printers want. **WE HAVE IT!**

Rich Gold,	**$3.00 per lb.**	Put up in ½ and 1 pound tin cans.
Pale Gold,	**3.00** "	
Copper,	**3.00** "	
Aluminum,	**4.00** "	

T. RIESSNER
57 GOLD ST., NEW YORK

PRINTS BRIGHT GOLD

(See Insert December, 1903)

Operators and Machinists.

LINOTYPE MACHINIST, many years' experience book and news; references, union. E 29.

LINOTYPE OPERATOR desires situation in West; can do 40,000 to 50,000 minion (8 hours); can care for machine; married, sober, steady, union. E 478.

MACHINIST OPERATOR, young man, desires situation; average speed, increasing; can care for machines; no tobacco or liquor, union. E 481.

WANTED SITUATION by competent Linotype machinist of over 5 years' experience; can also operate some. E 368.

Pressmen.

DUPLEX PRESSMAN desires permanent position; 6 years' experience on duplex presses; first-class references; use no liquor; will go anywhere. E 482.

WANTED — A position by a first-class union pressman. WM. WOOD, General Delivery, Scranton, Pa.

Superintendents and Foremen.

A THOROUGH COMPETENT FOREMAN desires change; familiar with press, stone, book, job, calendar and novelty work; sober, energetic, systematic and economical; only first-class, up-to-date offices, paying good salary, considered; 15 years' experience, 7 at present place; best references. E 493.

CAREFUL DETAIL MAN, practical printer, qualified superintendent; references: samples; write. E 150.

EXPERIENCED MANAGER'S ASSISTANT, practical printer, references, seeks opening; helpful worker. E 71.

FOREMANSHIP by an all-round printer and pressman; 20 years' experience, 8 as foreman; buy and estimate; union, best references. E 472.

SUPERINTENDENT — Expert, all-round bookbinder, years of experience, accurate estimator and economical manager. E 255.

SUPERINTENDENT OR FOREMAN — Up-to-date, all-round bookbinder invites correspondence. E 469.

WANTED — An opportunity to make limited investment in good-paying, up-to-date printing business where services of experienced manager are needed. E 489.

WANTED — By young man of 10 years' experience as manager job printing business, who understands estimating on all classes of printing, good buyer and systematizer, experienced on outside work, a position as manager or assistant with a house who desire to increase their business and have facilities for executing a good class of work. E 490.

WANTED — Position as foreman composing-room on daily paper; have had 10 years' experience; temperate, good habits, married, union. E 501.

WANTED TO PURCHASE.

"COLOR PRINTER" WANTED — Two copies: in good condition; quote price. THE INLAND PRINTER COMPANY, Chicago.

WANTED — Kidder press, secondhand, for roll paper. E 217.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type and costs no more than papier-maché; also 2 engraving methods costing only $5 with materials, by which engraved plates are cast in stereo. metal from drawings made on cardboard; new stereo. half-tone engraving method, no photowork, for $1. HENRY KAHRS, 240 E. 33d st., New York, N. Y.

ANNOUNCEMENT — In order to meet the increased demand upon its capacity the NEW YORK LINOTYPE SCHOOL has removed to more extensive and commodious quarters in the Bliss building, 322-326 East 23d st., New York; absolutely unlimited course, both mechanism and operating, for $60; practical methods, excellent machines, competent instructors, devotion to our pupils' interests, are among the reasons which enable this school to turn out operators who are a credit to the school and our best advertising medium; new booklet, "STAY AS LONG AS YOU LIKE," upon application; a Linotype course this summer will make your vacation profitable.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos, are easily and quickly made by the unskilled on common sheet zinc; price of process, $1. All material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

GUSTAV JAHN, Berlin S. W. 68, Germany (printer by trade), representing Sigmund Ullman Company, New York, and Koenig & Bauer, Wurzburg, is desirous of undertaking agencies for American novelties relative to the graphic trades.

NEW SCRIPT CUTS for advertisers, printers and users of illustrations; please write; stamp for catalogue. SCRIBNER & PAYNE, Columbus, Ohio.

STEREOTYPE PAPER, prepared ready for use, for finest jobs, manufactured by FRIEDRICH SCHREINER, Plainfield, New Jersey. Samples for stamps.

THE THALER KEYBOARD is to enable you to manipulate the keyboard of the Mergenthaler at home. Send for circular. THALER KEYBOARD CO., 453 "O" St., N. W., Washington, D. C.



THE TIME THAT'S WASTED setting gauge pins! And the stock spoiled trying to make up lost time! A Tympan Gauge Square saves both. Of all dealers. Only 25 cents.

WANTED — Machinists and all those having charge of Linotypes to send me their address, and I will make them a *proposition* which will be worth their while to investigate. J. W. KREILING, manufacturer of Linotype attachments, tools and novelties, 855 N. 40th Ave., Chicago, Ill.

FOLDING BOX GLUING MACHINES, all sizes; also SUIT BOX CREASING MACHINES best made. Prices reduced.
133 South Clinton St. Chicago, Ill. WILSON PAPER BOX MACHINERY CO.

SPECIAL SINEW GLUE For EDITION BINDING
At 12 cents per pound F. O. B. our factory. We furnish formula to make this glue flexible. Order barrel to-day. MIDLAND GLUE CO., 955-6 Monadnock Building, Chicago. Factory — Madison, Ind.

Peerless Padding Glue The Best and Cheapest
Always Flexible. Pure White. Tough. Quick Drying. Never Sticky. Don't Mould. Samples and prices on application.
CLELAND CHEMICAL CO., 115-117 Nassau Street, New York.

PRINTERS who wish to advertise their business in a way that has "made good" for a great many printers, should write THE ADVERTISING WORLD, Columbus, Ohio, for samples and particulars of its service of monthly color cuts and suggestions for **BLOTTERS**



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In connection with the Illinois College of Photography.



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15 x 20	.37	2.34	8.34
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Samples and price folder of 100 varieties sent on request.

We ship by express or freight prepaid same day order is received.

Mention—Pen or pencil, color, whether full or semi.

Whitfield Carbon Paper Works
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for ascertaining cut-offs and indentions and solving the various problems incident to casting up of Linotype matter (or other type matter) for advertisements, catalogs, etc., is now ready. Consists of body of heavy cardboard, coated with crystaloid to protect the figures, and a slide part of celluloid transparent. Prevents mistakes and saves time. Fifty Cents, postpaid. For sale by GEO. E. MARLATT, 1314 Boyle Street, ALLEGHENY, PA.



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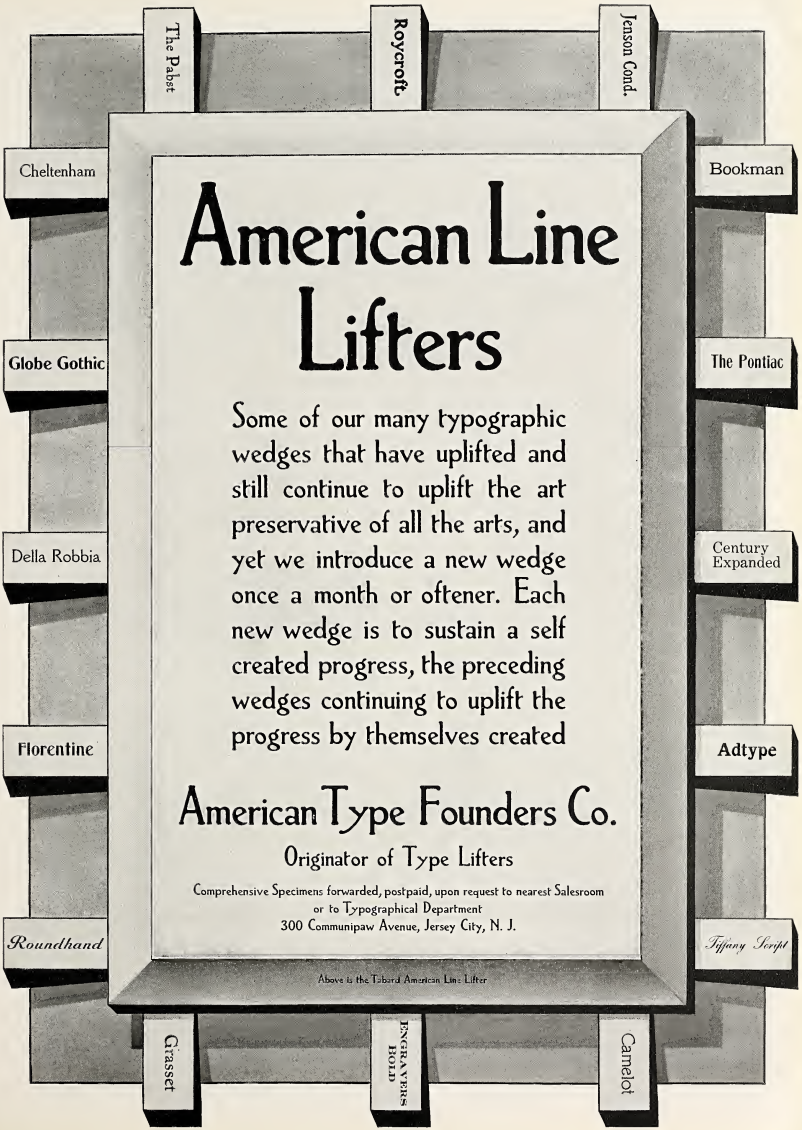
Our new General Catalog No. 65 contains 224 pages of Stock Cuts, covering every line of business and adapted especially to printers' use. Sent upon receipt of 25c, which will be refunded on the first order of $2.00. Address Department 15.

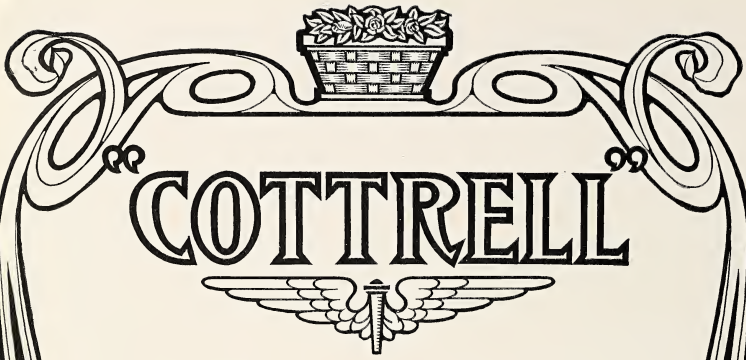
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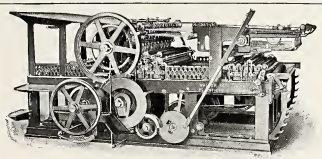
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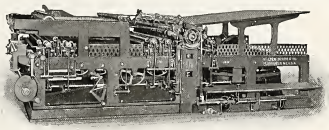


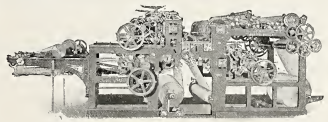
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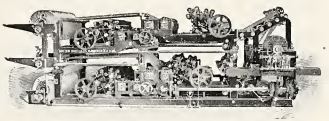


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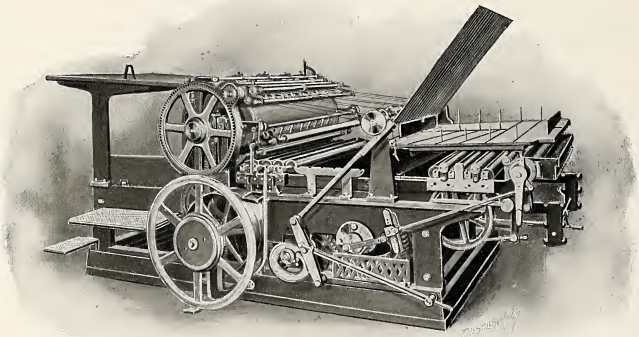
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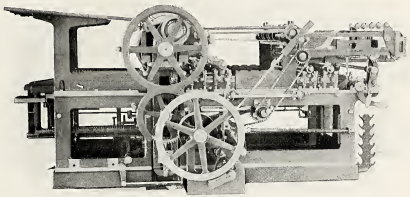
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We desire to show the buyer this machine in operation. When any competitor tells you the new Huber-Hodgman is not the lightest running, has not the highest speed, most rigid impression, best distribution, and simplest construction of any printing press built,

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36 x 48	" " "	" "	32 x 44	49 x 66	" " . . " " 43 x 62
42 x 52	Four Rollers.	" "	36 x 48		

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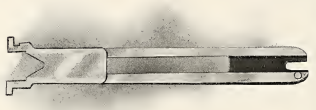
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It can be used *only* with machines having two-letter attachment.

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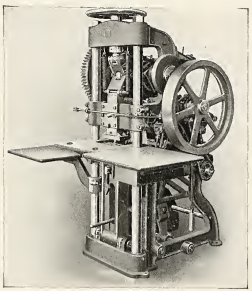
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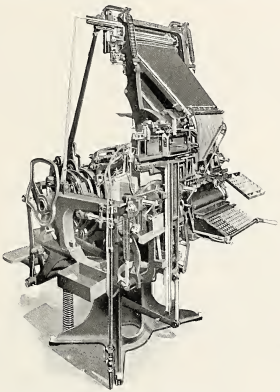
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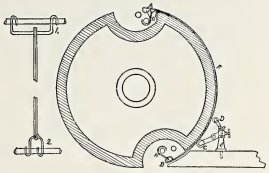
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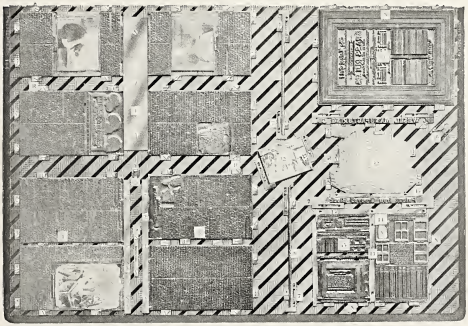
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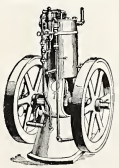
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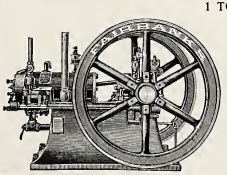
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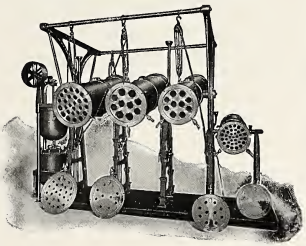
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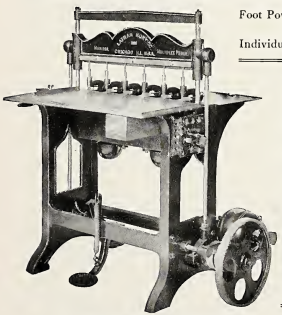
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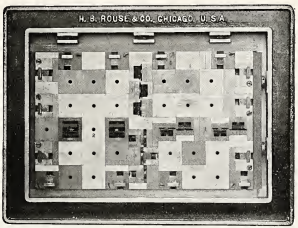
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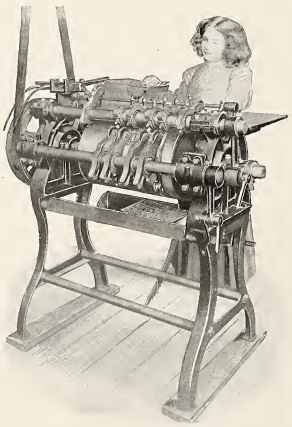
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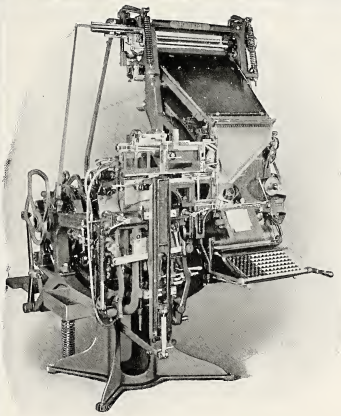
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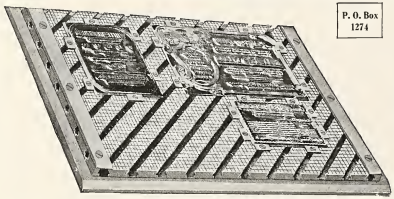
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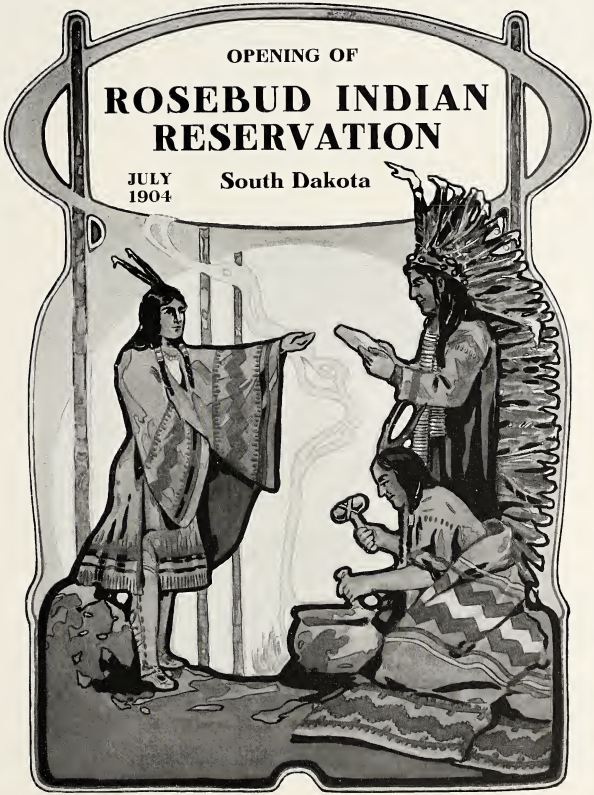
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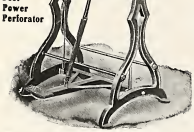
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VOL. XXXIII. NO. 5

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AUGUST, 1904

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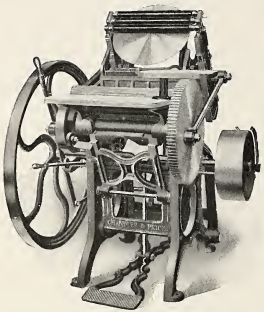
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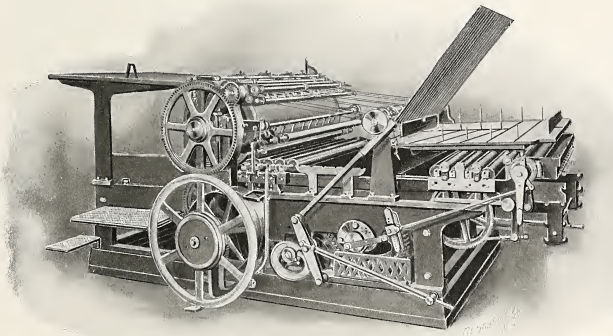
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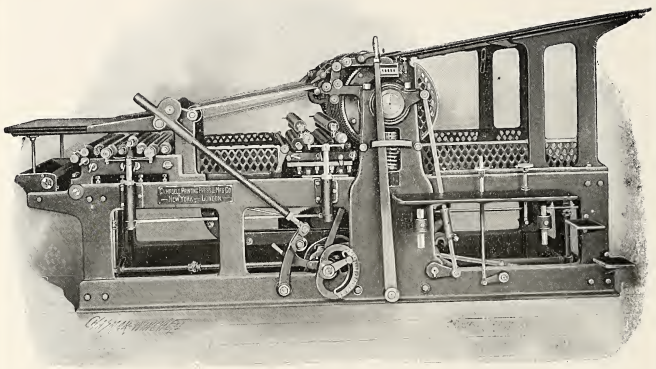
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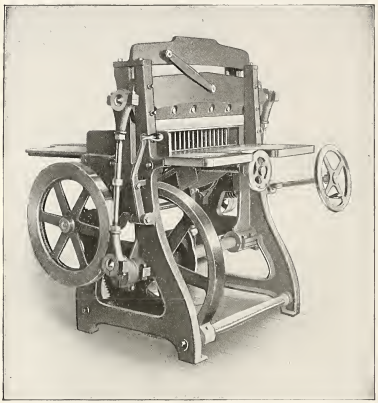
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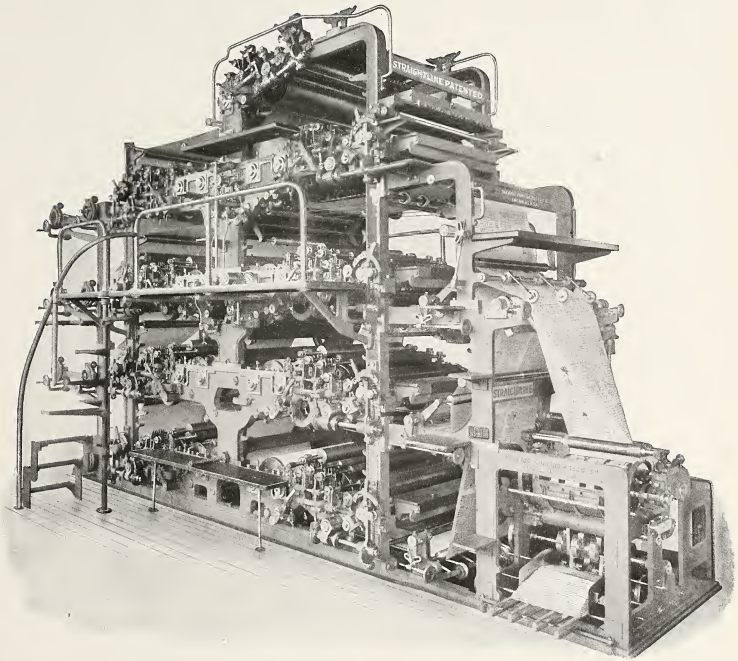
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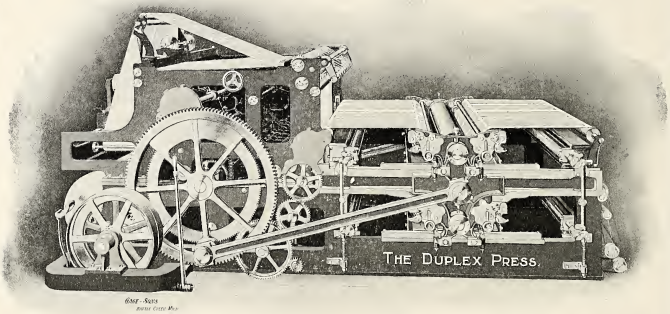
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do 2d class via Standard Lines	4	30 15	30 50	31 20	31 35	31 65	32 05	31 95	31 95	32 10	31 75
do via Differential Lines	4	31 70	32 30	33 10	33 40	33 95	34 35	34 25	34 15	34 15	33 55
do 2d class via Differential Lines	4	29 45	30 05	30 85	31 15	31 65	32 05	31 95	31 90	31 90	31 30
Boston, via Standard Lines	4	34 65	35 00	35 70	35 85	36 15	36 55	36 45	36 45	36 60	36 25
do 2d class via Standard Lines	4	31 15	31 50	32 20	32 35	32 65	33 05	32 95	32 95	33 10	32 75
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Greenfield, via Standard Lines	4	32 65	33 00	33 70	33 85	34 15	34 55	34 45	24 45	34 60	34 25
do 2d class via Standard Lines	4	29 15	29 50	30 20	30 35	30 65	31 05	30 95	31 10	30 95	30 75
do via Differential Lines	4	31 70	32 30	33 10	33 40	33 95	34 35	34 25	34 15	34 15	33 55
do 2d class via Differential Lines	4	29 15	29 50	30 20	30 35	30 65	31 05	30 95	30 95	31 10	30 75
Lowell, via Standard Lines	4	34 15	34 50	35 20	35 35	35 65	36 05	35 95	35 95	36 10	36 25
do 2d class via Standard Lines	4	30 65	21 00	31 70	31 85	32 15	32 55	32 45	32 60	32 45	32 25
do via Differential Lines	4	31 70	32 30	33 10	33 40	33 95	34 35	34 25	34 15	34 15	33 55
do 2d class via Differential Lines	4	29 45	30 05	30 85	31 15	31 65	32 05	31 95	31 90	31 90	31 30
do via Boston (not via New York City)	4	Add	60 cts. all	classes to	Boston	rates via	route of	ticket.			
do via N. Y. City and Sound Lines											
do via Fall River and Mansfield, May 1 to Oct. 31	4	Add	$4.45 all	classes to	New	York	City	rates via	route of	ticket.	
do via Fall River and Mansfield, Nov. 1 to April 30	4	Add	$3.60 all	classes to	New	York	City	rates via	route of	ticket.	
do via Sound Lines, Boston and B. & M., May 1 to Oct 31	4	Add	$5.10 all	classes to	New	York	City	rates via	route of	ticket.	
do via Sound Lines, Boston and B. & M., Nov. 1 to April 30	4	Add	$4.10 all	classes to	New	York	City	rates via	route of	ticket.	
do via New York City and Rail	4	Add	$5.20 all	classes to	New	York	City	rates via	route of	ticket.	
North Adams, via Standard Lines	4	32 65	33 00	33 70	33 85	34 55	34 55	34 45	34 45	34 60	34 35
do 2d class via Standard Lines	4	29 15	29 50	30 20	30 35	30 65	31 05	30 95	30 95	31 10	30 75
do via Differential Lines	4	30 70	31 30	32 10	32 40	32 95	33 35	33 25	33 15	33 15	32 55
do 2d class via Differential Lines	4	29 15	30 20	30 35	30 65	31 05	30 95	30 95	30 95	31 10	30 75
Pittsfield, via Standard Lines	4	32 65	33 00	33 70	33 85	34 15	34 55	34 45	34 45	34 60	34 25
do 2d class via Standard Lines	4	29 15	29 50	30 20	30 35	30 65	31 05	30 95	30 95	31 10	30 75
do via Differential Lines	4	30 65	31 15	30 95	32 25	32 80	33 20	33 10	33 00	33 00	32 40
do 2d class via Differential Lines	4	29 15	29 50	30 20	30 35	30 65	31 05	30 95	30 95	31 10	30 75
Springfield, via Standard Lines	4	32 65	33 00	33 70	33 85	34 15	34 55	34 45	34 45	34 60	34 25
do 2d class via Standard Lines	4	29 15	29 50	30 20	30 35	30 65	31 05	30 95	30 95	31 10	30 75
do via Differential Lines	4	31 70	32 30	33 10	33 40	33 95	34 35	34 25	34 15	34 15	33 55
do 2d class via Differential Lines		29 15	29 50	30 20	30 35	30 65	31 05	30 95	30 95	31 10	30 75
Worcester, via Standard Lines	4	33 65	34 00	24 70	34 85	35 15	35 55	35 45	35 45	35 60	35 25
do 2d class via Standard Lines	4	30 15	30 50	31 20	31 35	31 65	32 05	31 95	31 95	32 10	31 75
do via Differential Lines	4	31 70	32 30	33 10	33 40	33 95	34 35	34 25	34 15	34 15	33 55
do 2d class via Differential Lines	4	29 45	30 05	30 85	31 15	31 65	32 05	31 95	31 90	31 90	31 30
do via New York and Rail and Springfield or Willimantic	4	Add	$4.00 all	classes to	New	York	City	rates via	route of	ticket.	
MEXICO.											
Aguascallentes, via Laredo, Eagle Pass or El Paso	5	49 10	48 35	47 55	47 05	46 45	45 95	46 45	46 90	46 90	46 90
do 2d class via Laredo, Eagle Pass or El Paso	5	41 65	40 90	40 10	39 60	39 00	38 50	39 00	39 45	39 45	39 45
Allende, via Eagle Pass	5	28 50	27 75	26 95	26 45	25 85	25 35	25 85	26 30	26 30	26 30
do 2d class via Eagle Pass	5	28 05	27 30	26 50	26 00	25 40	24 90	25 40	25 85	25 85	25 85
Bajan, via Eagle Pass	5	31 00	30 25	29 45	28 95	28 35	27 85	28 35	28 80	28 80	28 80
do 2d class via Eagle Pass	5	29 45	28 70	27 90	27 40	26 80	26 30	26 80	27 25	27 25	27 25
Bustamante (Nuevo Leon), via Laredo	5	29 25	28 50	27 70	27 20	26 60	26 10	26 60	27 05	27 05	27 05
do 2d class via Laredo	5	28 25	27 50	26 70	26 20	25 60	25 10	25 60	26 05	26 05	26 05
Cananea, via Nasco											
Castano, via Eagle Pass	5	31 00	30 25	29 45	28 95	28 35	27 85	28 35	28 80	28 80	28 80
do 2d class via Eagle Pass	5	29 45	28 70	27 90	27 40	26 80	26 30	26 80	27 25	27 25	27 25
Celaya, via Laredo	5	43 75	43 00	42 20	41 70	41 10	40 60	41 10	41 55	41 55	41 55
do 2d class via Laredo	5	37 95	37 20	36 40	35 90	35 30	34 80	35 40	35 75	35 75	35 75
do via El Paso or Eagle Pass and Tor.	5	49 10	48 35	47 55	47 05	46 45	45 95	46 45	46 90	46 90	46 90
do 2d class via El Paso or Eagle Pass and Tor.	5	41 65	40 90	40 10	39 60	39 00	38 50	39 00	39 45	39 45	39 45
Chihuahua, via El Paso		36 20	37 70	36 90	36 40	35 80	35 30	35 80	36 25	36 25	36 25
do 2d class via El Paso	5	35 60	35 60	35 20	34 70	34 10	33 60	34 10	34 55	34 55	34 55

THE MONOTYPE

FROM / TO	Days Limit.	Herington.	Marion.	McPherson.	Newton.	Eldorado.	Augusta.	Winfield.	Arkansas City.	Wichita.	Wellington.
MASSACHUSETTS.											
Ayer, via Standard Lines	4	35 95	36 65	37 35	37 35	37 80	37 30	37 90	38 10	37 90	38 15
do 2d class via Standard Lines	4	32 45	33 15	33 85	33 85	33 80	33 80	34 40	34 60	34 40	34 65
do via Differential Lines	4	34 00	34 70	35 40	35 40	35 40	35 80	36 45	36 85	35 95	36 70
do 2d class via Differential Lines	4	31 75	32 45	33 15	33 15	33 15	33 55	34 20	34 60	33 70	34 45
Boston, via Standard Lines	4	36 95	37 65	38 35	38 35	38 30	38 30	38 90	39 15	38 90	39 15
do 2d class via Standard Lines	4	33 45	34 15	34 85	34 85	34 80	34 80	35 40	35 60	35 40	35 65
do via Differential Lines	4	34 00	34 70	35 40	35 40	35 40	35 80	36 45	36 85	35 95	36 70
do 2d class via Differential Lines	4	31 75	32 45	33 15	33 15	33 15	33 55	34 20	34 60	33 70	34 45
do via New York and Rail	4	Add	$5.00 all	classes to	New	York	rates via	route of	ticket.		
do via New York and Sound, May 1 to Oct. 31	4	Add	$4.00 all	classes to	New	York	rates via	route of	ticket.		
do via New York and Sound, Nov. 1 to April 30	4	Add	$3.00 all	classes to	New	York	rates via	route of	ticket.		
Fitchburg,	4	Rates	same as	Ayer,	Mass. all	classes	via route	of ticket.			
Gardner	4	Rates	same as	Ayer,	Mass. all	classes	via route	of ticket.			
Greenfield, via Standard Lines	4	34 95	35 65	36 35	36 35	36 30	36 30	36 90	37 10	36 90	37 15
do 2d class via Standard Lines	4	31 45	32 15	32 85	32 85	32 80	32 80	33 40	33 60	33 40	33 65
do via Differential Lines	4	34 00	34 70	35 40	35 40	35 40	35 80	36 45	36 85	35 95	36 70
do 2d class via Differential Lines	4	31 45	32 15	32 85	32 85	32 80	32 80	33 40	33 60	33 40	33 65
Lowell, via Standard Lines	4	36 45	37 15	37 85	37 85	37 80	37 80	38 40	38 60	38 40	38 65
do 2d class via Standard Lines	4	33 45	34 15	34 85	34 85	34 80	34 80	35 40	35 60	35 40	35 65
do via Differential Lines	4	34 00	34 70	35 40	35 40	35 40	35 80	36 45	36 85	35 95	36 70
do 2d class via Differential Lines	4	31 74	32 45	33 15	33 15	33 15	33 55	34 20	34 60	33 70	34 45
do via Boston	4	Add 60	cents all	classes to	Boston	rates via	route of	ticket.			
do via New York and Sound Lines via Fall River and Mansfield, May 1 to Oct. 31	4	Add	$4.45 all	classes to	New	York	City	rates via	route of	ticket.	
do via New York and Sound Lines via Fall River and Mansfield Nov. 1 to April 30	4	Add	$3.60 all	classes to	New	York	City	rates via	route of	ticket.	
do via Providence and Stow Line and Mansfield May 1 to Oct. 31	4	Add	$4.45 all	classes to	New	York	City	rates via	route of	ticket.	
do Providence and Stow line and Mansfield Nov. 1 to April 30	4	Add	$3.60 all	classes to	New	York	City	rates via	route of	ticket.	
do via New York and Rail via Providence and Mansfield	4	Add	$5.20 all	classes to	New	York	City	rates via	route of	ticket.	
North Adams, via Standard Lines	4	34 95	35 65	36 35	36 35	36 30	36 30	36 90	37 10	36 90	37 15
do via 2d class Standard Lines	4	31 45	32 15	32 85	32 85	32 80	32 90	33 40	33 60	33 40	33 65
do via Differential Lines	4	33 00	33 70	34 40	34 40	34 40	34 80	35 45	35 85	34 95	35 70
do 2d class via Differential Lines	4	31 45	32 15	32 85	32 85	32 80	32 80	33 40	33 60	33 40	33 65
Pittsfield, via Standard Lines	4	34 95	35 65	36 35	32 35	36 35	36 30	36 90	37 10	36 90	37 15
do 2d class via Standard Lines	4	31 45	32 15	32 85	32 85	32 80	32 80	33 40	33 60	33 40	33 65
do via Differential Lines	4	32 85	33 55	34 25	34 25	34 25	34 65	35 30	35 70	34 80	35 55
do 2d class via Differential Lines	4	31 45	32 15	32 85	32 85	32 80	32 80	33 40	33 60	33 40	33 65
Springfield, via Standard Lines	4	34 95	35 65	36 35	36 35	36 30	36 30	36 90	37 10	36 90	37 15
do 2d class via Standard Lines	4	31 45	32 15	32 85	32 85	32 80	32 80	33 40	33 60	33 40	33 65
do via Differential Lines	4	34 00	34 70	35 40	35 40	35 40	35 80	36 45	36 85	35 95	36 70
do 2d class via Differential Lines	4	31 45	32 15	32 85	32 85	32 80	32 80	33 40	33 60	33 40	33 65
Worcester, via Standard Lines	4	35 95	36 65	37 35	37 35	37 80	37 30	37 90	38 10	37 90	38 15
do 2d class via Standard Lines	4	32 45	33 15	33 85	33 85	33 80	33 80	34 40	34 60	34 40	34 65
do via Differential Lines	4	34 00	34 70	35 40	35 40	35 40	35 80	36 45	36 85	35 95	36 70
do 2d class via Differential Lines	4	31 74	32 45	33 15	33 15	33 15	33 55	34 20	34 60	33 70	34 45
do via New York and Rail and Springfield or Willimantic	4	Add	$4.00 all	classes to	New	York	City	rates via	route of	ticket.	
MEXICO.											
Aguascalientes, via Laredo, Eagle Pass or El Paso	5	48 70	48 35	48 55	47 70	46 90	46 90	45 95	45 55	46 90	45 95
do 2d class	5	41 25	40 90	41 10	40 25	39 45	39 45	38 50	38 10	39 45	38 50
do via Paris	5	.....	.....	.....	.....	.....	46 90	46 90	46 90	46 90	.....
do 2d class	5	.....	.....	.....	.....	.....	39 45	39 45	39 45	39 45	.....
Allende, via Eagle Pass	5	28 10	27 75	27 95	27 10	26 30	25 35	26 30	24 95	26 30	25 35
do 2d class	5	27 65	27 30	27 50	26 65	25 85	25 85	24 90	25 85	25 85	24 90
do via Paris	5	.....	.....	.....	.....	.....	26 30	26 30	26 30	26 30	.....
do 2d class	5	.....	.....	.....	.....	.....	25 85	25 85	25 85	25 85	.....
Bajah, via Eagle Pass	5	30 60	30 25	30 45	29 60	28 80	28 80	27 85	27 45	28 80	27 85
do 2d class	5	29 05	28 70	28 90	28 05	28 25	28 25	26 30	25 90	27 25	26 30
do via Paris	5	.....	.....	.....	.....	.....	28 80	28 80	28 80	28 80	.....
do 2d class	5	.....	.....	.....	.....	.....	27 25	27 25	27 25	27 25	.....
Bustamante (Nuevo Leon), via Laredo	5	27 85	29 50	29 70	27 85	27 05	27 05	26 10	25 70	27 70	26 10
do 2d class	5	26 85	27 50	27 70	26 85	26 05	26 05	25 10	24 70	26 05	25 10
do via Paris	5	.....	.....	.....	.....	.....	27 05	27 05	27 05	27 05	.....
do 2d class	5	.....	.....	.....	.....	.....	26 05	26 05	26 05	26 05	.....
Cananea, via Naco											
Castano, via Eagle Pass	5	30 60	30 25	30 45	29 60	28 80	28 80	27 85	27 45	28 80	27 85
do 2d class	5	29 05	28 70	28 90	28 05	28 25	28 25	26 30	25 90	27 25	26 30
do via Paris	5	.....	.....	.....	.....	.....	28 80	28 80	28 80	28 80	.....
do 2d class	5	.....	.....	.....	.....	.....	27 25	27 25	27 25	27 25	.....
Celaya, via Laredo	5	43 35	43 00	43 20	42 35	41 55	41 55	40 60	40 20	41 55	40 60
do 2d class	5	37 55	37 20	37 40	36 55	35 75	35 75	34 80	34 40	35 75	34 80
do via Paris	5	.....	.....	.....	.....	.....	41 55	41 55	41 55	41 55	.....
do 2d class	5	.....	.....	.....	.....	.....	35 75	35 75	35 75	35 75	.....
do via Eagle Pass or El Paso and Torreon	5	Same as	Mexico	City, all	classes.						
Chihuahua, via El Paso	5	35 70	35 35	34 25	34 50	35 35	35 15	34 50	34 50	34 50	34 50
do 2d class	5	33 10	32 75	31 65	31 90	32 75	32 55	31 90	31 90	31 90	31 90
do via Paris	5	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
do 2d class											

MONOTYPED BY THE CON. P. CURRAN CO., ST. LOUIS.

CON. P. CURRAN,
PREST. & TREAS.



Northwest Corner
3d and Locust Sts.
BELL., MAIN 1569.

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Commercial Printing
Of Every Description.

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Blank-Book Manufacturers.

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SECRETARY.



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3d and Locust Sts.
KINLOCH, A-395.

ST. LOUIS, June 9, 1904.

Messrs. Wood & Nathan,
Selling Agents Monotype Machine Co.,
#1 Madison Ave., New York, N. Y.

Gentlemen:--

Having found the two Lanston Monotype Machines, which we purchased from you, entirely satisfactory, we have decided to increase our output by the addition of one new machine and two new keyboards. With this object in view we have requested your Western representative, Mr. W. P. Gunthorp, to send us a contract for signature. We take pleasure in sending you, under separate cover, copy of Rate Sheet, which was set on the Monotype Machine in a very satisfactory manner. It is hoped you will see to it that our order for the new machine receives prompt attention.

Yours truly,
Con. P. Curran Printing Co.,



Secretary.

AS MADE AND COMPOSED ON THE MONOTYPE

5 Point
ABCDEFGHIJKLMNOPQRST
5½ Point
ABCDEFGHIJKLMNOPQ
6 Point
ABCDEFGHIJKLMNOPQ
7 Point
ABCDEFGHIJKLMNOP
8 Point
ABCDEFGHIJKLMNO
9 Point
ABCDEFGHIJKLMN
10 Point
ABCDEFGHIJKLM
11 Point
ABCDEFGHIJKL
12 Point
ABCDEFGHIJK

..The..
Monotype

AS MADE FOR THE CASE BY THE MONOTYPE

14 Point
ABCDEFGHIJK
18 Point
ABCDEFGHI
24 Point
ABCDEF
30 Point
ABCDE
36 Point
ABCD

Cleveland, Metropole, Caravel, Lisbon Ivory Wove, Lisbon Superfine, Lisbon Bond, Lisbon Extra Strong, Lisbon Ledger are some of our water-marks.

Caravel	A medium grade of engine sized paper of excellent value.
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Lisbon Extra Strong AND **Lisbon Bond**	Have the unusual qualities of high value and low price.

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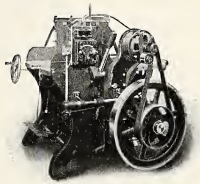
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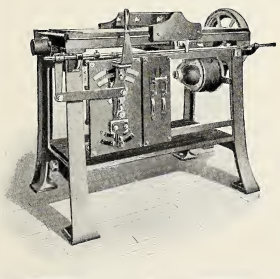
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Pitt Street, SYDNEY, N. S. W. Cable Address, "Unitpaper."
44 St. George's Street, CAPE TOWN. Cable Address, "Spediteur."

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ENGRAVERS who are thinking about motors should remember that "good enough" is *not* good enough unless it's the best.

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JENNEY ELECTRIC MFG. CO., Indianapolis, Ind.

THE AULT & WIBORG CO.

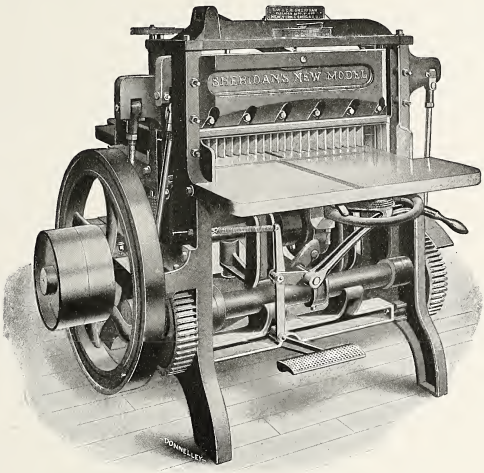
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Models are the Standards of the World!

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For General Job Work



№ 12345

FAC SIMILE IMPRESSION

Bates New Model No. 27

View, showing parts detached for cleansing.



Bates New Model No. 27

For Cash Sale Books



№ 29

Facsimile impression.

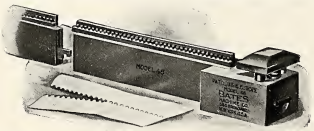
Bates New Model No. 29

For Strip Tickets



Bates New Model No. 39

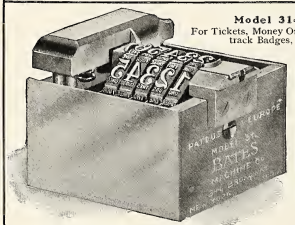
Practically a pin-hole perforation of any length, while you print.



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Model 31-L

For Tickets, Money Orders, Race-track Badges, etc.



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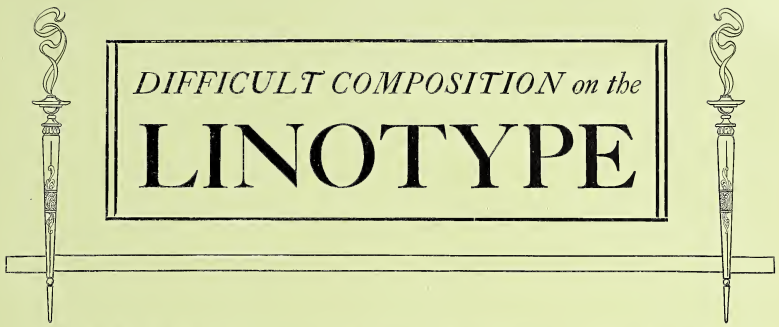
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B. & O. MYERS.

16 BEEKMAN ST.,

NEW YORK.

Established 1870



the kind the hand compositor wastes so much time on that there is no profit in the job for his employer—that's the kind the Linotype makes easy.

¶ Of the **46** DOUBLE MAGAZINE LINOTYPES recently ordered by the Public Printer for use in the *United States Government Printing Office* at Washington,

35 are to be used in the "RECORD" room,
7 in the JOB office, and
4 in the CONGRESSIONAL LIBRARY office.

¶ While the "Record" room does an endless variety of table and document work, the last two departments named handle most of the difficult, job and miscellaneous work of the *Government Printing Office*. The Linotype will be the only type-setting or composing machine used in these departments. The decision to use Linotypes for this work was reached after a most thorough examination and inquiry by experts employed by the Government.

¶ The following three pages show actual commercial samples of every-day work done on the Linotype.

Mergenthaler Linotype Company

NEW YORK *CHICAGO* *SAN FRANCISCO* *NEW ORLEANS*

Geary 2333 Williams Mrs Lou, r 2604 Sutter
Scott 1253 Williams Mrs L P, r 2723 Sac
Page 4593 Williams Mrs M, r 153 Noe
James 1251 Williams-Marvin Co, Boots & Shoes 509 Mkt
Clay 133 Williams Mrs M C, r 887 Bway
Grove 345 Williams Miss M C, r 721 Clayton
Folsom 3190 Williams Miss Mollie, r 817 Mission
Black 1141 Williams Mrs N J, r 956 Pine
Red 6937 Williams Mrs N, r 944 Filbert
Church 316 Williams Miss R, r 354 S Carlos Av
Larkin 4200 Williams Mrs S H, r 825 Turk
Mission 68 Williams Mrs S M, r 2846 Folsom
East 776 Williams Thomas S, r 1614 Vallejo
West 872 Williams Thos H, r 2900 Pac Av
Scott 3566 Williams Dr Thos M, Ofc 1312 Van Ness
West 1233 *Same*, r 2672 Pine
Black 6389 Williams Thos O, Oregon Saloon & Dance Hall 525½ Pac
Red 2703 Williams T W & Co, Tailors 5½ Kearny
Hyde 1106 Williams Mrs V T, r 409 Turk
James 2056 Williams W H, Mgr Elliott Addressing Machine Co 303 Cal
Fell 480 Williams W H, r 61 Tremont Av
Geary 637 Williams Wm A, Plumber 1211 Driado
Folsom 3681 Williams & Barron, Fuel 314—9th
Red 1616 Williams & Berg Co, Tailors 137 Mtgy
Main 692 Williams & Bixler, Capitalists 320 Sansome
Howard 546 Williams & Leventhal, Pride Fruit & Grocery Co 290 Turk
Steiner 521 Williamson Alex B, r 2010 Wash
South 875 Williamson Bros, Millers 509—5th
Red 311 Williamson Dick, Restaurant 247 Stevenson
Kate 4155 Williamson Eliz L, r 11 Elgin Pk
Grove 105 Williamson F W, r 780—13th
Church 5125 Williamson Mrs H, r 141 Chattanooga
Main 642 Williamson H Co, Plumbers 413 Sutter
Scott 2230 Williamson Hugh, r 2296 Broderick
Bush 11 Williamson J M, Phy & Sur Ofc 21 Powell
Park 259 *Same*, r 1631 Oak
Page 9146 Williamson Mrs M L, r 98 Webster
Steiner 1369 Williamson W, r 1620 Post
Black 2821 Williamson W F, Atty Mills Bldg 8th fl
Mint 4131 Williamson W L, Vet Sur Mkt & Valencia
Black 4702 Williamson & Turnbull, Builders & Contrs 614 Clay
Jessie 4671 Williamson & Westerfeld, Saloon & Grill 328 Larkin
John 4631 Williar H E, Paper & Twine 214 Pine
Hyde 2061 Willis F H, r 1602 Vallejo
West 9 Willis Mrs Wm, r 1840 Pol
Page 1326 Willis W W, The Elite Candy & Ice Cream Parlor 3232 Fulton
Capp 5581 Willmann Mrs, r 836 Douglass
East 360 Willits Dr Emma K, r 1201 Sutter
Green 356 Willkomm A, R I W Damp Resisting Paint Co, N Y, 207 Sansome
Polk 1203 Willmann A, Water Cure Sanitarium 438 O'Farl
Black 1405 Willmore Mrs Alice, r 24 Derby Pl
Page 2413 Willner Rev. Joseph, r 1027 Buchanan
White 3691 Willow Bark Hospital, 812 Shotwell
Mission 158 Willows Brewery, 19th & Mission
Black 1511 Wills Hamilton Jr, Agt John T Bailey & Co 304 Sac
Jackson 3121 Wilshire W B, r 2109 Baker
Red 5579 Wilson The, 329 Front
South 1177 Wilson The Auctioneer, 818 Mission
Page 8731 Wilson Mrs A H, r 105 Scott
Scott 271 Wilson A J, Fuel 2337 Pine
South 1177 Wilson A M, Pres Wilsons Inc 818 Mission
Larkin 181 Wilson Mrs Annie, r 824 Polk
West 314 Wilson A W, r 2430 Bway
Church 3171 Wilson A W, r 435—19th
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Main 5336 Wilson Bros, Tobacco 131 O'Farl
Scott 1312 Wilson Bros, Wall Paper Cleaning 2231 Pine
South 762 Wilson Bros Co, Storage & Moving Vans 1710 Mkt
South 617 Wilson Bros & Co, Lumber 324 Berry
Red 4340 Wilson Mrs C, r 120 Ellis
Drumm 68 Wilson Dr Carl Groves, Ofc 379 Sutter
Mission 327 *Same*, r 460 Guerrero
Page 8011 Wilson Mrs Carrie, r 568 Waller
Larkin 1761 Wilson Mrs C F, r 1310 Jones
Main 5333 Wilson C H, Atty Mills Bldg 10th fl
East 365 *Same*, r 1514 Jackson
Fell 3584 Wilson Chas, Carpenter 437 Haight
Red 6791 Wilson Chas, Sterling Press 229 Stevenson
Main 1470 Wilson Chas E, Atty Crocker Bldg
Page 4151 *Same*, r 706 Broderick
Red 3099 Wilson Chas E, Architect 126 Kearny
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Geary 2112 Wilson de Sara V, r 2507 Clay
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Scott 1138 Wilson Mrs E, 1708 Octavia
Page 1506 Wilson E C, r 424 Cole
Pine 2353 Wilson Mrs E C, r 140—23d Av
Main 1339 Wilson Edgar M, Atty Safe Dep Bldg
Scott 2104 *Same*, r 2506 Wash
Scott 2164 Wilson Ellis C, r 2784 Sac
Page 799 Wilson Mrs E T, r 102 Frederick
Larkin 111 Wilson Mrs Fannie E, r 1008 Van Ness
Mission 378 Wilson F B, r 664 Castro
Bush 844 Wilson F G, r 1925 Stockton
Priv.Ex. 751 Wilson Dr Frank P, Ofc 751 Sutter
West 16 *Same*, r 2245 Sac
Bush 381 Wilson Frank P, State Agt Continental Ins Co of N Y, 224 Mtgy
Black 4867 Wilson Fred, Tailor 610 Mtgy
Steiner 4747 Wilson Mrs Fred, r 2385 Bush
Fell 4721 Wilson Frederick A, r 2102 G G Av
Blue 1696 Wilson G H, r 46 Vicksburg
White 3561 Wilson Mrs Hattie Elliot, r 274 Guerrero
Howard 2619 Wilson Henry H, Rl Est 10 Turk
Drumm 68 Wilson Dr Hermon F, Ofc 379 Sutter
Mission 347 Wilson Dr H F, r 3765—17th
Black 6589 Wilson H L, r 2112 Mason
Main 5279 Wilson Homer, Lands & Mines Mills Bldg 7th fl
White 2171 *Same*, r 2435 Howard
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East 292 *Same*, r 1330 Wash
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Folsom 3697 Wilson J, r 247 Turk
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West 615 Wilson Jas K, r 3196 Pac Av
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1380..Faben, Laura.....Residence.....224 16th
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3963..Goins, Wm.....Residence.....521 Lafayette
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6496..Havlicek, Roman.....Residence.....924 Indiana
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s. Cherokee 12
Cherub ..... —
Chickadee .... —
Chiquita 17
Choctaw 19
Christine 11
Columbia 22
s. Comanche 36
Cossack 16
s. Courier 65
Coyote ..... —
Crosspatch ... —
Cygnet 29
Cyma ..... —
Dariel ..... —
Dominoe .... —
Dovekie .... —
Dragon 7
Eaglet ..... —
Edna 8
Elf 8
s. El Placita 25
Endymion 144
Esperanza 59
s. Eugenia 10
Falcon ..... —
s. Felstedquin ... 43
Flying Cloud.. 27
s. Flying Dutchman 26
Folly ..... —

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Fulmar ..... —
s. Gilnockie .... —
Gleam ..... —
Goblin ..... —
Gossip ..... —
Gossoon 18
Gundred 19
s. Gyda 25
Harbinger 45
Hawk 7
Haze ..... —
Hebe 17
s. Helena 27
Helene ..... —
s. Hermes ..... —
Hilda 11
Holly II..... —
Hullaballoo ... 7
s. Idler 122
Ilderim 28
Illinois 8
Indra 2
Indra 25
Ingomar 58
Isolt 25
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Jacobin .... —
Janet ..... —
Juanona .... —
Jubilee 100

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s. Kaleda 79
s. Katharine II.. 24
Katonah 15
Keewaydin ... 5
s. Kestrel 21
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Kotick ..... —
Lady Mary ... 11
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Lobster ..... —
Lotowana 25
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Maia ..... —
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Mariquita 18
Maris ..... —
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Mildred 9
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Mimosa II.... —
Molly Bawn .. —
s. Mollie C..... 17
s. Monsloa 37
Mopsa 6
Moya 72

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s. My Gypsy ... 26
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Nanon 26
s. Nashawena ... 37
Neæra 35
Nebula 16
Nepenthe 32
Nerine 9
Nettie ..... —
Ninita ..... —
Nirvana 23
Nirvana ..... —
Nixie ..... —
s. Noria ..... —
Nulma ..... —
s. Nushka 37
Nymph 14
Nyssa ..... —
Oeewah 7
s. Oonas II..... —
Opah ..... —
Opeeche ..... —
s. Orca 37
Ouial ..... —
Oweene 24
Papoose 15
Paukewis 17
Pellegrima ... 19
s. Pilgrim ..... —
Princess 14
s. Princess 44

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Tons
s. Priscilla 65
Priscilla 16
Puritan 75
Ramea ..... —
Ranger 17
Razmatang ... 11
Recruit ..... —
Rip ..... —
s. Ripple ..... —
Robin Hood ... —
Rondina 24
Rooster II..... —
Rosalind 8
Rowena ..... —
Royal Blue ... —
Rusalka 28
Sachem 81
Sagamore 7
Saladin 8
Saladin ..... —
Sally VI..... —
Saracen ..... —
Sarah 7
s. Satilla 106
s. Savarona 58
Sayonara 23
Scapegoat .... —
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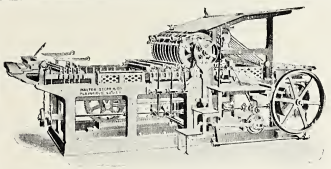
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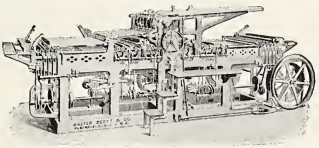


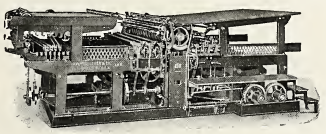
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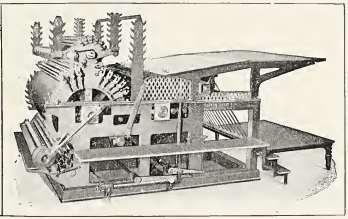
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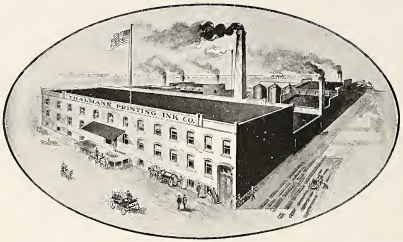
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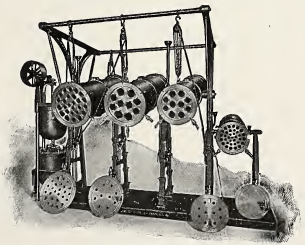
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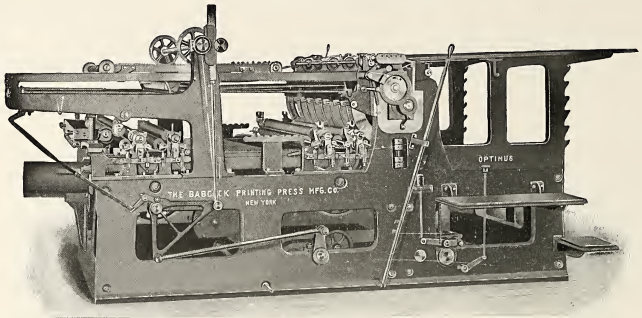
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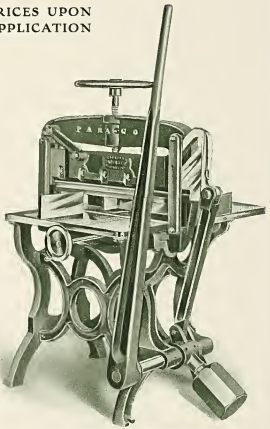
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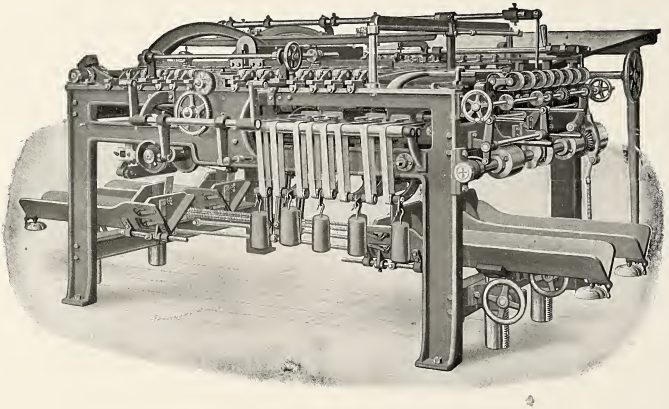
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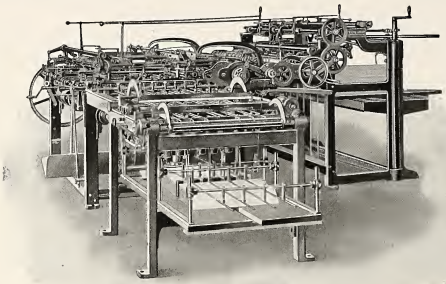


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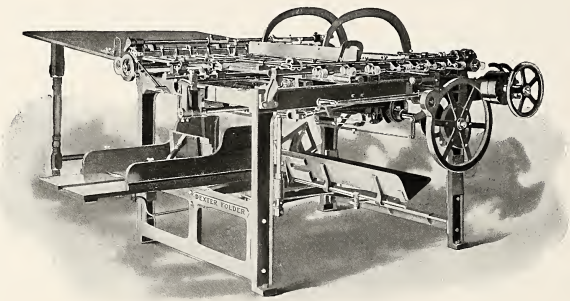
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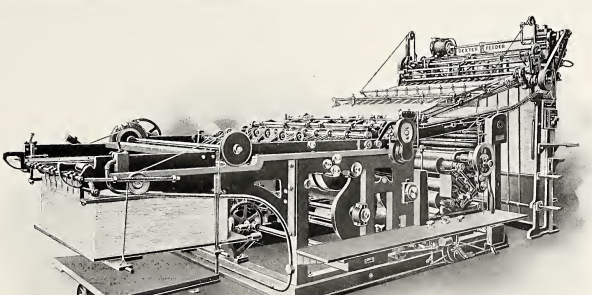
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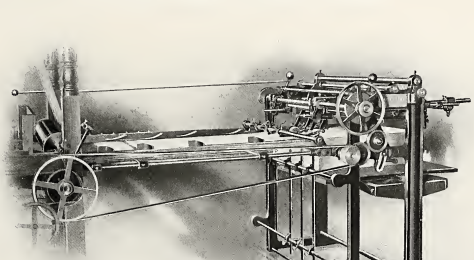
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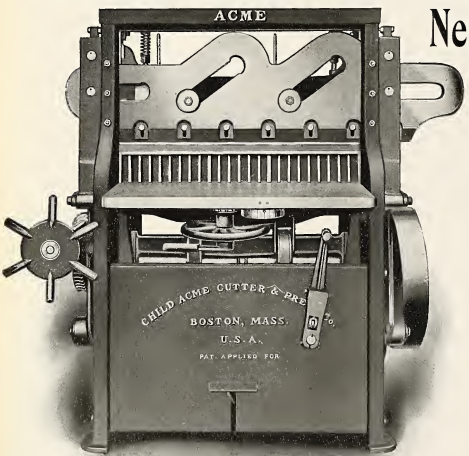
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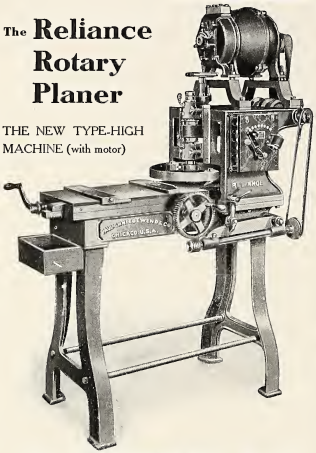
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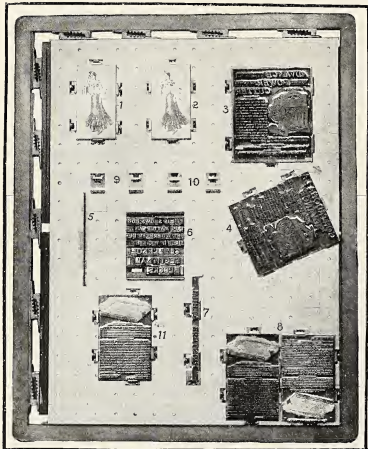
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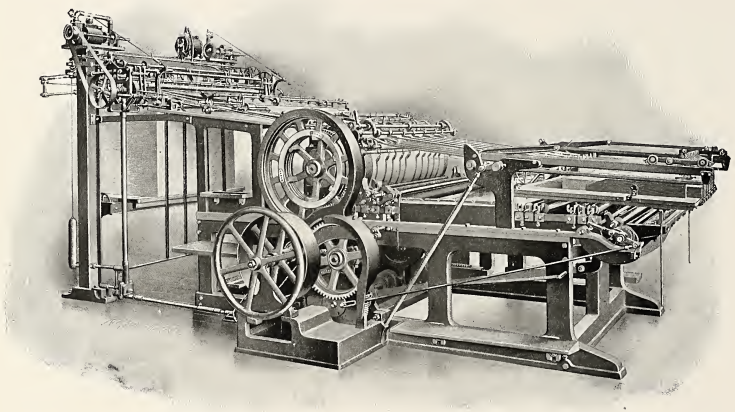
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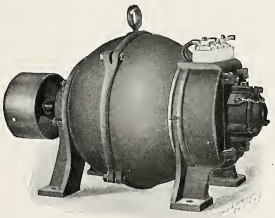
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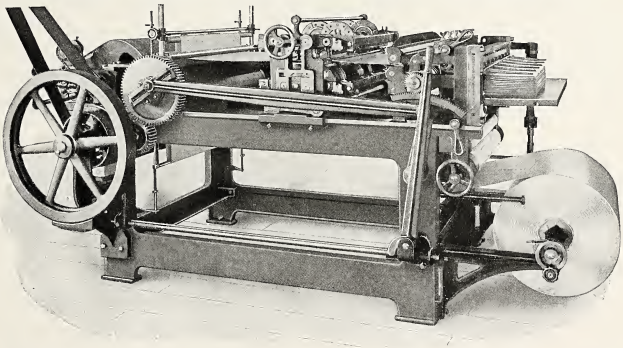


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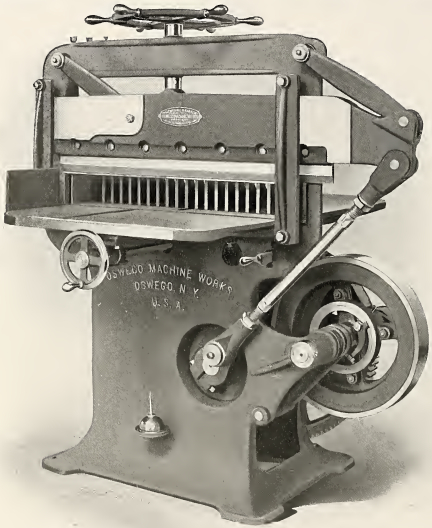


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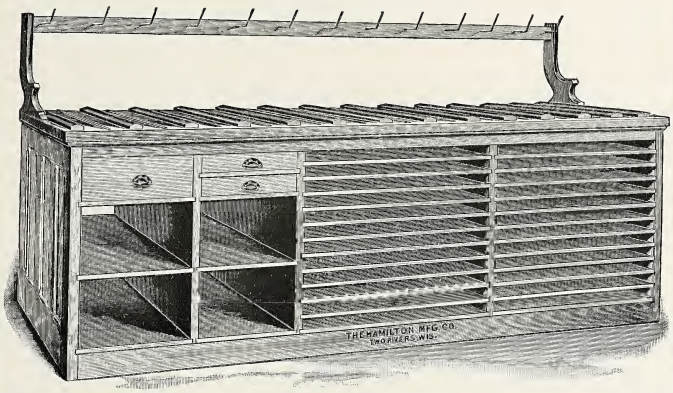
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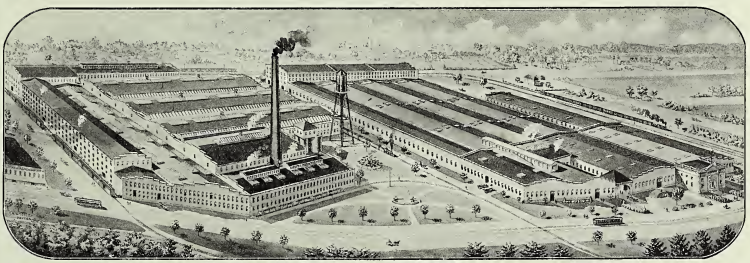


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VOL. XXXIII. No. 5. CHICAGO, AUGUST, 1904. TERMS { $3.00 per year, in advance. Foreign, $3.25 per year.

THE VALUE OF ART INSTRUCTION.*

BY GEORGE SHERMAN.



UP to a few years ago the average patron of the print-shop felt content in his reliance upon the compositor's knowledge of display and arrangement. Whether or no the printer had a proper conception of correct usage in the selection and arrangement of type-faces usually was a matter beyond the average customer's province to distinguish. It was an easy matter to convert the user of printing to the acceptance of a vulgar and incongruous production with the argument that there were but limited possibilities within the use of type, and that the added cost of alterations would not be compensated for by the improvement.

To-day, quality, embodied in a higher sense of art, is the predominating feature of good printing. Even cost is a lesser consideration with the wise and critical customer. He is alert and sensitive to fashionable type-faces, even to the extent of his wife's familiarity with the latest in millinery. Furthermore, he has a degree of knowledge concerning proper display, artistic arrangement, "whiting out," and the very exacting customer is even keen to note technical mechanical details in composition. The twentieth-century customer understands also that these details of "quality printing" require more skill and time on the part of the compositor and pressman than does the execution of haphazard work, and he is willing to pay for these extra pains.

It is not an unfamiliar happening, nowadays, for the cost of author's display, arrangement and style (not including changes in the text) to exceed the entire cost of the original composition. The tendency, therefore, is toward a better grade of printing at an increased cost to the user, greater margins for profit to the producer and, withal, an increased demand for competent, exacting, finished art printers, at advanced salaries.

In that the up-to-date user of printing is averse to leaving display arrangement to the compositor is evidence that he recognizes a lack of technical knowledge within the average practical printer. On page 659 is an example of recent manuscript from a critical customer illustrative of much conventional present-day copy. It is one proof of lack of confidence in the artistic judgment of the average printer. I doubt whether there is one first-class office in America that has not received similarly arranged copy from exacting customers within recent years.

Evidence is strong, on the face of examples of this kind of manuscript, that the public is profiting by art instruction derived from technical and trade journals, and as the field for profit and opportunities for lucrative positions along these lines is increasing, to this same extent will it be necessary for the compositor to add to his knowledge of what is correct in display and arrangement. Unless the average printer devotes the same attention to art instruction that is given to the mere mechanical end of composition, he will soon revert to the position of a "reprint" tool in the hands of the better-paid artist and designer, who will continually fill the position rightfully belonging to the job printer. Even now is this condition a fact in several of America's high-class printing-offices. One of the largest concerns in New York city employs regularly two designers, who lay out and arrange every display job that goes to the composing-room. In such cases the compositor loses his prestige altogether, while the opportunities for advanced salaries are consequently meager indeed.

That printing is rapidly evolving from a liberal art to a position among the fine arts is recognizable in that the study of type display, arrangement, proportion, balance, etc., is fast occupying a prominent position in the

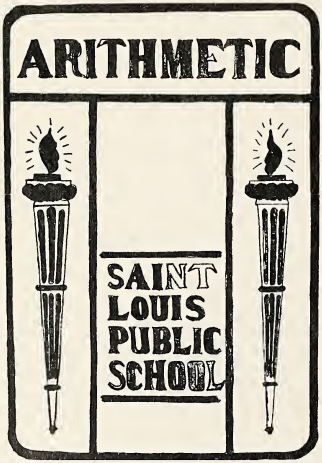
* Designs loaned by courtesy of Dr. F. Louis Soldan, Superintendent of Instruction, for exclusive publication in THE INLAND PRINTER.



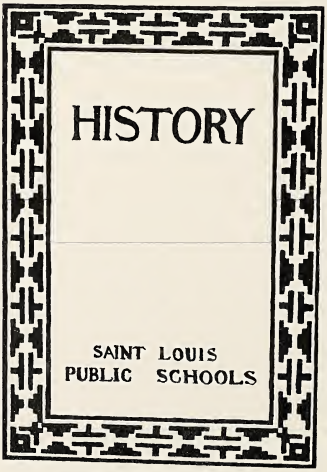
Adolph Porter, Eighth Grade, Fifteen Years.



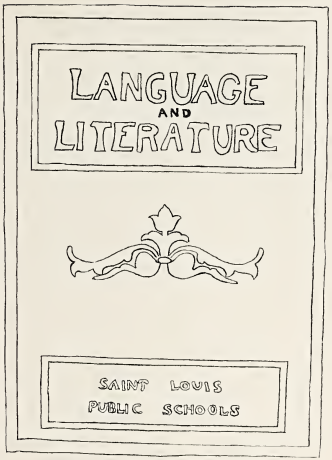
H. Pearl, Sixth Grade, Thirteen Years.



Meyer Milner, Sixth Grade, Twelve Years.



Russell Sewell, Eighth Grade, Fifteen Years.



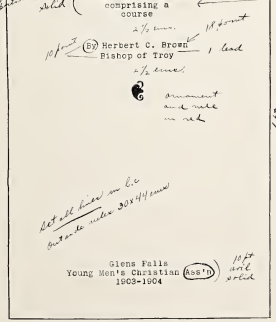
Ella McNamara, Sixth Grade, Fourteen Years.

curriculum of the public schools and art institutions throughout the country.

The predominating feature of the educational exhibit of the Louisiana Purchase Exposition consists of a cover-and-title display furnished by the scholars of the public schools of every State in the Union. So keen is the interest of public instruction in this particular branch of art that eighty volumes of cover-and-title designs have been entered from the public schools of St. Louis alone. Space permits of the illustration of but a few of these, mostly the work of scholars between the ages of twelve and sixteen years. While much of the lettering is crude, there is evidence that attention has been given to the question of harmony, balance and arrangement in the designs. All of this shows that the methods of learning the trade must be revised and a large portion of it obtained in art instruction.

As the demand for more and better printing increases, so does the field of opportunity broaden, and the demand for expert workmen grows in proportion. I do not doubt for a moment that there is plenty of room at the top for the old-time hand compositor who has long since been relegated to the rear through the advent of machines, if he will but take advantage of the art instruction offered through trade journals and technical schools.

Dissipate the idea that technical schools and other means of instruction along these lines have a tendency to cheapen the trade by reason of an overplus of good men. It rather increases the demand for better workmen at advanced salaries, as is evidenced by the fact that the average wages paid the skilled mechanic are greater to-day than ever before in the history of the printing business.



Charted by the Customer.

Written for The Inland Printer.

PROVING IN COLORS.

BY JOHN H. REED.

IT is often desirable, and in many printing-offices producing only the highest quality of work it is the custom, when a job of more than one color comes in to submit author's final proofs printed in the colors and upon the stock intended for the finished work, the stock being trimmed to exact size. This practice is commendable from every viewpoint, but it is especially so to the shop handling the job, inasmuch as it reduces to the minimum the possibility of a "kick" being entered when the job is delivered.

A wide acquaintance in job offices has convinced the writer that even among the "art compositors," comparatively few are familiar with the better methods of proving a job in colors. This paper treats of two thoroughly practical methods, one showing how to prove a single form in two or more colors at one operation, the other illustrating the method of proving after the job has been "made up" for colors into two or more forms. Either can be done with equal facility upon the imposing stone or proof press.

In the former method the form is put in a chase and rolled with the principal color — say black. Next release the quoins, and, with a pair of tweezers, draw up such rules, lines of type, initials or ornaments as will appear in the second color, until they stand about two picas higher than the remainder of the form. The quoins should be sufficiently tight to prevent letters, etc., so drawn up, from dropping down to the level of

the form. By laying a strip of three-em furniture on the furniture which surrounds the form the matter can be planed down to an equal height yet will be considerably higher than the matter which is to appear in the first color. Now tighten the quoins, wipe the black ink from the matter which protrudes above type height and apply the second color. Release quoins and push

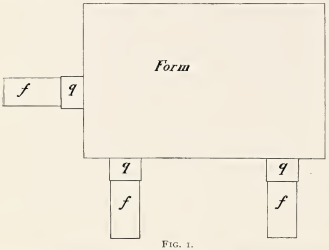


FIG. 1.

down everything to type level with tweezers, being careful not to touch face of inked type. Form is now ready for proving if in two colors only.

The second method of color proving is by far the best where a number of forms (as the pages of a booklet) are to be proved in two colors. Reference is made in this description to the drawings Figs. 1 and 2. It will be presumed that the pages have been made up for colors, all of equal dimensions and tied up, ready to be locked for the press and the proof stock cut to size of the trimmed booklet. After the width of the margins has been ascertained proceed as fol-

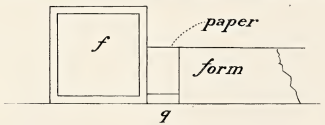


FIG. 2.

lows: Place quads, qqq, the exact width of the margin against one side and one end of the page and ink the form. Then place three 10 by 10 em pieces of metal furniture, *fff*, against the quads, *qqq*, and you have a gauge with which perfect register can be secured. Place one side and one end of your proofsheet against the metal furniture, *fff*, drop sheet squarely on form, remove pieces of furniture and proof is ready to be pulled. Proceed in the same way with the second color. This method can be operated very rapidly, and where a number of proofs of the same job and size are to be taken, even though in but one color, it should be utilized on account of the excellent appearance it affords to proofs which are to be sent out.

Very frequently initials alone are to be printed in a different color from the rest of a page. In taking proofs of this kind the following mode of operation is found to be entirely satisfactory as well as rapid. First of all the initial is pulled from the page, being, of course, replaced by quads or furniture, and a proof of the page is taken. The proof is then laid face upward upon the bed of the proof press, with the usual paper packing which is used on the press underneath it. A piece of metal furniture is placed upon the proof just above the top line of reading matter and parallel to it the horizontal way, another piece of furniture along the left-hand edge of the reading matter the vertical way, the two thus forming a crotch (Fig 3). The initial is then inked and carefully placed face downward into this crotch, the frisket of the press turned down gently and proof pulled. When an initial is printed with a tint back of it proceed thus: Take the

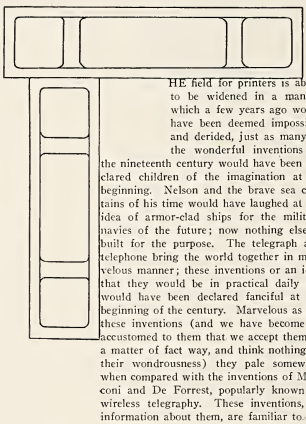

THE field for printers is about to be widened in a manner which a few years ago would have been deemed impossible and derided, just as many of the wonderful inventions of the nineteenth century would have been declared children of the imagination at its beginning. Nelson and the brave sea captains of his time would have laughed at the idea of armor-clad ships for the militant navies of the future; now nothing else is built for the purpose. The telegraph and telephone bring the world together in marvelous manner; these inventions or an idea that they would be in practical daily use would have been declared fanciful at the beginning of the century. Marvelous as are these inventions (and we have become so accustomed to them that we accept them in a matter of fact way, and think nothing of their wondrousness) they pale somewhat when compared with the inventions of Marconi and De Forrest, popularly known as wireless telegraphy. These inventions, or information about them, are familiar to the

FIG. 3.

main proof, first pulling initial, strike in tint-block next and over this strike in initial. It should be seen to, of course, that the bodies of tint-block and initial are of the same dimensions, otherwise the difference therein must be allowed for when putting the metal furniture in place.

It is seldom that one sees a proof of a vignetted half-tone cut come from a print-shop which does not show a decided "ring" around the edge, yet it is the simplest of simple matters to avoid this defect entirely. After inking the plate take a clean cloth and carefully wipe off all the ink round the edge of the face of the cut to the depth of an eighth of an inch and no "ring" will show.

It is to the practice of such minor niceties as these that several well-known printeries in this country trace their reputation for supremacy in the craft.

Written for The Inland Printer.

DISPLAY COMPOSITION.

BY FREDERICK FLAGLER HELMER.

V.—WHITE SPACE AND MARGINS.

GENERALLY speaking, white is the groundwork of all display. The black impression which the type leaves upon the paper builds upon it a certain structure, more or less complete, which we too often consider to be the whole thing, forgetting that the white, though plain and negative in itself, is what makes the black distinguishable. It is the white that holds the letters apart so they can be recognized, that separates the words so they can be readily found, that breaks the matter into paragraphs to rest the reader, that emphasizes the various parts so no one can miss what is important, and binds the whole by a margin so as to preserve unity and distinctness of subject.

White space is the building ground for which the advertiser so eagerly bargains, at a certain amount per inch or agate line; and when he has bought it he generally desires to cover the property as completely and heavily as the building laws allow. The building laws for typographical construction are even ruthlessly transgressed in order to overload the spaces and crowd in typographical tenants. But nothing is really gained by these transgressions. The advertiser does not get ahead at some other man's loss. He has to assume the loss himself. He must take all risks on his own shoulders. And it is merely through ignorance or preoccupation that he does not recognize his losses.

Overcrowding in typography, while it alarms no health board, turns readers away from copy that might be of interest. It means the missing of attention, the repelling of the reader's interest, a failure through overreaching. Overloading in typography does not bring about an actual demolition of the construction, but it causes its settling to a lower level at which the matter may be overlooked. The only loss of life is in the life of the printed matter. Overcrowding and overloading deaden display — and the loss is to the purchaser of the space, because he failed to make the best use of his ground.

Some of the typographical building laws (section on white space and margins) are these:

Do not build too close to your neighbor's property.

If possible always surround your structure with a good open space; it shows off the structure better and lets light into it.

Provide plenty of windows, air-shafts and skylights.

Do not fill your structure so full of partitions that no light can get through it.

Do not use heavy black material throughout; on the other hand, light stuff alone is not sufficiently substantial.

But now to get at the necessity of white space with more exactness, let it be remarked that in the very shapes of the letters cast as type-faces there must be allowance for white as well as for black. In the openings within the letters, as for instance the centers of o's, the loops of p's or b's, the spots of white high in the e's or low in the a's, as well as the separation of the stems in the m's, n's, u's and h's, if the white is too small the recognition of the letter may be difficult, even if the type is printed perfectly and not filled up with ink.

We know it is also necessary that there should be proper distance between letters in order that no eye shall mistake close ol for d, rn for m, etc. The type-founders usually take good care of these things, namely, to so set the face upon the type body as to insure proper spacing, and to have the design of the faces such as will give good open letters. On these points the printer's only responsibility is to choose the right typefounder.

But after we admit that there must needs be white in the letters and between the letters, as well as between words, we come to the question of how much white there should be between lines. To be sure, the type-founder may provide a shoulder on his type that makes a solid form seem open; but if he does not, the responsibility falls upon the printer to provide, by leading, that a sufficient amount of light is diffused upon the page.

There is a certain esthetic quality at times in unleaded lines. Some type-faces have the ability to mass beautifully into an even gray that gives a delightful general effect in composing an artistic page. Some of our greatest masters in printing hold this as a standard of correct typography that the types should blend as a mass. As bibliophiles we can not but admit the excellence of such composition, but as eager readers or as students of display, we must relegate this fashion of work to such volumes as are printed for the quiet hours of leisure or for exhibition or collection.

We feel that the subdued light of a great church or cathedral is proper. It is conducive to quietness and reflection. The stained-glass windows give ample light for the needs of the service. But in our business-offices we want no cathedral dimness. We want plenty of light and want the illumination placed where it is most needed for our work. So, in display, we can not do with the close forms and scant leading that may make another kind of work beautiful and satisfactory. We must have illumination even between the lines in order to lead the eye along easily, and also to give the individual word such separation above and below as we admit it needs to the right and left.

Any word is clearer for a setting of white about it.

The exact amount of white space which gives the word the most effective contrast can hardly be determined by rule. Intelligent practice gives the necessary knowledge and knack without which no general laws can be of value. We can not say: to a certain size or extent of impression give a certain proportion of surrounding margin; for the style of the face has decided influence and the very letters that happen to be used for the words may make the reading either easy or difficult.

Two words, the size of those printed in Fig. 1, if placed in the center of an otherwise blank page of THE INLAND PRINTER, would by no means represent the greatest strength that could be obtained for them. Space would be actually wasted. With either the two words set larger in this page space or the two words set as they are in eighteen-point upon a smaller page, the proportions would be better. We might find, by



FIG. 1.

infinite care, a point of greatest possible contrast and economy.

It is not claimed that the adjustment of type and space in Fig. 1 attains "greatest possible contrast and economy," but it certainly gives to the words, "The Heading," an emphasis which is lost in Fig. 2 by the close, heavy border. In Fig. 2 the words are smothered.

It may be aristocratic in typography to "keep down" the individual, the ordinary word, and insist that it belongs to the "mass"; but our democratic instincts rebel at this to claim that even among masses of words each must preserve its individuality.

Words that are to be displayed must be removed by white space from the surrounding words, unless we resort to a black and gray contrast, as explained



FIG. 2.

and exemplified in Lesson III. Adjoining portions of display must be thought of while work is being set, else a heavy line or group of lines, or heavy rules or some mass of unrelated matter belonging to another space may crush down upon a heading or heave up under final lines in such a way as to confuse the reader as to the correct boundaries.

Confusion as to the limits of display does not occur

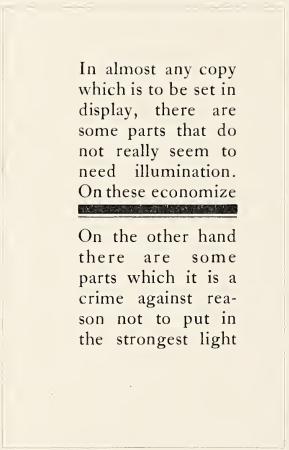


FIG. 3.

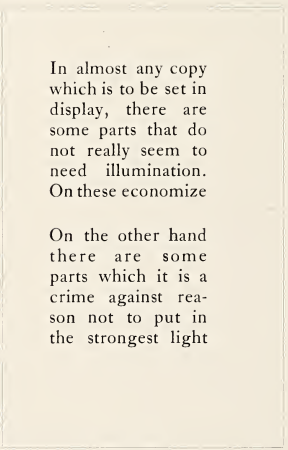


FIG. 4.

The same point that is made in regard to the border in Fig. 2 applies to the nearness of other type matter. The individuality of words is so impaired by crowding that it takes considerable time to pick them out. Although in the lines of ordinary reading matter, or the body portion of an advertisement, we do not want all the words displayed and emphasized, still we want them distinct enough for easy recognition.

only through the unforeseen arrangement of an advertising page, but is a fault that creeps into work devoted to one subject and set by one compositor. In a recent circular of a proprietary article, which was advertised to be good for use upon a man's face after shaving and also an excellent thing to apply to a baby's skin as a remedy or a preventive of rash, the compositor omitted to distinctly divide the page upon which these

two properties of the article were stated and displayed; consequently the matter of the whole page seemed continuous, and from the headings the advice appeared to be that, "In Shaving," this article was "Excellent for a Baby's Skin."

White space is a natural means of separation between parts of display. It is not so popular for this purpose as rule, because, commonly, typographic work is crowded and a piece of rule does its work in less space; for rule can *cut* the matter apart (so to speak) while white space must *spread* it apart.

The disadvantage of rule, however, is that if it is light and set close to type, it is not very noticeable, while if it is heavy — and in the same position — it is likely to become the most prominent thing and injure the effectiveness of the line or lines beside it. The use of white space is the safer and more natural expedient, as the white does not detract from the strength of the separated parts but rather emphasizes them. Fig. 3 represents the effect of a heavy rule between two paragraphs. The separation is complete, but the rule is the strongest thing in the whole composition. Fig. 4 does away with rule and uses an open space, whereby the two paragraphs are kept distinct, yet are themselves the strongest parts of the composition.

Fig. 5 is selected to illustrate the difficulty one may have in quickly recognizing divisions in type matter where there is little white allowed, and as a specimen it is not at all extreme. At first glance it is practically impossible to determine the exact number of advertisements included in Fig. 5. In fact, a rather careful examination of almost all the paragraphs is necessary in order that one may feel certain there is no publisher's name by any chance overlooked. There are other faults here in Fig. 5, especially a lack of proper subordination, but we find at least the following points of transgression solely with regard to the use of white: The advertisement headings lose strength by being too near the page heading; the descriptive paragraphs generally appear so dark as to make the reading of them seem a laborious task; the limits of the space reserved by the different advertisers is not distinctly marked, especially in the column to the left.

If advertisers are to get the credit of owning what they pay for, care should be taken to preserve unity in their matter and to see there is a distinct separation from the space belonging to others. Unity and isolation may be obtained in various ways, but the simplest is by letting the background of white, or whatever may be the color of the paper upon which the type is impressed, show between or around the type forms. To revert to "the typographic building laws," surround your structure with a good open space; this shows it off better and lets light into it.

Such is the reasonableness of margins, and they are needed not even so much in books as in the congested districts of newspaper and magazine pages.

Figs. 6 and 7 make comparison between a display line of large type and a line in smaller type with emphasis obtained by white margin. While in Fig. 6 the line "The Frame" may be read at a greater distance than may the same line in Fig. 7, it is doubtful if the size of the former makes the emphasis on the words as strong as we have it in the latter, although exactly the same amount of space in each case is devoted to the whole form.

If, then, surrounding white space adds emphasis to a word, and the focal distance at which the matter is to be read is that of the ordinary "arm's length," why not use the emphasis of white in place of the emphasis of black, gain a little force, save a little space perhaps, and incidentally give the type freer play to increase the possibility of artistic effect.

In the use of margins we find ourselves frequently influenced by a conventional practice which began in the earliest make-up of books and holds sway not only in books of our present time, but to some extent even in our general display — and this is (as exhibited in Figs. 3 and 4) that the lower margin is greatest, the outside margin next in width, while the upper and inside margins are either equal in width or vary slightly, with the greater width given the upper.

This practice doubtless began with a reason. It may have been on account of the way the sheet was

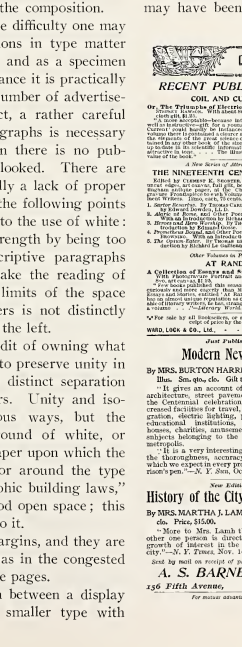


FIG. 5.

commonly folded and the uneven edges left for trimming. But perhaps the most reasonable argument for preserving this rule is that which considers that the margin is the "handle" of the book. The brim of a "Derby" is the handle by which we lift the hat; the rim of a plate is the handle by which we pass it at the table. The handle of the book is the part by which we

In framing a picture
THE FRAME
is chosen to keep any possible background of fresco tint or patterned wall paper from coming so close as to detract from the harmony of the work.

Fig. 6.

hold it; and in holding the book, the thumbs take up more room when they project their length into the page from the bottom than when they merely extend themselves along the sides of the pages. Again, the type form is naturally set high on the page in order to get the matter well up before the eyes.

In framing a picture
THE FRAME
is chosen to keep any possible background of fresco tint or patterned wall paper from coming so close as to detract from the harmony of the work.

Fig. 7.

These are but a few of the arguments and explanations given in behalf of the determined proportions of the book page, but whatever the initial reasons may have been tradition has so fixed this law upon our minds and taste that its observance pleases us and its disregard is not usually agreeable.

Even in display, when we set a form out of the center, it seems better high than low, and better toward the binding side than the outside of the sheet. A tradition such as this can not safely be disregarded except in the attainment of some effect that can be foreseen to be stronger.

(To be continued.)

Written for The Inland Printer.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. X.—THE GRAMMAR OF ADJECTIVES.

GRAMMARIANS and lexicographers have used various expressions in defining adjectives, but their definitions are all meant to convey practically the same meaning. Differences are apparent, however, in the individual conceptions of the classifying limits of the word adjective. Etymologically it means simply added, with no reference to the manner of adding; but as the name of a class of words, or a part of speech, certain restrictions are demanded. Thus a word is an adjective only when it is added to a noun or a nominal phrase. And the present writer, with a goodly company, holds that mere position does not make the word become an adjective, although famous grammarians have said that it does.

The definition that seems best is this, from the Century Dictionary: "A word used to qualify, limit, or define a noun, or a word or phrase which has the value of a noun; a part of speech expressing quality or condition as belonging to something: thus, whiteness is the name of a quality, and is a noun; white means possessing whiteness, and so is an adjective. The adjective is used attributively, appositively, or predicatively: thus, attributively in 'a wise ruler'; appositively in 'a ruler wise and good'; predicatively in 'the ruler is wise.'"

Adjectives may be used with perfect propriety by persons who have never studied profoundly all their possible grammatical aspects. Goold Brown wrote forty thousand words about them, including his many quotations showing both right and wrong uses; but the definition here quoted tells almost enough to cover all of the essential grammar of adjectives. When we add to that the fact that what is called comparison is the only accident, or cause of change in form, the whole story is told. Of course any such general story is divisible into details, and the study of all the details gives a more definite understanding; therefore some statement of detail is valuable, though we can not believe that anywhere near all that has been said was ever necessary.

Professor Meiklejohn shows us that care is needed in matters of detail, for he classes the same word in three different ways, and that is decidedly obnoxious to a clear understanding. In his "English Grammar," on page 34, he says: "After, as an adjective, is found in aftermath and afterthought." On page 117 he says that the word afterthought is composed of a noun and



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IDYLLS OF THE COUNTRY—No. VIII

A RAINY DAY RETREAT

a preposition, and on page 121 he calls aftermath a noun and a prefix. Now, the element in this identical use can not be three distinct things, and such teaching is confusing to say the least.

Brown separates adjectives into six classes — common, proper, numeral, pronominal, participial, and compound. Meiklejohn divides them into qualitative, quantitative, numbering, and demonstrative. These two methods are mentioned merely as specimens. Other grammarians have other methods, varying according to their differing points of view. No one of these methods can be called positively better than any other. In each the classifying terms merely describe the nature of the meaning of the words they cover, and in none is anything added to the student's facility in the use of the words.

Brown explains most lucidly the modifications of adjectives, as follows: "Adjectives have, commonly, no modifications but the forms of comparison. Comparison is a variation of the adjective to express quality in different degrees. The positive degree is that which is expressed by the adjective in its simple form. The comparative degree is that which is more or less than something contrasted with it. The superlative degree is that which is most or least of all included with it. Those adjectives whose signification does not admit of different degrees can not be compared. Those adjectives which may be varied in sense, but not in form, are compared by means of adverbs." Examples, in order as described, are hard, soft, large, small; harder, softer, larger, smaller; hardest, softest, largest, smallest; fruitful, more fruitful, most fruitful, less fruitful, least fruitful.

The regular mode of comparison is by the suffixes *er* and *est;* but where these would make awkward or cacophonous words adverbs are used; and some adjectives are compared by changing to different words, as many, more, most.

Brown says that the regular method of comparison belongs almost exclusively to monosyllables, with disyllables ending in *w* or *y*, and such others as receive it and still have but one syllable after the accent. This may be as good a statement as is possible, for it is a matter that can not be subjected to definitive or dogmatic statement. Probably the best advice for settling uncertainty would send the inquirer to the dictionary in each case of doubt. Dictionaries generally give, in brackets just following the simple word, the forms of comparison. When these are not given, it is safe to assume that comparison by the use of adverbs is preferable.

Brown gives, under the head "Improprieties for Correction," quotations from many writers. The first is, "I have the real excuse of the honestest sort of bankrupts," from the poet Cowley, who wrote in the seventeenth century, and Brown says it is "not proper, because the adjective honestest is harshly compared by *est.*" He follows this with sentences containing such words as honorablest, modestest, properer, frequentest, notablest, dreadfulest, from about twenty writers, all of the same early period. It is true that these forms are now considered harsh and improper, but Brown has committed a worse impropriety than any of these writers did, for his collection of instances in itself proves that there was a time when the use of such forms was not improper.

Samuel Ramsey, in "The English Language and English Grammar, an Historical Study," says: "The first chapter of Matthew contains 474 words, of which, at the utmost, only five — quite as properly only three — are adjectives. In the first twenty-two verses of John's Gospel — 393 words — there is only one adjective, and that a monosyllable." This is adduced merely in support of a statement that much may be said without using adjectives, and so it may. But this in itself has no bearing on the other fact, so often subjected to critical comment, that many persons abuse adjectives by using too many. When they are used with specific purpose, and add something to the expression that can not be otherwise given, they are indispensable. When this is not a patent fact, their room is much better than their company. It may be a matter of curious interest that the portion of John's Gospel contains at least ten adjectives, if we accept the classification given by most authorities. Ramsey evidently did not. He accepted as an adjective only the one word that is never anything else — and even that word (true) is sometimes called a noun, when it is used without the noun that must be understood with it.

Thus we naturally reach another vital point in the classification of words, as to which we may again cite Meiklejohn: "When we can not know to what class a word belongs by its look, we must settle the matter by asking ourselves what is its function. We need not inquire what a word is; but we must ask what it does. And just as a bar of iron may be used as a lever, or as a crowbar, or as a poker, or as a hammer, or as a weapon, so a word may be an adjective, or a noun, or a verb — just as it is used."

Undoubtedly nouns are the words that most frequently become adjectives because of change in function, but a very erroneous assertion is often made about them, as this by John Earle: "Brick and stone are substantives; but mere position before another substantive turns them into adjectives, as brick house, stone wall."

It is not mere position that turns these words into adjectives, but the fact that they perform a function other than that of mere naming. Whenever a noun is placed before another noun with the real function of attribution, the first of the two is in that use an adjective. When the two together make a mere name with no attribution, the two together properly form one compound noun, the first not being an adjective. Thus the commonest use of a noun in a real adjective sense is that of an uninflected name as a word of material qualification, as in naming a brick house, a stone wall. Place the same two words together in the sense

of a house for brick (to hold brick), instead of made of brick, and the first part of the term remains nominal — the term is a compound noun (brick-house), not a phrase; there is no attribution, but only naming. The commonest example of this difference given in the books is glass house and glass-house.

This assertion of a difference that affects classification is not made with any doubt as to the actuality of the difference, although its writer knows that many people will not admit it. The writer once, in speaking of the term brickyard to an editor of high standing, said that in that word brick was not attributive, and the editor said yes, it was, in a manner that seemed to assume that his companion only questioned it. But it was no question, but a positive assertion. It is meant here as a positive dogmatic assertion, which means that in such use brick, glass, or any such name is not an adjective.

(To be continued.)

Written for The Inland Printer.

THE FALLACY OF TALL TYPES.

BY R. COUPLAND HARDING.

OUTSIDE of the ordinary range of the typographer there is a group of experimenters in bookcraft who design uncouth styles of type wherewith they proceed to print limited editions of weirdly decorated volumes for which high prices are charged. Sometimes these privately designed faces are not without a certain strength of character and distinction of style; practical designers have taken them in hand, toned them down, and corrected their crudities, and the improved forms have proved serviceable as job faces and even — though rarely — as text-letters. Any man who can write at all may, with a sable brush and a bottle of ink, produce a so-called decorative alphabet in which irregularity and disproportion are the main features; but to design a good and harmonious roman face requires artistic powers of a very exceptional kind, with the capacity also for much patient labor. Artists renowned in the higher branches of their art — decorative artists especially — rarely achieve success in letter designing. No doubt the striking letter recently originated by the French artist, Hugo Grasset, will at once occur to many readers of The Inland Printer as convincing proof to the contrary, but let them try to extend the list and they will be constrained to admit that the Grasset letter is one of those exceptions that do not vitiate the rule. Instances could easily be adduced of decorative artists of fine talents who perversely insist on inscribing the text as well as designing the ornament. When the open spaces of a drawing are occupied by weak and slovenly lettering — sometimes so disfigured by curls, twists and bad alignment as to be nearly illegible — the general effect is disastrous.

It is not, however, the more fantastic vagaries of type design that I would particularly consider, but the jealously guarded faces specially engraved for amateur presses. They do not greatly interest the practical printer, nor is he tempted much to envy the possessors of these treasures. It is not without concern, however, that for a year or so past I have noticed the gradual invasion of a much "boomed" novelty, recommended on certain theoretical grounds as possessing superior legibility. Two or three varieties are now in the field. As display or job type, they might be numbered with the many experiments of the past fifteen or twenty years; but there has never been any serious attempt to recommend such as text-letters. These new faces are the outcome, we are told, of many years of experiment; they conform to certain optical and visual requirements in a higher degree than standard roman — in fact, the "ideal" book-letter has at last been found. Holding that the underlying principles on which these designs are based are demonstrably wrong — that the style is a debased one esthetically, and, so far from being advantageous optically, has the defect of imposing a strain on the vision from which the standard roman is free, I wish to give explicit reasons for such a conclusion.

Theories, though based on undeniable facts, may lead one far astray when the said facts are first misrepresented and then misapplied. Hence the almost invariable disappointment attending efforts to embody in a special degree some particular root principle in any particular face. It is not to be wondered at that years of experiment — if the inventor is persistent enough — are required before a presentable result is obtained; and then in all essentials it is found to fall short of the work of the man of readier methods who can grasp the practical aspects of the problems and who possesses artistic insight. The master designers of old and their modern successors, who, in four centuries, have developed the roman face into the most harmonious script ever used by mankind, realized that as regards either of the two fundamental qualities, beauty and legibility, not one basic principle nor two had to be taken into account, but many; that there was more or less incompatibility among these varied elements, and that the perfection of the type could be found only in a just balance of conflicting claims. In the new skyscraper, the "Eiffel," and kindred fonts, one quality is exaggerated to an inordinate degree. This is done deliberately, but with no intentional perversity. It is known to all who have studied legibility of type that the line of vision runs a little above the center, for the reason that the distinctive feature of nearly all the characters is in the upper portion. With this fact fully in view, the present standard proportions have gradually been settled. Not content with this development, the innovators, while leaving the lower stems disproportionately short, have carried the ascenders to the inordinate height of double that of the small minims. This, it is explained, lightens the page. At the same time the set of the letter is contracted, making it more compact. If legibility was the object, the designers have worked on two antagonistic

principles. If more height means more legibility, the principle should apply horizontally as well as vertically. The real result is, that in both directions the quality of legibility is impaired. The cramping of the letters and the lengthening of the stems are both retrograde measures if legibility is the object.

But, as if it were not abnormal enough to design a face intended for serious acceptance on one principle vertically and the opposite principle horizontally, we have another anomaly. While the minims are compressed, the caps. are inordinately expanded, and, as they are double the height of the minims, the incongruity is emphasized. The proportion of the ordinary alphabet of caps. to that of minims is a little over one and a half. (The founders carefully give us the measurement of the alphabet of minims, but withhold the equally important measurement of the alphabet of caps.) In the skyscraper (and the same applies to the other fonts on the same plan) the set of the caps. is about double; it may be even more, so that a word in caps. in the text looks as if it had lit there by mistake. The "compactness" of the style is a fallacy, too, when it is borne in mind that the tall sorts necessitate a larger body. A twelve-point face is not made more compact by the simple device of casting it on fifteen-point body.

To the principles governing the legibility of type I have given much study. The subject could scarcely be outlined in an ordinary article — it would need a book for its due consideration. But I think convincing reasons may be given and show that the main point on which the tall-type designers base their claim to superior legibility is a mistaken one. One fundamental consideration does not seem to have occurred to them. Taking a rule based on accepted conditions, they expect it still to apply after they have made a change in the conditions which upset all the previously existing proportions.

Legibility is admittedly the first essential in text-type. The act of reading involves coördinations, mental and physical, of the most complex character, acquired and developed by long and continual practice. Into these I need not enter — in fact, to enumerate them would be impossible. They should operate simultaneously and automatically, for any break in the chain — anything diverting the attention from the subject to the mechanical details of the operation — causes physical and mental strain. For advertising purposes, startling and eccentric effects are deliberately sought; for ordinary reading they should be as carefully avoided. The beauty and unostentatious harmony of a text-type, its accurate alignment, its even spacing, its perfect presswork — all these things smooth the path of the reader. They are like the steel rails over which with a minimum of friction the loaded cars are drawn. The well-ordered proportions of the letters, by which the line of vision is never compelled to deviate from the horizontal, is an important help. Fig. 1 is an ideal diagram of the course of the reader's eye along a horizontally printed page (omitting the return movement from line to line). That is how the eye travels when undistracted. But let us suppose that at intervals there occurs some abnormal letter —one badly aligned



Photo by Charles Reid, Wishaw, Scotland. THRUSHES. Engraved by Inland-Walton Co.

would be sufficient in my case to call off the attention momentarily from the subject and the symbol. At each recurrence of the disturbing element it becomes more irritating, until when it takes possession of the subconsciousness and is actually anticipated, it is hopeless

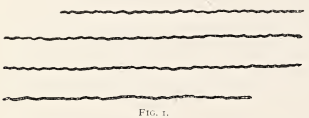


Fig. 1.

to try to concentrate attention on the text. Here is a diagram of averted attention and broken coördination in such a case:

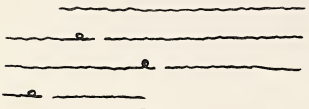


Fig. 2.

In the midst of a sentence or a word the reader is checked, and conscious effort is needed to patch up the broken thread.

How does this affect the tall-type theory? Let us look back on previous developments. In the earlier romans, ascender and descender were of equal length and would probably have been so still had there been an equal proportion of each. The descending stems have been gradually reduced in length with the sole effect of very slightly raising the horizontal visual line indicated in the diagrams. If, instead of an

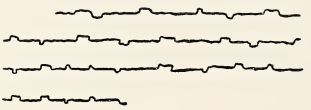


Fig. 3.

"Eiffel," a "Flamingo" had been devised, with abnormally long descenders proportioned to the ascending letters, the legibility of the type would have been diminished, but only in this way — the path traversed by the eye would have been unnecessarily widened, the gauge would have been uncomfortably broad. The visual line, attracted now up, now down, would have been wavy, putting needless strain on the rotary muscles. (Fig. 3.) The axis of the line would have remained unaltered. It would still have been slightly above the center of the minims. But the skyscraper being lop-sided lifts the eye above the line of vision. It does still more. It breaks the coördination so that Fig. 4 only partly represents its disadvantages. Fig. 5 shows how it really treats the reader.

Such, at least, was my experience. My first introduction to the novelty was in a four-page quarto advertisement. I was interested in the subject, but reading a single page made me so tired that I took the remainder as read. I take no exception to a "fancy" type, even though the ascenders are thrice the height of the minims. It would not commend itself to me, but the man who is wanting to push a new pill or electric (?) belt, or who is yearning to sell his stock at "a hundred per cent below cost" would

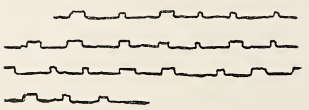


Fig. 4.

probably find in it just what his soul longed for. What is to be deplored is any tendency to put forward, on the score of legibility, faces so lacking in that prime essential that they "set on one's nerves." The old masters — Jenson, Didot, Van Dyk, Fleischman, Caslon — and their modern followers were not so ignorant of the fundamentals of their craft as some would have

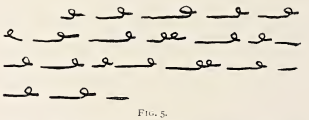


Fig. 5.

us think. In a recent book on the United States it was said that the tall structures that form so notable a feature in the modern cities were not built with any idea of permanence — that the life of a skyscraper was estimated at about ten years. I doubt whether the new typographic tower of Babel will have even that brief vogue.

ABBREVIATIONS.

A certain London editor's "copy" is so charged with amazing abbreviations that sub-editors and compositors have difficulty in wrestling with it. The contractions are, as a rule, understood, but the other evening sub-editors and compositors alike were "floored," for in a report of a sermon made by this particular journalist there was this — "tn." Solutions were sought in vain, so the writer had to be seen in order that an explanation might be got.

"What's this — 'tn?'" asked the chief sub-editor.

"Simplest thing in the world," said the abbreviationist; "what else could it be but 'transubstantiation?'"

A RECOMMENDATION.

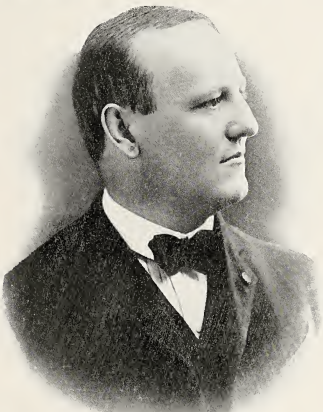
Myself and boy look for your magazine every month, and it is very much appreciated on its arrival, and I would strongly recommend every printer to take it regularly.— *F. G. Moore, Pahiatua, Wellington, New Zealand.*

Written for THE INLAND PRINTER.

GOVERNMENT NEWSPAPERS AND MAGAZINES.

NO. I.— BY ARTHUR F. BLOOMER.

FEW, even of those who know the magnitude of the printing done by the Government of the United States and the vast capabilities of the Government Printing-office, have any conception of the number of periodicals issued from it for the various bureaus and departments. These range from dailies



OSCAR J. RICKETTS,
Foreman of Printing, Government Printing-office.

to quarterlies in frequency of publication, from single sheets to volumes of several hundred pages, and deal with all manner of information, including the sciences and useful arts. All of them are issued for governmental purposes and few, if any, compete to any extent with private enterprise. Of course, the greater number of all Government publications are, in a sense, periodicals, being issued annually or oftener, but for the purposes of this article none are classed as such which are not published as often as quarterly, which is the postoffice definition of a "periodical." Believing that there is genuine interest in these newspapers and magazines of the Government, the manner in which they can be procured and the prices, where they are not free, have been given in each instance where that information is available.

In getting information regarding these various periodicals I have had the cheerful assistance of Mr. Oscar J. Ricketts, foreman of printing of the Government Printing-office, and as such having the superintendence of sixteen different composing-rooms, besides proofrooms, pressrooms, and the other processes connected with printing, in which all these newspapers and magazines are printed, except those of the Weather Bureau and the *Postal Guide*. Mr. Ricketts is a young man who first became connected with the office about fifteen years ago, previous to that time having published a paper in the Twelfth Congressional District of Illinois. For a number of years he worked as a compositor, and later in the proofroom; then he went away for two or three years, working on the newspapers of Boston and other cities, returning to case on the *Congressional Record* about 1894. When Mr. Palmer became Public Printer (for the second time), in 1897, he made Mr. Ricketts his private secretary, in which position he acquired such a thorough knowledge of all the workings of the office that at the death of Chief Clerk William H. Collins, in January, 1903, and the promotion of Captain H. T. Brian, who had been foreman of printing for more than a quarter of a century, to the chief clerkship, Mr. Ricketts was ready to take up the work where Captain Brian laid it down. His duties are of such an onerous character, especially during the sessions of Congress, as to require him to be on duty practically all the time, day and night, and more than once he has been called from his bed, after he had retired, to give his attention to matters the responsibility for which no one else cared to assume.

The more voluminous of the periodicals herein described are printed in the main office of the great printing bureau, but many of the smaller ones are issued from the departmental branches, where are employed from a dozen to forty compositors, with other employes in proportion. Of those composed largely of tabular statements much of the matter is "kept standing" and "picked up" by the compositors, resulting in a great economy.

There are publications reviewed here that probably not a dozen of the employes of the printing-office know anything of, and, outside of the foreman of printing, there is probably not a man in the United States who could have mentioned one-half of them if called upon to name the periodicals of the Government, and, of course, the information of the general public on the subject is almost infinitesimal.

THE "CONGRESSIONAL RECORD."

The *Congressional Record*, the greatest and best-known Government periodical, is a daily while it is published, which is only while Congress is in session. It bears the date of the day's proceedings of the two houses which are printed in it, but it is not issued until the next morning. It is a quarto of two columns to the page, making from eight to as many pages as may be necessary, often over one hundred. After the daily editions are issued, the errors, whether of reporter or printer, which are inevitable in a daily publication, are corrected, the type is again made up into what is known as the permanent or bound *Record*, of

from three or four volumes of one thousand pages each during a short session to seven or eight during a long session, and these grow musty on library shelves during the ages, resorted to only by the student of political affairs or to find the damning proofs that some statesman has stultified himself. The *Record* contains nothing except reports of the proceedings of the two houses of Congress and information in connection with the members, the latter being called "dead horse" by the printers, as it is only used to make up the full signatures, such matter consisting of the names and city addresses of Senators and Members, the personnel of committees, rules regarding the printing of the *Record*, etc.

The *Record* has an edition of about twenty-two thousand, though I have never seen a sworn statement of the business manager to that effect. It is circulated largely by Senators and Members, each Senator being entitled to eighty-eight copies and each Representative to sixty copies, which are mailed direct to their constituents from the office. If all took their full quotas, the edition would be over thirty-five thousand. It is also delivered each morning to all the principal officers of the Government, to certain libraries and sent to all subscribers. The subscription price of the *Record* is $4 per year for a short session and $8 for a long one, subscriptions being received by Capt. H. T. Brian, Chief Clerk of the Government Printing-office.

A comprehensive biweekly index of the *Record* is also printed and sent to all who receive the daily. This is of the same page size as the *Record*, and during the earlier weeks of the session is sometimes quite voluminous.

DAILY AND MONTHLY "CONSULAR REPORTS."

In the whole list of Government periodicals there is none that is of so much interest to the general reader as the *Consular Reports*, which are issued daily and then made up into a monthly. A glance at the "Contents"—more than a glance is impracticable in the space that can be given in an article like this—will show the wide range of subjects covered, these being the titles of a few of the two hundred articles in the monthly for May:

Aerial Transportation Cable in Spain.
Automobile Railway Cars.
Bargain Days in Leipzig.
Canadian Canals.
City-Owned Street Cars.
Damage Claims by Hotel Keepers.
Eggs and Poultry in England.
Fireproofing Wood.
German Potash Syndicate.
House Heating in England.
Ice-Making Machine.
Labor Unions in Mexico.
Marriages of Foreigners in Peru.
Names of Pork Exporters Wanted.
Overtaxation in Brazil.
Patents in Canada.
Preparing Clams for Food Purposes.
Prohibition of American Beer in Brazil.
Quinine Auction at Batavia.
Radium as a Pain Killer.
Sailing Wagons Wanted in Germany.



CACTUS GARDEN, STANFORD UNIVERSITY, PALO ALTO, CAL.
Photo by P. A. Hachet, San Jose, Cal.

Sunday a Day of Rest in Spain.
Transportation of Liquid Air.
Unbreakable Tableware.
Working Hours on Prussian Railroads.

The daily contains sixteen octavo pages, printed on but one side, while the monthly for May consists of 230 pages, in paper cover. The *Consular Reports*, which are the reports of United States consuls in all parts of the world, were formerly published by the State Department, but are now issued by the Bureau of Statistics of the Department of Commerce and Labor, and are sent free to all applicants. A note of caution on the cover says:

"In order to prevent confusion with other Department bureaus, all communications relating to *Consular Reports* should be carefully addressed, "Chief, Bureau of Statistics, Department of Commerce and Labor, Washington, D. C."

MONTHLY "SUMMARY OF COMMERCE AND FINANCE."

Of the many valuable publications of the Government none is more useful to the business man than this, also issued by the Bureau of Statistics, Department of Commerce and Labor. The February number, before me, contains 577 quarto pages and two large "Paster" maps — one of "Eurasia, showing the Russian Empire and the Trans-Siberian Railroad," and the other "Japan and its Relation to the Territory Bordering on the Pacific Ocean"—and is so entirely filled with information that even the covers contain large tabular statements. The "General Contents" will give a pretty good idea of the matter contained, though it is indeed very general, while the information is subheaded with the greatest particularity. "Commercial Russia in 1904" covers about one hundred and twenty pages, dealing with every industry; to "Commercial Japan in 1904" is devoted about fifty pages; then come "Customs Tariff of the Republic of Cuba," "Commercial Notes," "Miscellaneous Statements," "Internal Commerce," "Financial Tables," "Prices of Leading Articles," "Foreign Commerce of the United States," and "Commerce of Non-contiguous Territories of the United States." A note on the second page of the cover says:

The reports of this Bureau are supplied to applicants without expense so long as the editions allowed for distribution will permit, and can be purchased at a small price by application to the "Superintendent of Documents, Office of the Public Printer, Washington, D. C."

The Superintendent of Documents has it listed on his catalogue at 35 cents, which is very little money for the great amount of information furnished. No yearly subscription price is given.

The purely statistical portions are issued in the shape of "Advance Sheets" before the regular edition is ready for distribution, comprising sixty-eight pages of solid figures.

"MONTHLY BULLETIN OF THE INTERNATIONAL BUREAU OF THE AMERICAN REPUBLICS."

This is a monthly printed in English, French, Spanish and Portuguese, giving a review of the governmental, financial, commercial and industrial transactions of the American Republics, so far as they can be given within the limits of a magazine of four hundred pages, particular attention being paid to matters that are of international interest to the republics of the New World. The entries in the index of the April number will give a general idea of the class of matter published:

Transfer of Señor Don Fernando E. Guachalla, Bolivian Minister to the United States.
Pan-American Railway.
International Commission of American Archæology and Ethnology.
Progress of international arbitration.
Argentine Republic: Port movements in December and the calendar year 1903 — New port dues — Tramways in Buenos Ayres — Commerce and production in 1903.
Bolivia: Budget for 1904 — Tariff changes — Parcels-post convention with Peru.
Brazil: Statistics . . . . Cotton mills — Restoration of the modus vivendi with France — The national debt.
Colombia: Tariff modifications.
Cuba: Lease of coaling or naval stations to the United States — Financial statement for February.
Guatemala: Message of President Cabrera — Tariff modifications.
Mexico: Statistics . . . . Regulations governing the admission of Orientals into the Republic — Work of the international Sanitary Bureau.
Salvador: Message of President Escalon.
United States: Trade with Latin America — Consular trade reports — Foreign commerce for February, 1904 — Recognition of Latin-American consular officers — Iron and steel exports during February, 1904 — Naturalization treaty with the Republic of Haiti — New definitions of sugar.
Uruguay: Movement at the port of Montevideo in December and the calendar year 1903.
Venezuela: Message of President Castro — Tariff modifications — New mining code.
World's production of gold for 1903.
Trade opportunities in Latin America.
Book notes.
Library accessions and files.
Appendix.

Formerly this magazine accepted advertisements, but such strenuous objections were made by private publishers that they were discontinued, though it had a patronage from those seeking to introduce their goods into the Latin-American countries sufficient to make it remunerative. The price of the *Bulletin* is 25 cents for a single copy or $2 per year, and it may be procured of the Director of the Bureau of the American Republics, as may the handbooks of the various republics, etc., which are published from time to time.

(To be continued.)

A WEALTH OF NEW IDEAS.

Please find inclosed $2.50 draft, for which please push my date of subscription forward one year. I find that no printer with any push or "want-to-go-ahead" can get along without THE INLAND PRINTER. Although I am practically a "new one" on your list, I have found it very valuable to me. It is certainly fine. I gain a great number of good ideas from each number, which I am saving to have bound as soon as I have received a full volume.—*R. E. Morton, Hanley Falls, Minnesota.*



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GRANDMOTHER'S LOVE-LETTERS.

Drawn by F. DeF. Schook.
Engraved by Inland-Walton Company.

[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQUILKIN, Editor.

Editorial Contributors — ARTHUR K. TAYLOR, F. W. THOMAS, EDWIN B. DEWEY, W. B. PRESCOTT, R. C. MALLETTE.

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H. G. TICHENOR, Eastern Agent.

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $5.00; six months, $1.50, payable always in advance. Sample copies, 50 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.— To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum, in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credit.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space. THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, Exclusive Agent for Great Britain and Ireland, 170 Edmund street, Birmingham, England.
JEAN VAN OVERSTRAETEN, 17 rue l'Knif, Bruxelles, Belgium.
SOCIETA DELLE MACCHINE GRAFICHE ED AFFINI, via Castelfidardo, No. 7, Milan, Italy.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & CO. (Limited), Capetown and Johannesburg, South Africa.
JAMES G. MOSSON, 6 Glinka street, St. Petersburg, Russia.

5–4

EDITORIAL NOTES.

W. H. BEERS, 170 Edmund street, Birmingham, England, has been appointed exclusive agent for Great Britain and Ireland for THE INLAND PRINTER. Mr. Beer's extensive acquaintance with the English trade makes the appointment an eminently desirable one which THE INLAND PRINTER is assured will be welcomed by all interested.

THE consensus of opinions of our British exchanges is that American manufacturers did not make as creditable a showing as they might have done at the recent International Printing, Stationery and Allied Trades Exhibition. This was doubtless largely, if not entirely, due to the commanding preëminence of the St. Louis Exposition, yet it is not altogether pleasant to read in the British press that "Our American cousins, who have sent us so many good things, were not so fully represented as the Germans."

THE Colorado situation, with its horrible loss of life, rash disregard of the constitutional guarantees and unspeakable brutality, is the almost inevitable result when men who know neither the need nor benefits of compromise gain the ascendancy. The rule-or-ruin policy in industrial disputes always spells waste, and often worse. The jurist, statesman, economist and moralist may each be able to draw a moral from the recent happenings in the Centennial State, but a pertinent and practical one for the industrialist is that more can be gained by reason and fair dealing than by force.

IN this issue there is a condensation of reports on strikes and lockouts issued by the governments of several leading European countries. A perusal of the article is commended to those of our readers who believe in the efficacy of industrial strife. It shows that striking is a "mighty onsartin' business." One seldom knows how a strike is going to end — sometimes the men win, and more frequently — not very much more, though — they lose. But it is always expensive. The reports referred to show that a great percentage of the strikes are compromised through conferences, which is additional testimony to the wisdom of fair and judicious compromise before letting loose the dogs of war. The settlement that is hailed as satisfactory after a few weeks' loss of wages and profits could not have been fundamentally wrong if approved in the first place.

FROM time to time we hear protests against the manner in which scenery is defaced by the ubiquitous sign painter or the printer and lithographer who decorates the dead walls of urban communities, but little has been accomplished in the way of curbing the alleged evil. In England, according to the *Printing World*, there is something — not much, but something — doing in this line of reform, as we are told that "Sensational posters are going to be dealt with very

drastically by Dover Corporation, who have obtained Parliamentary powers enabling them to establish a censorship over the hoardings. No doubt their interference will be purely moral; but Mr. Dudley Hardy seems to think that an art censorship is equally necessary. He believes that poster art is rapidly deteriorating. Advertisers will not give artists a free hand, but vulgarize the designs by insisting on the representation of pickle bottles, soap tablets and other prosaic objects." Could grandmotherly interference go farther than the suggestion that the power of the government might be utilized in reading proof on the artistic get-up of posters?

THE Federation of Master Printers of Great Britain has issued a booklet entitled "Profit for Printers," concerning which the official paper of the Scottish Typographical Association [Union] says:

"It is just what is wanted by a good many master printers, who require to be convinced that it is time to call a halt in the matter of cut-throat competition, and start afresh on a common-sense basis. The absurd discrepancies shown in many tenders of late years, while serious enough for those concerned in their compilation, exhibit a comic-opera style of doing business that is most amusing to an outsider."

The writer thinks the "question of costs" is coming rapidly to the front, and believes the information being gathered in Britain and America must soon bear fruit. Then this Scottish trade-union official delivers himself of a few ideas that are as applicable to conditions in this country as to those of the Land o' Cakes: "Why the [employing] printer should work at a figure that other tradesmen would not look at has often puzzled us, and while a small number have been eminently successful, it is well-known that many have had either to give up the struggle, or be content with a hand-to-mouth existence. It is notorious that both the butcher and the baker combine to keep up a certain standard of price for their commodities; why, then, should not the printer act in a similar manner if he desires to attain a like result?"

DR. HOWELLS ON THE GIRL PRINTER.

IN his "Impressions and Experiences," D. D. Howells, D.C.L. (Oxford), and greater still, dean of American letters, tells of his kind-hearted and genial father's struggles in that oft-mentioned country office in Ohio, where farm produce was legal tender and (in winter time) water froze on the type ready for distribution.

Though Dr. Howells is speaking of the fifties, the girl compositor was even then in evidence, and he compares her with her brother in this ungallant fashion:

"In my time we had three journeymen at work and two or three girl compositors, and commonly a boy apprentice besides. The paper was richer in a personal quality, and the printing-office was unquestionably more of a school. After we began to take girl apprentices it became coeducative, as far as they cared to profit by it; but I think it did not serve to widen their thoughts or quicken their wits as it did those of the men. They looked to their craft as a living, not as a life, and they had no pride in it. They did not learn the whole trade, as the journeyman had done, and served only such apprenticeship as fitted them to set type. They were then paid by the thousand ems, and their earnings were usually as great at the end of a month as at the end of a year. But the boy who came up from his father's farm, with the wish to be a printer because Franklin had been one, and with the intent of making the office his university, began by sweeping it out, by hewing wood and carrying water for it. He became a roller boy, and served long behind the press before he was promoted to the case, where he learned slowly and painfully to set type. His wage was $40 a year and two suits of clothes, for three years, when his apprenticeship ended, and his wander-years (too often literally) began. He was glad of being inky and stained with the marks of his trade; he wore a four-cornered paper hat in the earlier stages of his service, and even an apron. When he became a journeyman he clothed himself in black doeskin and broadcloth, and put on a silk hat and the thinnest-soled fine boots that could be found, and comported himself as much like a man of the world as he knew how."

VENAL JOURNALISM.

IN a recent issue of *London Opinion*, Roland Belfort, under the head "Paris: the Pressman's Paradise," explains how it happens there are papers galore in that city. From Mr. Belfort's article, we conclude there are no political bosses of the baser sort in Paris and that mercenary police are comparatively unknown, for the "press" seems to have preëmpted the most fertile fields of those worthies. "Many people wonder," he says, "how Paris contrives to support about eighty daily political papers, when London can scarcely nourish a dozen. How do French journals exist and even flourish on a dwindling circulation and a beggarly advertisement list? The secret may be revealed. They depend on sources of revenue denied to British journals. There is the Government Secret Service Fund, an institution which has no counterpart in London. . . . The Paris gambling hells pay for creating a conspiracy of silence around their pigeon-plucking exploits. They distribute about 1,000,000 francs annually. Monte Carlo spends huge sums on the continental press — perhaps a little on the London press, 'indirectly.' The principal financial establishments, banks, big shops, railway, steamship and other companies, regularly furnish their quota of support. Thus the Crédit Foncier and the Crédit Lyonnais must be towers of strength to the French press. The best journals will write you a leading article with rich biographical details and delicate compliments for from £100 to £250. Do you yearn

to pose as 'le plus Parisien des etrangers'? They will, for spot cash, create for you a reputation for wealth, wit and seductive personal charm that can not but flatter your vanity and make you think what a devil of a fellow you are. Portrait, ten per cent extra."

THE DOLLAR VALUE OF SUAVITY.

IT seems that too few of those charged with the duty of employing men place a proper value on that difficult to define but important quality which has been termed adaptability. This not only comprehends the ease with which a man may adapt himself to the style and method of an office, but also his attitude toward his fellow employes. The most obtuse manager or foreman can perceive the disadvantages attendant on the employment of a man who is so self-opinionated and stubborn that he will have his own way or contend for it in wordy argument at any and all times, irrespective of what customer or employer desires. Not only does he waste his time in vain contentions, but too frequently his "spiels" generate discussions in all corners of the room, for these disagreements are usually about some moot question concerning which there is as much to be said on one side as the other, there being little need for prolonged debate if one of the contestants be absolutely right and the other palpably wrong.

Though he may be an excellent workman, it is easy to see that such a one may be anything but a gold mine, but it is not so apparent in the case of the crusty, arrogant or unsocial fellow, whose friends ofttimes excuse him by saying "he means all right, but his health is poor" or "his domestic troubles affect him." The man who is so short and snappy in necessary conversation in business affairs and so disobliging that his fellow workmen dislike to approach him, and who is generally at daggers' points with a liberal percentage of his mates, is not a good investment. In a printing-office, men will "take chances," and possibly make mistakes which will have to be corrected, before they will seek desirable information from one who may affront them. Good humor and a feeling of comradeship are excellent lubricants where team work is required — and what establishment does not need all it can get of the pull-together spirit? There are more important things to be considered than this quality of adaptability, and it is admitted no amount of willingness and graciousness, combined with hopeless inefficiency, will make a profitable employe, but it is worth while for managers to insist that even most proficient assistants and workers show an obliging disposition and be gentlemanly in their deportment toward their subordinates and fellows.

A successful printing-office manager, one whose services are always in demand, holds that what is here designated as adaptability should be rated at about twenty-five per cent in determining the desirability of workmen. He cites the case of a personal friend of years' standing, whose work was first-class as to quantity and quality, but whose disagreeable disposition and crankiness caused him to be shunned and disliked to such an extent that one-fifth of his office mates would not speak to him, and many others disliked to come in contact with him. After careful investigation the manager felt constrained to inform the Disagreeable One that if he did not mend his ways a change would be made, even if a less proficient workman were employed in his place. While not exactly a disorganizer, the churl had such a depressing effect on those he came in contact with in his work that he was an expensive luxury.

As was said at the beginning, there are many employers who do not give sufficient weight to this quality, yet there are many who do. And by the same token numbers of fairly good workmen fail to "catch on" just because their office manners are not all they might be. There is no good reason why an artisan or mechanic should not have all the graces of a gentleman, and take them with him to work every day. To do so makes life more worth the living to his associates and himself. Those who do not practice the gentle art of being amiable for the pure love of right doing will find as the years roll round that affability and graciousness pay better returns than brusqueness and a high and mighty attitude toward the rest of mankind. W. B. P.

THE LINOTYPE IN EUROPE.

AT a lunch given by the Linotype Company, of Great Britain, to the Linotype Users' Association, it was stated that the sale of machines continues to increase, a considerably larger number having been sold last year than in the previous year. Mr. Whittaker, president of the Users' Association, said its members felt indebted to the Linotype Company for the energy and ability with which its business had been conducted. He doubted very much whether a revolution had ever been effected so rapidly and so successfully as had been done by that company. They hoped the company would have more success, and that they would share with the users some of the profits they made.

M. Oberthur, of Oberthur Fils, Rennes, France, was present and recited the manner in which Linotypes were introduced into the book trade of that country. According to the *Printers' Register,* M. Oberthur's firm is the chief user of Linotypes in France, exclusive of newspaper offices, of course. In speaking of his introduction to the machines, M. Oberthur said that one day he was rung up on the telephone from Paris and asked to buy Linotypes. He had heard of the machines before, but believed they stood in the same relation to hand composition as oleomargarine did to butter. However, in order to see what the machine really was, he paid a visit to the works at Broadheath, and was so struck by all he saw that he at once began his installation of ten machines. This was the outcome of a five minutes' conversation on the telephone.

unions. Their leaders emphasize the fact that industry had his employes, for, so far from having brought about a diminution in their total number, as they feared at the time, he now employs, in all departments, a considerably larger number than formerly.

INDUSTRY IS BUSINESS.

AMONG the multitude who are writing on the many-sided labor question there is none shedding more light on the subject than Mr. Ray Stannard Baker, in *McClure's Magazine*. He does not carry on his widespread investigations as a unionist or anti-unionist, nor as an economist or politician, but rather as a journalist who has received an assignment to get at the bottom of things and tell the whole truth, even if it does eat up space. Mr. Baker presents so many facts that it becomes almost the duty of those interested in industrial questions to read his articles. He evidently has the respect of leading spirits on both sides of the controversy, and his practice of going to headquarters for information on disputed points — at times being present during conferences between employers and employes — fits him to speak with authority on many things, among them the almost inevitable results of pursuing certain policies, and the policy that has proven most advantageous. In his recent article on the new employers' association movement, he reviews the situation thoroughly and reaches a logical conclusion.

Much of what he says has been voiced in these columns and we feel no small degree of satisfaction in being able to cite so skilful an investigator as a witness in support of our position. He directs attention to the fact that the excesses of unionists about which so much just complaint has been made have, for the most part, emanated from young organizations of semi-skilled and wholly unskilled workers, who have barely grasped the first principles of unionism. In fact it has been the labor union, as distinguished from the trade union, that has been responsible for the trouble of the past two years. Scores of great national organizations, like those of the printers, cigarmakers and ironmolders, have been gaining strength and influence without attracting attention, and these constitute in Mr. Baker's opinion, "the real unionism." As to the former class, which Mr. Baker designates as inflated or watered unions, many of them will lose their inflation while others will pass from view. More than once have we insisted that the trouble-making organizations would in a short time effect a cure of their own malady by ceasing to be, and now we are told that in the opinion of a high official of the American Federation of Labor the contraction is expected to reach at least thirty per cent of the union army, and who also says, "These mushroom unions will disappear because they do not understand the principles or necessary discipline of unionism."

Mr. Baker divides employers' associations into two classes: "First — Those who propose to fight the unions. Their leaders emphasize the fact that industry is war. Second — Those which seek to deal with the unions. Their leaders emphasize the fact that industry is business."

That, of course, is a loose classification, for those in the first class may at times deal with unions, while some in the second may engage in fierce struggles with employes, yet by the natural order of selection the line of demarkation among employers' associations will be approximately as Mr. Baker has indicated. He points out, however, that while organizations embraced in the first group are vigorously opposed to boycotting, the sympathetic strike and the closed shop, yet they are the most conspicuous among the employing class to use the boycott — even to the extent of punishing a paper for its expression of opinion, which has never been the basis of a printing-trade union boycott so far as we are aware — to indulge in the sympathetic lockout, and to resort to illegal conspiracies in order to compel employers to join an organization. These employers do not lie in wait with clubs for their contumacious fellows, but they find means none the less effective and as unlawful, even though divested of all the elements of personal danger.

While there is practical unanimity among the union officials as to their attitude on the questions at issue, there is great diversity of opinion among leaders of employers' associations. Some would cast out the unions, root and branch, while others would not do so if they could. As typical of the latter class, Mr. Justi, commissioner of the Illinois coal operators, is quoted as saying:

"It is extremely curious that as business men we should be inclined to omit the element of labor from the ordinary rules of business. We contract for our raw materials after a friendly conference with the man who has the raw materials for sale, and in turn we dispose of our products by friendly agreement with the buyer. Why should we not treat labor, so far as the wage question is concerned, as a commodity and agree to buy so much of it, at such a price, after a friendly conference with those who have labor for sale?"

Mr. Baker believes the fighting, unreasoning employers' associations will, like the irrational unions and their absurdities, pass away. Yet he credits those organizations with having performed a valuable service in forcing the labor question to the front — for, like Banquo's ghost, it will not down. Like most practical students, Mr. Baker is constrained to advocate collective bargaining, which presupposes strong organizations of employers and employes, and of which he says: "Certainly these democratic relationships, this business adjustment of labor troubles, this even balance of organization, this mutual respect not unmingled with fear, is the best thing we now know for dealing with the labor problem. All unions and all associations are not ready for it yet — the unions have still to learn a great deal more of business methods and of the sacredness of contracts, employers must learn a

great deal more about democracy — but the agreement system, when lived up to even poorly, is surely better for the industry involved than continual warfare."

In conclusion Mr. Baker emphasizes a fact too often overlooked in the deluge of talk on this subject, namely, that industry is business, not war. On which THE INLAND PRINTER congratulates him and tenders its thanks.

WRITTEN FOR THE INLAND PRINTER.

OUT OF SORTS.

BY A TYPEFOUNDER.

UNNECESSARY sort orders are sent in to typefoundries largely, if not altogether, because the typefounder has not had the courage to explain the situation to his customer. In almost every other manufacturing business the manufacturer makes a good profit on his repairs. The man who handles sewing machines realizes that, while he may have to figure close on the original order, he is absolutely sure of getting the order for repairs, and he charges a price which allows him a good profit on such repairs. Almost every jobbing business has some line of *staples* which it sells so nearly at cost that every sale means a loss and not a profit, but the typefounder has one class of orders not staples, but which *must* come to him, on which he almost invariably makes a loss, sometimes amounting to several times the amount he receives for the goods.

There can be no question that this is altogether wrong, and it may be asked why it is continued. It is due entirely to the fact that no one dares to take the initiative. If one typefounder were to say to a customer, "If we are to make any profit on this order we must charge you five or six times as much as roman rates," the printer would at once visit his competitor and if, as would probably happen, he should ask a salesman who is unacquainted with the conditions, "What would you charge me for such sorts?" this man, in his anxiety to please a customer, would at once quote the lowest price and assure the printer that his concern was not only ready but anxious to fill the order at these prices. If the printer's customer should come to him and say, "I find that I am just a little short on this order of ten thousand colored labels which you printed for me. I would like one hundred more, which, of course, I expect to be billed at the same price," the printer would explain to him that this would be impossible, showing him how the cost of composition, make-ready, mixing inks, etc., would amount to many times what he could get for the work; and yet, owing to the typefounder's fault in not acquainting him with the situation, his printer customer, a parallel case, expects to get his "one hundred labels" at the ten-thousand rate.

It is the belief of many printers that the typefounder purposely makes the quantities of some characters which he furnishes with a font less than they should be in order that he may obtain sort orders, while the exact contrary is the truth. Sort orders are not only unprofitable but most undesirable, and the schemes now in use are the results of many years' experience and careful notation of sort orders received. As the work in no two printing-offices is alike, and as no two authors use the same words in the same proportions, it is manifestly impossible to set the case clean; but very often the printer, when he really needs five hundred pounds, orders but two hundred pounds and sorts it up, buying a few pounds or a few ounces at a time, in the meantime blaming the typefounder for the way in which the font runs out unevenly and for the delay occasioned by waiting for sorts.

As large fonts of type are invariably sold by the pound, it is manifestly unfair that the typefounder should be required to furnish any sorts at less than cost. Remember that the schemes by which typefounders put up their fonts are identical and that experience has proven that they are correct for average work. Type is cast in large fonts, usually not less than two thousand pounds, and divided into multiples of twenty-five pounds or job fonts. The price is based on such regular fonts. The tendency is to eliminate such sorts as commercial marks, fractions, leaders, etc., on the theory that it is unfair to make the purchaser buy material for which, nine times out of ten, he has no use. If some one requires an unusual number of certain letters, as in catalogue work "z" (for doz. or oz.), it is manifestly impossible to set the cases clean and unfair that he should get the special font or sorts for the price of a regular font. Until the typefounders have the moral courage to settle this problem in a sensible way they must continue to suffer, but, in the hope that it may at least partially do away with unnecessary sort orders, I will give an ordinary instance such as happens every day in every typefoundry in the country, giving enough insight to the methods of making type to show the printer that no matter how much his business is valued or how promptly his sort orders are filled, the typefounder does not welcome business of this character. The foreman of a large office, Mr. Williams, calls on the city salesman of the typefoundry with every appearance of intense excitement.

"Say, Henry, that fifty pounds of six-point you sold me is sorted up rotten. We have not half set the case clear and we are already turning some letters." "Having a run on anything special?" asks Henry. "No, just regular catalogue work." "What is it that you need?" "Well, about four ounces lower-case 'z' would help us out. That is what we need worst." "Nothing else?" "Well, some of the other boxes are running low, but I can not tell what I want just yet." "Is it not possible," suggests the salesman, "that you have a great many oz. and doz. in the catalogue?" "Well, that is a fact; there may be." "You certainly run on some other special sorts. Had you not better order up what you need right away? If you will let me see your copy I think I can make you up a sort

list." "Can't do it. Copy is all in the hands of the comps., but we need this type badly and will order more as we require it. When can we have it?"

Just as he gets ready to go, the foreman has another idea. "Say, what are you going to charge me for that, Henry?" "We furnish no sorts for less than thirty-five cents net." "Gee! that is outrageous for four ounces of type."

The salesman then explains to him the great amount of work necessary to fill this small order, and Mr. Williams, half convinced, is about to leave again, when suddenly a bright idea strikes him. "Just wait a moment. Can't you suggest what sorts we will run on?" "Well, in all probability, you will want some more lower-case 'o' and some periods." "Well, add six ounces of each of those, so that I can get them at the pound rate."

The salesman, nothing loath, makes the alteration on his memorandum and the foreman departs. Although he knows the customer is perfectly solvent, the rules of business require, on account of the many hundred orders which are handled each day, that the credit department must pass upon it. He, therefore, takes his memorandum to the credit man and asks him, as a special favor, to immediately O. K. a little hurry order, which is done, in this case the credit man passing upon it without any trouble, as he is well acquainted with the firm. It next goes to the order clerk who makes out an order on a regular order blank, as this is necessary to prevent any confusion should the customer inquire about it afterward. The order is then registered in the proper book and goes to another clerk, who makes out an order on the casting department. He then puts it in the dummy and sends it to the foreman of the casting department.

There may be many orders ahead, all equally important, and it may be some time before he gets at it, but — as luck has it — in fifteen minutes he telephones down to the city department: "Who took that order for Rush & Co. for six-point O. S. 21 sorts?" Inquiry develops that it was Henry. "Say, how about that order?" he inquires as soon as he can get hold of this clerk who is interrupted while waiting on another customer. "What about it? Is it in such a big hurry?" "Yes, it is very important. Customer is waiting for it and must have it at once." "Well, we have only two molds of this nick now on machines; one is working on a hurry job for Smith & Steady, and the other is on an important weight font order for California. What shall I do? We can not stop on the Smith & Steady job." "Well, you will have to interrupt the other." "But you will have to see the superintendent," says the foreman. "I promised this font to-morrow afternoon in time for shipment. If it is interrupted by other jobs, I can not agree to deliver it on time." Henry then rings up the superintendent and explains the matter to him. "We have positively promised this California font and we can not interrupt it, but I will see what I can do in regard to the Rush & Co. job and try to get them out for you some time."

He then rings up the foreman and explains the whole matter over to him again. "If all your four-



Photo by Charles Reid, Wishaw, Scotland. BR'ER RABBIT'S HOUSE-PARTY. Engraved by Inland-Walton Co.

nick molds are busy, how are your three-nick molds?" "Well," says the foreman after investigation, "all those on the blocks are busy, but the job on machine No. 31 is in no great haste." "Well, suppose you cast the Rush & Co. order on this, putting in an extra nick?" "I can do this," says the foreman, "but it will take a little longer and cost us more than we get for it." "Go ahead," says the superintendent, and the foreman then telephones the business office that he thinks that he can get the job out within two or three hours.

The caster's name is then written on the bill and it is sent to him, after having been entered in the factory record book. The caster then makes out his requisition on the matrix clerk for the necessary matrices, and after being O. K'd it is sent down to the vaultkeeper who fills the order. As soon as he is through with the parcel on which he is working he starts on the job.

Printers are well aware of the great amount of time lost in making ready for a small run on a cylinder press, but the waste is even greater in casting type. The matrix is put in and the mold adjusted to it. The spring and pump pressure must be adjusted for every different character and very often the sprew changed so as to face the type properly, but the rules in a progressive foundry also require that each time a new job is started a mold must be tried for height, line, set, body, squareness, and straightness. This will require at least half an hour, during which both caster and liner are idle, and if there is anything wrong it may mean a delay of several hours.

The caster then proceeds to cast, and it will take him on each parcel ten or fifteen minutes until the metal becomes heated so that it will cast properly. Not infrequently three or four pounds are cast and thrown away before everything is found sufficiently correct to pass. In all such jobs more type is cast and thrown away than is sent out. It then passes to the hands of the setter, who sets the type on long sticks, and from the setter to the dresser, who grooves out the bottom, scrapes the type for body on both sides, and then carefully examines the face of each type with a magnifying glass, rejecting all imperfect letters. The dresser examines the type, trying it for line, set, height and straightness. Not infrequently he discovers that it is imperfect in some respect and the job must be recast. As a check on the dresser, the inspector must then pass upon it, and if he finds everything correct the type is sent to the pager, who wraps it up and returns it to the foreman.

In the meantime, the caster has sent down the matrices, after having checked them through each department and taken up his receipt therefor. Each workman has kept track of the weight and written it in the casting bill, but the foreman's office again weighs up the amount, checks it against the other weights, makes the proper entries in the books and then, making a charge to the office, sends the goods, together with the charge slip, to the salesroom. Identifying it by its number, the order clerk figures out the amount to be charged on his order blank and then turns it over to the bill clerk, who makes out the bill, which he delivers to the city department, and which bill is then delivered with the goods. The order is then filed under the customer's name for future reference and the bill is charged on the sales book, afterward to be entered against the customer's account on the ledger. If no delay has occurred, and if each operator is ready to take up the work just as soon as the previous workman has completed his part of the work, it is possible to get the job out within a few hours, and if there is an errand boy at hand, delivered to the customer a few minutes after.

But printers are well aware that things do not fit into each other so well that every rush job can be gotten out in the time calculated. Suppose you had a little job which had to go through the compositor's, pressman's, binder's and trimmer's hands. Do you think you would be safe in promising it within two or three hours each time?

I have purposely mentioned a very easy job, without any complication. Often, when there are a great many sorts, it takes a great deal of time to get it out. Frequently the type must be broken by hand instead of machinery, which entails another operation and loss of time. Very often the type must be rubbed by hand, instead of being finished by machinery. This is a very slow process and it can not always be foreseen which jobs will have to be rubbed. Again, as for instance in italic jobs, it may be necessary to take out all the metal from the casting-machine and substitute a different kind of metal. This alone takes from an hour to two hours, and afterward, before resuming, the metal will have to be replaced and reheated. If any part of the face overhangs, the type will have to be kerned. This is a very slow process, and as the machine must be adjusted for each character, the loss on a small job of this kind is not infrequently three or four hours.

I hope I have gone into this subject sufficiently to show the printer that, unlike regular type which can be taken out of stock, sort orders are extremely unprofitable to the typefounder and delay his regular work very much. I have seen orders come in for two ounces each letter, small caps, which, if carried out, would have meant the loss of many hours and several dollars to the typefounder, when the printer could, just as well, have ordered two pounds assorted small caps and received type sorted up much better. Of course, there would be no profit to a typefounder in casting up two pounds of small caps, but he can cast up one hundred pounds, dividing it up properly afterward.

Every printer should visit a typefoundry and see the methods employed in casting up large quantities of type and subdividing them, and he would not then consider the typefounder unreasonable, if, when a special font was ordered, he insisted on getting three

four times the amount he charges for regular fonts. If a customer should ask for a bid on a thousand business cards, and should afterward ask you to make eighty or ninety changes in the copy, you would think him unreasonable if he asked you to furnish the goods at the same price as you originally quoted him. The average job font contains about eighty characters, and the average roman font about one hundred and fifty, and no typefounder can afford to cast a twenty-five or fifty pound font to a special scheme unless he charges what seems an excessive price therefor.

Within the last few years considerable reductions have been made on large quantities of type, and I maintain that the price of all should be based on the cost of production and the relative amounts invested. If the practice continues of charging less for jobs than the cost, the typefounder must charge excessive prices for some other of his products, and the printer can not hope that the present low prices will continue. This is obviously unfair, as the printer who gets a great many jobs gets his goods below cost, while a good customer must pay more for his large fonts than he should. As long as typefounders are in the business to make a profit they must make up their losses on jobs elsewhere, and for their sake and the printing public I hope some proper rules will be made in regard to sorts which will enable reductions to be made in other directions.

Printers who order type in liberal quantities have little trouble over the sort question, save a large amount in wages to their compositors and prevent expensive delay in turning out their work. The printer will find comfort and encouragement in large fonts.

Written for The Inland Printer.

HER NAME IN THE PAPER.

BY EDGAR YATES.

In one time and two motions the editor tall
Razooed the reporter's account of the ball.
"Dear fellow!" he murmured; and then, with a scrawl,
He just fixed it.

The compositor gloomily stared at his take.
"My goodness and grief! Here's a word I can't make
Any sense of; what it looks like I'll put it," he spake;
And he fixed it.

The proofreader gazed at the proof in surprise.
"Well! Well!" he said softly, "it's lucky I'm wise."
Then he struck out an "m" and inserted two "i's,"
And it fixed it!

The publisher heard the excited girl through:
"Now, you make it right somehow, or else I will sue!"
And since there was nothing else for him to do,
He had to fix it.

AN UNUSUAL WORK.

A story is being told of a printer, employed in one of the largest American publishing houses, who was asked by a friend what was the most important book to be published by his firm during the coming year.

"——— ———," he answered, naming a work whose forthcoming appearance had aroused much interest.

"What sort of a book is it?" asked his friend.

"It's an autobiography written by the man himself," explained the printer, impressively.—*Harper's Weekly.*

RUMORED TYPEFOUNDING COMBINATION IN EUROPE.

The Berlin *Buchdrucker-Woche* published in its Easter issue a paragraph headed "A Yankee Trick," in which was stated the alarming fact that on the 1st of April a new typefounders' trust had been incorporated in London, with a paid-up capital of a million pounds, for the purpose of purchasing the controlling interests of all German typefoundries. The final object was said to be the abolition of the French (Didot) standard now prevailing on the continent and the introduction of the British-American standard. To attain this end it is proposed (so the paragraph went on) to hire no less than sixty Wicks rotary typecasting machines for twelve months, the combined output of which was estimated to aggregate the weight of type now in use in all German printeries. Every German printer would be given the same weight of new type of the British standard in exchange for his present material, without extra charge, merely on the condition that he should pledge himself never to buy type, etc., from any other foundry. It was asserted that the American Type Founders Company had a seventy-five per cent interest in the scheme, since the plan thus sketched out would at once remove the obstacles now in the way of type importation into the continent — the difference of standards, both in height and body. . . . . Needless to say that the story was nothing but an April fake, but its publication has called forth an appeal to the patriotism of the German typefounders not to accede to any offers of the kind, should they actually come forth, for the possibility of such an action on the part of our American cousins is by no means doubted, and the effect might in reality come pretty near the results intimated by the writer of the *Buchdrucker-Woche*, who seems well informed in American and British trade matters.—*German Exchange.*

THEY DIDN'T LIKE M'S.

The woman was writing a book, and she had just got her manuscript into some sort of shape for the printer, when along came a knowing friend who told her that printers charged so much an em for their work.

This interested the woman immensely. She looked at her manuscript and sighed. "And I thought I had at last finished with it," she said.

Then she took up her pen again in the interests of economy and took out wherever she could a word that had an m in it and substituted a synonym without that hateful letter. "I can't think why they dislike m's so," she said to a friend who came in when she was about one-quarter through with the work.

This friend was a man who roared when he heard her story. When he explained the woman laughed, too, and she put back her m's.—*Baltimore News.*

A "DOWN BRAKES" WARNING.

The *International Bookbinder* for May has a handsome air about it, and Editor Feeney sounds this warning note to union bookbinders: "We desire to caution all local unions to be careful in negotiating with employers any grievances, so as not to precipitate a strike. Carefully arbitrate all differences, as strikes are very costly and generally leave sore spots that are very difficult to heal. The big strikes in Chicago and New York are still unsettled, and as there seems to have been an epidemic of strikes the past year, it would now be a poor time for any local to engage in trouble and expect the assistance they are entitled to; so we desire to warn all locals to endeavor to settle all grievances by arbitration or other means and avoid strikes, and only resort to them when all other plans have failed, and then consider well the prospect of winning same before the final vote is taken."



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CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE "LUTTRELL TIMES" PRESS.

To the Editor: DALLAS, TEX., July 5, 1904.

A reading of the story of the *Luttrell Times* press, published in the July number of THE INLAND PRINTER, reminds me of another story. Several years since I was in Houston and noticed that Uncle Dan McGary (peace to his ashes and rest to his upright soul) had a press of unusual and antique type. Seeing my curiosity, Uncle Dan'l — after I had found some things at five cents a piece — told me a wonderful story of about how that press had a wonderful career at San Antonio, was carried away by the Mexicans and lay in the Rio Grande many months, and was fished out and had done many more years' valiant service, and was then a "purty good old press." Well, that press had never been nearer the Rio Grande than Houston, and was brought there secondhand from some Eastern concern.

The picture you show is the "Mann Hand Cylinder" press, put on the market by some enterprising genius in a small Iowa town. In 1889 there were at least three of the machines in use in Texas — one at Ennis, one at Blossom, and I do not recollect where the other was in use. Four years ago the one at Blossom was still in use, and was "manned" by two young ladies, daughters of Mrs. Morrow, the then publisher of the *Blossom Bee.*

Sic semper gloria mundi. JOHN B. MCCRAW,
Editor Western Newspaper Union.

ECONOMIC CALENDAR PRINTING.

To the Editor: NEW HAVEN, CONN., July 1, 1904.

The calendar idea exploited by Mr. George Sherman in the June issue of the valued INLAND PRINTER has been put into execution in this town, but the public liked it not.

In 1889, the New Haven *Morning News,* now defunct, produced such a calendar, and it was issued free to the people at large, regardless of race, color, political or religious affiliation, past or present condition of servitude.

But the people liked it not.

I had myself gone to the trouble of securing several dozen of those calendars, giving them to friends and associates. Although there were only about a half-dozen words of advertising on the calendar, and although these words were inobtrusive and femininely modest in their set-off, in no way detracting from the appearance and general usefulness of the calendars, still those same calendars were disliked cordially and very soon discarded.

My friends liked them not.

I observed other calendars had taken their places.

The compactness of the thing appealed to me personally, and I thought the idea was a jim-dandy one. And probably it was. But, somehow or other, I could not take to it myself. Tried to, but couldn't.

I liked it not!

And why, i' faith? Oh, I found out. Was bound to find out. The eye, my boy, the eye would never alight on the right day of the week without an effort. This caused irritation. Irritation caused a good man to say, "Damn those calendars, anyhow!" I can not speak for others, but I suppose more'n one good man said the same thing.

Still, if the popular eye can be trained to look for Saturday where Wednesday usually is, the calendar suggested by Sherman may be a go. THOS. ROCHE.

IMPOSITION — THE THREE-FOLD TWELVE.

To the Editor: CHICAGO, ILL., July 1, 1904.

Mr. Augustus P. Burr, of the Dorsey Printing Company, Dallas, Texas, calls my attention to a mistake in the layout of the three-fold twelve-page form, diagrammed as Fig. 8*b*, in my lecture to apprentices, and also very kindly furnishes the correct scheme, as herewith given.

My error is one of those "foolish" ones which make a man feel cheap in person and pocketbook when it is discovered. What's the use of explaining? Still, we like to be set right. It's the same old plea: "So busy, you know, that I didn't have time (or take time) to verify the scheme after

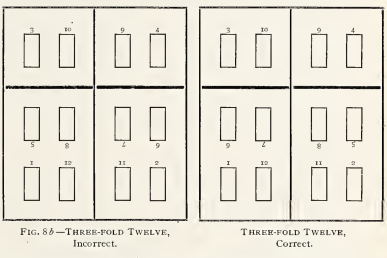


FIG. 8*b*—THREE-FOLD TWELVE, Incorrect. THREE-FOLD TWELVE, Correct.

it was set up in type." "How did it happen? Whose fault is it?" The Lord only knows; if my original copy was in existence I would be afraid to look at it for fear of proving myself wrong. I can not blame the compositor, nor the proofreader, for I not only had one proof, but two, to examine. In this acknowledgment, bear witness, that I, unlike editors in general and authors in particular, unreservedly exonerate the printer! "To lock the stable after the horse is stolen," let me suggest, as an improvement over the usual way of diagramming, a new scheme or block for representing the page. Had we designs with folios in the corners, or right and left hand blocks, with heavy corners, this mistake would not have happened, for the eye would have readily seen that the pages were incorrect. If that did not do the business, with two heads together, it would not have been possible to get odd blocks on one side and even blocks on the other, as shown in the incorrect diagram.

We are never so sure as when we make a mistake — if we were not sure, we would have verified and so discovered the absurdity. I prided myself on this layout. It is such an old one that it is *new* to every book that I have seen — I mean the correct one. And it was so simple, that I fell down!

I hope to see a book some day brought out that will utilize this right and left block idea — that will also print the forms correct on paper to represent the correct way forms should be sent to press: illustrating the press nipper edge and folder gauge, etc. CHARLES M. BUTLER.

BROUGHT IN DELINQUENTS.

A Missouri editor is said to have recently worked a scheme on his delinquent subscribers. "All my subscribers but one have paid up in advance," he wrote, and about a hundred, ashamed to be the only one, dropped in and settled up.

POETS AND HUMORISTS OF THE AMERICAN PRESS.

AUTOBIOGRAPHY OF ROBERTUS LOVE, THE NEW VICE-PRESIDENT OF THE AMERICAN PRESS HUMORISTS.

I WAS born in Missouri, and am prouder of it than Missouri is, so far as I have been able to ascertain. Missouri has three preëminent natives. Mark Twain is one of them. Modesty forbids me to complete the list. However, I may refer you to the story of the three greatest liars. At a dinner in the Lotus Club, or the Lambs' Club, or maybe it was the Policeman's Club, in New York, General Ben Butler remarked that he was personally acquainted with the three greatest liars in America.

"Name them!" shouted the company.

"I don't like to be personal in my remarks," said the General, looking out of his funny eye at Eli Perkins, who sat three seats away.

"Out with 'em!" demanded the crowd. "Who are the three greatest liars in America?"

"Well, Mark Twain is one of them," admitted the General, "and Eli Perkins is the other two."

My native place is in the foothills of the Ozarks, in southern Missouri. The house of my nativity is still standing. A few years ago I took my 5 by 7 camera down there and made a picture of the house, not necessarily for publication, but for identification. This course was suggested to me by the sad fate of Eugene Field, another native Missourian. When Mark Twain was in St. Louis two years ago he was invited to unveil a tablet on the front of the house where Eugene Field was born. He did so. I saw him do it. The tablet reads: "Here was born Eugene Field, the Poet." The tablet, however, prevaricates. Roswell Field, of Chicago, brother of Eugene, came down to St. Louis on the next train after reading about the unveiling. He declared that Eugene Field was not born in the tableted house, but in a house on Collins street, many blocks away. Mr. Field was unable to locate this house, though sundry ancient citizens offered their own houses as Eugene Field birthplaces and clamored for the tablet. When you come to St. Louis to see me and the World's Fair you can go down on South Broadway and read the tablet which Mark Twain unveiled on the house where Eugene Field was not born.

Having tried to write a little poetry myself, it occurred to me that I ought to take steps toward preserving the outward semblance of the house where I was born, to the end that after the world is well rid of my active entity no such post-mortem joke shall be perpetrated in my name. Right here I desire to admonish all poets to mark their own birthplaces, thus avoiding future disputes; and also insuring the marking of the house, whether the poet makes his mark otherwise or not. It is very soul-satisfying for a struggling poet to be able to visit his own birthplace, in his own lifetime, and read the inscription attesting the fact that he was born, not made. That is the only way a poet has of knowing that he is a poet.

This little old birthplace of mine stands on a hill, between the converging point of Big river and Mill creek. Back of it and in front of it are the remains of a pioneer Missouri farm. When I was a small boy I waded in Mill creek and fished in Big river. As I grew bigger I swam in Big river and



DIAGRAM OF AMERICAN PRESS HUMORISTS' OFFICIAL PHOTOGRAPH AT WORLD'S FAIR, A. P. H. DAY, JUNE 1, 1904.

Reading from left to right, front row — Edwin A. Oliver, Yonkers (N. Y.) *Statesman;* Strickland W. Gillilan, president, Baltimore *American;* William F. Kirk, secretary-treasurer, Milwaukee *Sentinel;* Robert J. Burdette, perpetual parson, Pasadena, California; David R. Francis, president Louisiana Purchase Exposition, honorary member A. P. H.; Henry Edward Warner, past president A. P. H., New York; T. K. Hedrick, St. Louis *Globe-Democrat;* Robertus Love, vice-president, St. Louis; Duncan M. Smith, Chicago *Daily News;* Robert J. Burdette, Jr., Burlington (Iowa) *Hawkeye.*

Second row from front — Mrs. Theodore H. Boice, Mrs. W. R. Rose, Mrs. Robertus Love, Mrs. Leonard H. Robbins, Mrs. H. E. Warner, Mrs. A. G. Burgoyne, Mrs. Duncan M. Smith, Mrs. Edyth Tozier Weatherred, Mrs. A. L. Bixby, Mrs. R. S. Graves; W. R. Rose, Cleveland *Plaindealer;* Frank T. Scaright, Los Angeles *Record.*

Third Row from front — James T. Sullivan, Boston *Globe;* James W. Foley, Bismarck (N. D.) *Tribune;* Thomas A. Daly, Philadelphia *Press;* J. M. Lewis, Houston (Tex.) *Post;* Theodore H. Boice, Pittsburg *Chronicle-Telegraph;* A. L. Bixby, Lincoln (Neb.) *State Journal;* elderly gentleman with whiskers, unidentified; Mrs. Robert J. Burdette, Miss Florence Hayward, R. S. Graves, St. Joseph, Missouri; next man, unidentified; Secretary Walter B. Stevens, of the World's Fair; next man, unidentified.

Fourth row (top of picture) — Arthur G. Burgoyne, Pittsburg *Leader;* George Fitch, Council Bluffs (Iowa) *Nonpareil;* Leonard H. Robbins, Newark (N. J.) *News;* Lowell Otus Reese, San Francisco *Bulletin.*

fished in Mill creek. When my father was looking I worked on the farm. But the swimming was the chief end of my existence, and perhaps that is why the first funny column I ever attempted to conduct, on a daily paper down along the Jersey shore, was headed "In the Swim," and signed "The Swimmer."

When I was about fourteen I removed to Pike county, in the northern part of Missouri. I mention these facts because of the accusation, made in several newspapers since the publication of my volume of "Poems All the Way from Pike," last May, that I was born in Pike county. In my opinion a man is entitled to be born wherever he pleases, and I take this opportunity of declaring that I was born in Washington county.

My father was a preacher, who spent all his life successfully keeping out of debt. I have spent most of the thirty-odd years of my life, up to date, assiduously endeavoring to do the same thing. I would rather have money coming to me than money trying to go to some one else. It is better to expect than to owe.

When I was a callow youth a premature college made me a Bachelor of Arts. Later I became a Master of Arts — the art preservative of all arts. In school I wrote several "compositions." Out of school I composed some more — with a stick. In that pursuit I saw some of the world, which I am trying to preserve in my famous unpublished book, "Confessions of an Impecune."

Once I went to New York and tried to live on literature — and succeeded. I actually lived on poetry. Shakespeare brought me 60 cents. Shelley netted 35 cents. Longfellow brought me two meals in a Bowery café where pie cuts sold at 3 cents and coffee at 2 cents. I always did love Longfellow, and I remember fondly those two meals I ate with him. With Edgar Poe under my arm I walked in the gray of the morning to a secondhand bookstore on Broadway, near Waverley place, hoping to enjoy a breakfast with the great bard; but the store was not yet open for the day, and sadly I retraced my steps to the attic of my dreams. However, I ate dinner with Poe that night and had 10 cents left over.

When all my poets were gone I led a prosaic life. I lived on prose literature. It was a miserable existence, too, for I always did prefer poetry. Victor Hugo's "Les Miserables," in five volumes, was my mainstay. I ate up the entire set, though, in three days, and then turned my appetite to Macaulay's "History of England." I've never liked Macaulay since, for he made only one meal and an attic lunch.

Then I went down in New Jersey and became a newspaper man. For some months I had been a journalist — a newspaper man out of a job. I was editor of two dailies in New Jersey, at different times, and editor and part owner of a weekly periodical called *Seashore Life*. Its life was brief. The good die young. I founded *Seashore Life*. My partner, the business manager, was a Quaker. But when he was excited he did not talk like one. The news company ordered 6,000 copies of our first number, and kept repeating the order for six weeks. Jim (the Quaker business manager) and I used to put our feet on each others' desks, smoke 15-cent cigars and feel sorry for poor folks. Our circulation was enormous, for a new venture. Already we had planned our summer cottages at Newport, and Jim had gone so far as to engage his architect.

One night I entered the building where our offices were located. Yes, offices — they were plural. The electric lights were out, for some reason. So was Jim. I reached the floor where *Seashore Life* flourished, and I stumbled over something in the hallway. But I did not hit the floor — I landed on something else, another obstacle. I arose, stumbled again, and again landed on something other than the floor. I fell down five times before reaching the door, and then I found that I could not open the door because of something that obstructed it. Finally I climbed through the transom. It was easy, for I simply walked up to the transom on big flat packages of things. On the inside I climbed down a stair made of similar packages. I fell down three times more in reaching my desk, where I kept matches used in lighting the 15-cent cigars. I struck a match — and fell down again, without stumbling.

Jim came in before I recovered consciousness. That was no Quaker meeting, I assure you. Jim was bruised from head to foot, and his language indicated a bruised heart. He climbed up and down the transom stairs and saw me lying on the floor, for by that time the electric lights were working



ROBERTUS LOVE.
Copyright, 1904, by J. C. Strauss.

again. Jim was worried about me, and he said afterward that he was sorry he said what he did when he requested me to open the door and I made no response. He rushed to the closet, where we kept things to revive drooping spirits. Opening the door, he encountered more stacks of flat bundles, six feet high. Jim dragged some packages away from his desk and sat down, uttering but one word. I won't tell you what that was.

There were 100 *Seashore Lifes* — or Lives — or Deaths — in each package. There were 360 packages. On each package was a label hinting something about expressage being due and unpaid.

Did we get *returns* from *Seashore Life?* Yea, verily.

After Life's fitful fever I slept well in Connecticut for a spell, news-editing a daily paper; then I returned to Missouri and became a mere employe on a St. Louis newspaper. In this capacity I reported the Galveston flood, Carrie Nation and other national calamities. I assisted also in the capture of Crazy Snake and led the "insurgent" attack of newspaper correspondents on President Roosevelt's bear-hunting camp in the Mississippi canebrakes. I have written and published "How I Saved Mark Twain's Life." and I am only waiting for two or three funerals in Vicksburg before I write and

publish "How I Saved President Roosevelt's Reputation," which is a better story.

When these humorous assignments on the St. Louis *Post-Dispatch* became too onerous I resigned, and began doing serious work in exploitation of the World's Fair. I am now, under Mr. Mark Bennitt, in charge of the literary end of the General Press Bureau.

Early in June I succeeded Strickland W. Gillilan as vice-president of the American Press Humorists. If I succeed as well as he succeeded, I will be a success.

Finally, this autobiography was written by request.

A NOSE FOR NEWS.

"Poets are born, not made," said the retired newspaper man to the New Orleans *Times-Democrat*, "and I might add that reporters come into this world in much the same way. For instance, the 'born' reporter will get a story if there is one in sight, while he who only has what I would call a mechanical sort of training will skim over the same ground without ever discovering that anything out of the ordinary has happened. Not many years ago I was holding an important position on one of the principal journals of Chicago. I was one day put on the city editor's desk and, wanting to test the ability of two new men on the staff, I assigned both of them to the same story. Of course, neither knew the other was in the neighborhood, and you ought to have seen their respective reports. One of them had a two-column story that created a sensation from one end of the city to the other, while the other turned in about two 'sticks' of the dryest stuff I ever remember to have read. I am satisfied that both the men covered the story to the best of their respective abilities. One of them simply had a 'nose for news' and the other hadn't. As I said, reporters are born, not made by studying 'journalism' in the abstract. The natural born reporter is at home in a newspaper office, he can live on ink and can sleep soundly on the imposing stone. He sees little news in a dog biting a man, but he is quick to grasp the importance of an item telling about a man biting a dog."

FOR THIS RELIEF, MUCH THANKS.

Professor Lounsbury, of Yale, is one of the most amiable of men. It would be difficult for experts to get up a dispute with him on matters philologic, for he would be found agreeing with them all. He has said one man's pronunciation is as good as another's, and that there are even worse crimes than splitting the infinitive, this being, as Sam Weller said of the man who beat his wife, at least an "amiable weakness." Professor Lounsbury's latest cheering word, however, to tongue-tripping mortals, is that "had better" is all right, to be preferred, indeed, to "would better," and being directly descended from such honorable ancestors as "had liefer" and "had rather." Of course, those who have already mastered the feat of saying "would better," and looking unconscious at the same time, will be a little disappointed to know their efforts have been in vain. To those who must have proof of everything, it should be added that in the expression "had better," better is an adjective, and, therefore, of course, all right. Those who have shied at using it doubtless thought it was a pluperfect subjunctive or something of that sort.—*New York Globe.*

"It is reported that two Frenchmen, MM. Mabille and Lerclerc, have patented a process for making a kind of celluloid which is incombustible," says *The Electrical Review* "To a solution of celluloid is added a mixture of ether and alcohol containing certain iron salts. A clear liquid of the consistence of syrup results, and if the solvents are driven off from this, an incombustible non-inflammable celluloid remains."

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-150 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.— Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype Machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.— By S. Sandison. Contains thirty-six pages of information, with adjustments and suggestions for Linotype operators. Vest-pocket size. Price, $1.

CORRECT KEYBOARD FINGERING.— By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.— By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, $1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

THE MECHANISM OF THE LINOTYPE.— By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a revision of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated. Cloth, 128 pages, $1.50, postpaid.

DO NOT FORGET —

That the mold-disk slide should be adjusted by the screws beneath it so that the disk rises a trifle — .007 of an inch — when going forward on to the locking pins.

That the locking pins or bushings in the disk should be renewed if worn.

That the purpose of the locking pins and bushings is to hold mold rigidly while casting and ejecting the slugs.

That screw collar on disk pivot should be screwed up tightly.

That if disk stops with a jar before going into locking pins, the brake on mold-turning shaft needs tightening.

That if disk travels too far before coming forward on pins, the square block which strikes against side of mold-turning cam needs attention.

That if block does not come close enough to cam, the cam shoes can be removed and adjusted by means of the bushings in the screw holes.

THE exhibit of typesetting machines at the St. Louis World's Fair includes a double magazine Linotype, Model No. 2; a pica Linotype, or Model No. 3, and a Junior Linotype. The Monotype is on exhibition with its new sortcasting attachment in daily operation. The Monoline is also exhibited, and claims are made that the machine will shortly be placed on the market in the United States, though heretofore barred by infringement of Linotype patents

ORIGINALITY.—The following is furnished by a correspondent at Zanesville, Ohio: "A short while ago an operator of much originality was working on the night turn by himself. Before the machinist left he had oiled up and a little oil had found its way to the rubber cam roller on the back; this caused the lower-case 'e' to 'stay at home' in the magazine. Mr. Operator, after much worry, found the cause of the trouble, but he did know how to get the cam to 'working' again, so he finally hit upon a happy thought: tying a piece of string close to the hook on the aforesaid 'e' reed, just below the hook, and bringing it up around through the small opening in the casting under the assembling elevator, he then started up and when he wanted a 'little e' he would reach up and give the string a 'yank.' He finished his day's work, but, however, it was a little out of the ordinary."

in keeping them in good running order—thanks to the instruction received in the Inland Printer Technical School. Linotypes are to be found in nearly all the principal town offices in New Zealand, but those just installed in the *Southland Daily News* office, Invercargill, make the most complete three-machine plant in the colony. Those persons represented in the photo. standing (reading from left to right) are: Mr. F. Borne, foreman of machine and jobbing departments, and who is always eager to adopt INLAND PRINTER methods; next is Mr. Aitken, foreman of composing department, who has been connected with the *Daily News* for about twenty-five years; then Mr. Stanley Smith, who supervised the erection of the Linos., and possesses world-wide experience as printer's engineer. Those sitting (reading from left to right) are: Mr. Dickson (operator), Mr. Ross (operator) and Mr. E. J. Lawry, graduate of Chicago's Linotype School and expert of *Southland Daily News* Linotype room."



LINOTYPE PLANT OF THE SOUTHLAND DAILY NEWS, INVERCARGILL, NEW ZEALAND.
In charge of E. J. Lawry, graduate Inland Printer Technical School.

LINOTYPES IN NEW ZEALAND.—Edwin J. Lawry, who came all the way from his home in Timaru, New Zealand, to take a course of six weeks in the Inland Printer Technical School, sends a photo of the plant of Linotypes in the *Southland Daily News*, Invercargill, New Zealand, of which he is now in charge as operator-machinist, and writes: "The photo enclosed, by Mr. F. Burrell, photographer, Invercargill, New Zealand, represents the first instalment of Linotypes in Southland, New Zealand. Several offices have installed Monolines, but the enterprising proprietors of the *Southland Daily News*, Messrs. H. and J. Feldwick, have gone in for the more expensive article, and installed a battery of three Linotypes. These Linos. are of the most up-to-date English pattern, and were set in motion on May 24, 1904. Mr. Stanley Smith, engineer of the Dunedin *Star*, assisted by the writer, erected the machines, and the latter took charge and finds no difficulty

GOVERNMENT PRINTING-OFFICE INSTALLS MACHINES.—The announcement that the Public Printer had ordered twenty-eight Monotypes for installation in the Government Printing-office, at Washington, D. C., was followed immediately by the statement from the Mergenthaler Linotype Company that forty-eight double-deck Linotypes of the latest pattern had been ordered for the same office. Thus the long controversy over the question of adoption of typesetting machines by the Government Printing-office is settled, as there was little doubt it would be since the installation of Linotypes in the Government Printing-office in Manila about a year ago. It is unlikely that many men will be displaced, as the volume of work will be enormously increased. The wise hand compositors are learning to operate the machines in the meantime.

The *Lokal Anzeiger*, Berlin, Germany, is still set by hand, but so, for that matter, is every paper in Berlin. Up to the present the typographical union has been strong enough to prevent the introduction of typesetting machinery.

TYPESETTING MACHINES IN EUROPE.— The Belgian Typographic Federation has made an exhaustive but inconclusive study of existing composing machines, of which it says: "The existing machines are not advantageous, but it is advisable for printers to observe and study them. A great number of composing machines on different systems are advertised. We do not profess to notice all, but we may cite the following: (1) The machine invented by Calendoli; (2) a machine of Jules Biban and Jules Campe, of Hamburg, which is a combination of the Monoline and Typograph; (3) the machine of the Abbé Burg, the Alsatian (this is the machine on account of which an action for heavy damages was brought against a French journal, *Le Courrier du Livre);* (4) the Mergenthaler (known in England as the Linotype), which it is asserted the Linotype Company will seize if one is found working in Belgium; (5) the Lanston Monotype, an American machine; (6) the German machine of Steiert, which only costs 3,500 francs and has an output of 8,000 letters; (7) the Electrotypograph of Meray-Rozar; (8) the Express, which resembles the Typograph, and is manufactured at Chicago; (9) the Barotype, which somewhat resembles the Linotype, and is made in Illinois." No formal appraisement is made of the respective capabilities of the preceding, but the report goes on to felicitate compositors on the outcome of the struggle at the *Daily News.* It is to be hoped that the report on European devices is more accurate than that of the American. The "Express" is unknown in this country — probably the Linotype Junior is meant. However, Chicago is not the home of any manufactory of typesetting machines. The Barotype is still in embryo, though an experimental machine is being built in this city.

AN ENTHUSIASTIC LINOTYPIST.— The following interesting communication has been received:

PHOENIX, ARIZ., June 9, 1904.

Editor Machine Composition Department:

I am much interested in your reproduction of music set on the Linotype in the June number; likewise in the reprint of the Inland Printer Technical School monogram. And when we note the specimens of intricate composition published by the Mergenthaler people from time to time we are reminded that, notwithstanding the capers being cut by other composing machines nowadays, the old Mergenthaler can also go some yet. And that Linotyped portrait of Senator Clark published in THE PRINTER a year or so ago — it was so natural that one could almost hear the jingle of copper.

Ah, the possibilities of the Linotype — they are surely unlimited: Plain English reading matter, roman, old style, lightface, blackface, italic, Hebrew, Greek, Hottentot, plain border, fancy border, straight rule, curly rule, want ads., display ads., portraits, monograms and filigree work. And now comes music — words, melody and accompaniment, all produced by the magic Mergenthaler!

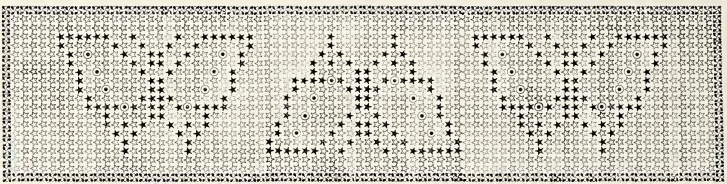
When will it end? Will the smile eventually fade from the benign countenance of Sunny Jim when he finds himself "forced" into retirement through the possible advent of "Mergenthaler Morning Mush," or some other appetizing breakfast-food product of the all-round Mergenthaler?

Out here on the desert we can not exactly hear the rattle of the "magazine," as the writer of the "Song of the Lino," chorus could, our Mergenthalers being too old and infirm to express themselves in that intelligent way — but what do we care, when we can read Linotyped books, magazines and newspapers, wear Linotyped monograms on our watch chains, hear Linotyped music in the plaza and have beautiful Linotyped pictures on the walls.

Verily, the Mergenthaler is the whole cheese, box and all.

W. G. MIDDLETON, *Graduate No. 2.*

METAL.— J. C. White, Brooklyn, New York, contributes the following: "I wish to thank you for responding so kindly to my request for information on soldering. The explanation was most lucid and complete. I would like to tell my experience with metal for the benefit of any one who has had a like difficulty. I have always used a good quality of metal, one which, I believe, is recommended by the Mergenthaler Company, in Brooklyn, although I am not sure on this point. Not long ago I was talking to a Linotype man who runs a plant of his own, and on examining his slugs I found them remarkably hard, in fact, they were so hard I could scarcely break them with my fingers. I asked him where he got his metal, and he told me, adding: 'All the difficulty I have had has come from mixing one kind of metal with another.' I was so anxious to get nice, hard slugs that I did not heed his warning, and the manager of my office got me a small box (250 pounds) of the 'strange metal' and I started in to get cast-iron slugs. Alas! I got into more trouble with that metal than I can speak of calmly. It worked all right until it got mixed up with the other stuff; then my slugs changed from nice, solid, clear-faced 'lines-o-type' to spongy, hollow, weak-kneed scraps of metal. No amount of tinkering with the gas governor had a bit of effect; neither changing the mouthpiece nor cleaning the pot did a bit of good. I just had to run along until the virus of that new metal was nullified by the old, and if ever I mix metal again may I be put back at the case on solid great primer five ems wide at 10 cents a thousand. I think that if you must change your metal you had better discard every ounce of the old stuff and start fresh with the new. Both of these metals were good, but they would not mix. Moral: On Linotypes, let well enough alone.



SET ON LINOTYPE BY STUDENT IN INLAND PRINTER TECHNICAL SCHOOL.

Only one-half of one butterfly is actual composition, the remainder of the design being duplicates of these lines, the center butterfly being reversed in making up the design.

LINOTYPE TROUBLES.— R. T. T., Freeport, Illinois, writes: "Will you please answer the following questions in your query column. I am a new beginner and a close reader of THE INLAND PRINTER. (1) When I went to work on this machine it was and had been chewing up the matrices, the top of the lower ear. I lowered the first elevator head; it is now all right. Now we are going to get a new set of matrices. How do I go about it to align the matrix with groove in mold without guessing at it? (2) What causes the machine to jerk when receding from second elevator just about when

slug is ejected. Ejector blade and slide fit tight. Spaceband and matrix transfer levers just touch. The brake on mold-turning shaft works fine and mold disk stops perfect without a jar. (3) How much space or how should magazine be adjusted in relation to verges and keyrods. The lower verge pawls seemed to hold matrices, so I raised mouth of magazine just a trifle and it worked better. Was that proper? *Answer.* — (1) The adjustment of the first elevator to prevent shearing of matrix ears can be tested by noting the movement of the first elevator just before the cast takes place. The elevator should rise a trifle — about one-thirty-second of an inch — at this time. If it rises more than this the face of the slug may be damaged when the elevator drops back before the mold retreats. If it moves less, the ears of matrix may strike the edge of the mold groove and shear them. (2) Perhaps one of the screws or pins which connect the transfer levers to the spaceband or second elevator transfers has worked partly out and is catching against the frame of the machine. To determine this, disconnect the transfers from the levers and read or write the English language, and their proofs by hand composition required from four to five readings. With the Simplex it only requires two. A set of photographs showing the machine in its various stages of erection were sent with the machine. With the assistance of these, our manager, Mr. Branham, who also had the benefit of having previously witnessed a Simplex machine in operation in San Francisco, had no difficulty in putting the machine together and running it most successfully. We never have had one hour's trouble with the machine. It takes the place of eight compositors. I pay 20 yen ($10) per month to my operator. In spite of the fact that he does not read or understand the English language, he is getting up about thirty thousand ems per day of eight-point type in a day of nine hours. As regards the ability of a native to do better work, my experienced manager, who is an American, gives it as his opinion that their limit will be about forty thousand ems, but the present one in our office has concluded not to attempt to do any better, although we have offered him 1 yen (which is equivalent to 50 cents in gold) per month



CLYDE CLEMENS.
Elgin, Illinois.



JOHN NICHOLS,
Ennis, Texas.



W. H. WINTERS.
Monmouth, Illinois.



P. M. MINER.
Cairo, Illinois.



T. F. ELLIS.
Great Falls, Montana.

GRADUATES MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL, HOLDING SITUATIONS ON LINOTYPES IN THE CITIES NAMED.

move them in their tracks by hand. (3) When keyrods rise to their full up stroke in releasing matrices, they should rise high enough to clear the verges one-thirty-second of an inch. A book on the mechanism of the Linotype would aid you in mastering your machine.

LINE DELIVERY CARRIAGE.— E. T. H., Cairo, Illinois, writes: "I would like to know how to remove the long finger on line-delivery carriage, late model machines. It appears that there is no way of removing this finger. I find no way of taking the finger off of the rod on which it slips in changing length of line." *Answer.*— On late model machines, the carriage should be unlatched from the lever behind the face plate and, with the first elevator lowered to first position, the carriage can be slipped out of its track. The short finger must be removed before the long finger can be taken off the rod on which it slides. A small bushing on the right-hand end of the rod can be pushed out with the rod itself, and then the long finger can easily be removed.

SIMPLEX MACHINE IN JAPAN.— E. V. Thorn, publisher *Box of Curios*, Yokohama, Japan, furnishes the following account of his experience with the Simplex in Japan with native operators: "I am publisher of a weekly paper called *Box of Curios*. Formerly it took three men and three apprentice boys, native compositors, from Saturday morning until Friday night, working nine hours per day, to do the composition of a fourteen-page paper. Since using the Simplex we have one operator who sets the paper up on Friday morning and finishes on Friday night, so that the paper can be published at 5 P.M. This gives him plenty of time during the rest of the week for jobwork. Japanese operators are unable to increase for every additional five thousand ems that he can set up. It is my opinion that the Guild, one of which is in every printing-office in Japan, has placed a limit on the capacity of the machine of about thirty thousand ems, but I feel confident that if he tried he could get forty thousand ems or more. We also wish to say that we are giving him the highest wages for compositors in Japan, so the American compositors ought to be satisfied with the wages they are getting at home. We have so much composition that we expect in the near future to add another Simplex. All the large printing-offices here are saving up their money to buy one or more, and we predict after the close of the war, when Japan will be victorious, that at least twenty-five to fifty of the Simplex machines will be in operation in Japan."

BELTS.— Although individual motor equipment is recommended for Linotypes as well as other printing-office machinery, some types of motors, instead of having direct gearing, are belted to the driving pulleys. Short belts are here necessary, and in all such cases idler pulleys should be used to take up the slack. Where the machines are belted to a line shaft the belts need constant attention. It is always preferable to belt the machine pulley to a countershaft on the floor, building a removable platform over the shaft in this case. The hair or smooth side of the belts should be run next to the pulley, as this brings the fibers of the flesh side, which can best resist the strain, under tension as the belt passes over the pulley. Belts run in this manner do not crack readily. Excessively tight belts should be avoided, not only because of the injury to the belt but because of excessive strains on shafts, boxes, bearings and pulleys. By covering the face of

pulleys with leather the adhesion of the belt is increased from thirty to forty per cent. Loose belts cause slippage and loss of power. In joining belts, the best practice is to make the belt endless by beveling the ends and gluing them together. Measure length of belt required and deduct one-eighth of an inch for each foot of length to allow for stretch. Motor bases are usually provided with sliding rails which permit the slack to be taken up as the belt stretches. In other cases, the machine itself can be moved to accomplish the same result. With wide, heavy belts it is necessary to lace them, as shown in the diagrams annexed. The edges must be perfectly square

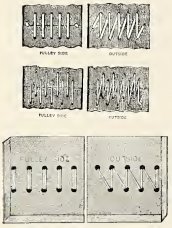


FIG. 1.—DIAGRAMS OF BELT LACINGS.

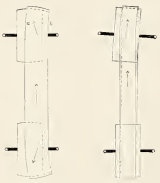


FIG. 2. FIG. 3.

and the lacing on the pulley side run parallel with the length of the belt, as shown. The holes should be punched exactly opposite each other and be as small as possible to let the lacing through. When shafts are parallel, a belt always runs to the high part of the pulley. If, however, the shafts are not parallel, and the high side is caused by the position and not the shape of the pulley, as shown in Fig. 3, the belt runs to the low edge. When belts are not to be shifted, crown pulleys, as in Fig. 2, are used. With such pulleys the belt tends to run on the high part, for if, as shown, the belt is forced to one side, the edge becomes stretched, with the edge *a* traveling faster than the edge *b*, causing it to run in the direction of the arrow and center itself on the pulley. Belts which become dirty or glazed will slip and fail to transmit power economically. If dirty, a piece of soap can be held against them until they stick to the pulley and the dirt can then be scraped off readily. If hard or dry, a good belt dressing should be applied to render them pliable.

THE STRING-O-TYPE MACHINE.— The Gilbert-Stringer composing machine, which in the meantime is known as the "String-o-Type," has been practically completed in London, although not yet shown to the trade. The inventor has based its construction on the principles of the Linotype machine, at least up to a certain point, where new devices are introduced that are covered by a considerable number of patents, taken out in the name of Gilbert-Stringer and others. The machine sets up matrices, which are liberated by a keyboard action, similar to that of the Linotype, the line being justified with wedges. These matrices then move separately before the mold, and molten metal is ejected and single letters are cast therefrom, the finished line when cast being forwarded to a galley. The matrices, after a line is cast, are distributed by a keyed arrangement, also similar to the Linotype. The most noticeable feature in the matrices is that, instead of the letter being cut in the edge of the matrix, as in those of the Linotype, it is cut on the flat side. The inventor's idea has been to produce a one-man machine that would cast, set and justify single types, thus enabling the correction of its matter to be done easier than with the solid lines of the Linotype, which, in the event of a single correction, have to be recast. He also claims that it is an improvement on the Monotype, for which the copy has to be prepared on a separate machine to enable it to cast its single types. As we have said, the matrix is presented to the casting portion of the machine on the flat, and an automatic locking action holds it perfectly rigid during the operation of casting, the varying thicknesses of the different letters being secured by the movable walls that form the type mold. When the cast type is ejected from the mold and carried to the race, where the lines assemble, the burrows and tangs are removed automatically and the lines then delivered on to the galley. As in the Linotype, one line of matrices is being set while another is being cast and a third distributed into the magazine; thus practically three lines of matrices are in use at the same time. An improved method of cooling has been adopted for the mold, so that when the type reaches the galley it can easily be handled. The operator has only to manipulate his keyboard and touch the key at the end of every line set, the machine does the rest and goes on until the galley is filled. The inventor claims that he has secured a perfectly correct alignment, but whether that is so or not only a practical test of the machine will confirm. An ingenious arrangement is introduced to secure a perfect height to paper. No definite statement is at present made as to the speed of the "String-o-Type," but we understand that it has actually been worked at twelve thousand ens (six thousand ems) per hour. Besides the composing machine, Mr. Stringer has also invented an automatic justifier, that is intended for use with typesetting machines, and it is claimed that by its use matter may be justified at the rate of 13,000 ens (6,500 ems) per hour. A curious feature of this machine is that em quads are used for dividing the words, and these are trimmed down to a suitable thickness, automatically, by a milling cutter, so that there is no calculation required on the part of the operator. He has only to fill up his line until the bell rings for an overset line. The line of justified type is then carried along from the feeder until it reaches the milling cutter, the forward action stopping momentarily at each space while it is being reduced. Then the line, with its now reduced spaces, is properly justified, and travels on to the delivery galley. Of course all the spaces in any given line are cut down to an equal size by the milling cutter, so that even spacing is secured. Machines that set movable type have rather taken a back seat since the advent of the Linotype and the Monotype, but if this justifier proves to be all that its inventor claims for it, it may lead to a boom in composing machines of that class, which at present may be said to be a drug in the market, as it could be attached to any composing machine and would enable setting and justification to be the work of one operator and one machine. This justifier is a comparatively small piece of mechanism, measuring about 26 by 12 by 18 inches. It may be of interest to know that Mr. H. Gilbert-Stringer is a journalist, who was employed as the first official shorthand writer and Select Committee reporter to the Tasmanian Parliament. While holding this position he used a Hammond typewriter for transcribing his notes, and this turned his thoughts to the production of composed types. This was in the days before the invention of the Linotype, and Mr. Stringer had never even seen one of the then existing composing machines. His first idea was to use a kind of typewriter, with which to make impressions in stereotype flong, but his experiments in this direction led to no practical result. He went to the World's Fair at Chicago to act as special correspondent for a syndicate of newspapers, and when there made his first acquaintance with the Linotype and its inventor, and also studied the mechanism of the Monotype and Typograph. Leaving Chicago he went to England, and since then has devoted practically his whole time to the development of his typecasting and composing machine. Possibly in a short time we may be able to supply further particulars regarding this new invention.

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JOB COMPOSITION

BY JOHN M. LARKING.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

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TITLE PAGES.—By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints—Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, $2.

TWENTIETH CENTURY COVER-DESIGNS.—Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. $5, prepaid.

PLAIN PRINTING TYPES.—By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

THE PRINCIPLES OF DESIGN.—By Ernest Allan Batchelder, instructor Throop Polytechnic Institute, Pasadena, California. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, $3.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. $1.

PORTFOLIO OF SPECIMENS OF PRINTING.—The second of the series, composed of a wide range of commercial work in pure typography, designed to show the maximum of effectiveness at the minimum of time and expense. Printed on loose leaves and comprises examples of plain and color printing; also a demonstration of the relationship between the size of the half-tone screen and various grades of paper. This portfolio is especially recommended to students and ambitious printers. Price, $1, postpaid.

SOME ten or fifteen years ago a style of job composition was in vogue that resulted in the production of much original and ingenious typography, that required skill and practice not only in the assembling of type but in the manipulation of brass rule. In fact, the design of rulework, which usually required heating, twisting, filing and even soldering, occupied the profound energies of the compositor to such an extent that the type display was often a secondary consideration, and faces and sizes were brought together not on account of their harmony or fitness but because a line of a certain length was required for a prearranged panel space. This kind of work required skill and experience and the men who made a specialty of it were sometimes called artist-printers, a term that sometimes coincided with artistic printer and sometimes did not. The men of taste produced many notable and artistic designs, equally agreeable in type selection, arrangement and color, but the fashion was also provocative, in the hands of those whose deftness and artistic perception were disproportionate, of work that bordered on the fantastic and grotesque. The fashion would have resulted in at least more legible printing if plain type-faces had been used, but the rule twisting was used as adornment for fancy faces, any one of which was beautiful and artistic when used by itself, but in combination with three or four others of totally different design, together with rulework and ornament, made something that might be termed a conglomeration. In Fig. 1 is shown a specimen of



FIG. 1.

this style of composition, which displayed creditable ingenuity and patience on the part of its creator and may be justly termed an original composition. Its only artistic merit is the use of a type series, but it is an interesting exhibit of a

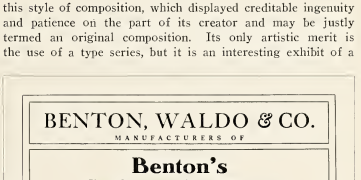


FIG. 2.

past style of jobwork. It has been reset (Fig. 2) in order to show the comparison between it and present styles, and to show that good taste is not entirely dependent on clever manipulation of brass rule.

Ornamentation that is simply obtrusive and interferes with the type by making distracting spots of color is an error

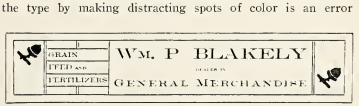


FIG. 3.

shown in Fig. 3. A word-ornament is occasionally useful and will fill a blank space acceptably sometimes, but in the present instance the space occupied by the two opposed speci-

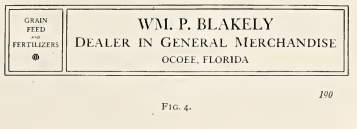


FIG. 4.

mens of adornment could have been used to the better advantage of the type arrangement. An ornament may be used to fill a void, but the space should not be created simply to exploit it. Punch's advice applies in the greater number of



Fig. 5.

instances where natural inclination perhaps might tempt the compositor to insert sundry decorative effects in the way of rule or ornaments, and "don't" is assuredly the dictum if a place has to be made for the accessories at the expense of the type display. Both ornament and panel rulework in Fig. 3 oppress the type and Fig. 4 shows a simpler arrangement in which the type is relieved to some extent of the embarrassment that conflicting demands on the attention have caused it in Fig. 3. Originality does not imply a complete departure from recognized good style or arrangement, neither does it imply improvement when the result is at variance with recognized standards of good taste. Orderly arrangement and simple styles are much better art than the involved and eccentric to which the desire for originality often leads, and it should be remembered that the latter is not necessarily synonymous either with good taste or good art.

It might be questioned whether so much analysis and criticism of display composition is worth while. As long as the type is readable what difference does it make how it is arranged. One type-face is as good as another, and a spirit of unfair partiality is shown by using one face on an advertisement when there are two or three dozen others which have equal rights to representation. So far as arrangement is concerned, if the required space is comfortably filled with type we should be content. Why are we not? Because printing, like many other arts, is capable of arousing our critical faculties and giving pleasure or distaste by its appearance entirely apart from the utilitarian reasons for its creation. It might be urged that an empty soap box or a flour barrel sawed half way through will make as comfortable a seat as the beautifully carved stool or chair, but people will continue to buy the latter because they combine with the element of utility the quality of attractiveness. For the same reason that furniture must be both useful and attractive in order to be sold, printing in addition to its most important qualification of legibility must possess order, fitness and beauty of arrangement. In this era of competitive advertising, printing fills a large and important place, and taste in design and arrangement should be first considerations because all such printing is designed to attract. In Fig. 5 is shown an example of what might be termed the assertive style of advertising display. It is sufficient in a way because every statement is in readable type, but it is not attractive. Certain qualities of grace in arrangement and type selection are wanting that make it utterly commonplace, and would prevent any interested consideration of its appearance that good arrangement would have provoked. An incongruous collection of different type-faces does not make variety or contrast. A suggested resetting is shown (Fig. 6) in which an attempt has been made to make the ad. distinctive. As there is nothing that seems to require special display except the name and address, the ad. has been set in old style and the white space surrounding the matter is not by any means wasted. It makes the ad. more comprehensive and attractive. If the composition and arrangement of an ad. is so tasteful that it is admired and studied by the casual observer, we believe that the benefit

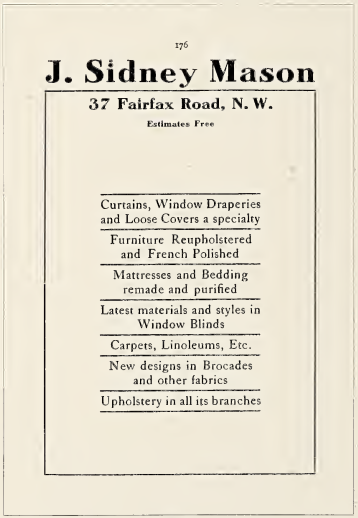


Fig. 6.

to the advertiser is correspondingly greater than where the tastelessness of the display does not provoke a second glance.

The desire to set the display lines of a stationery heading to the full measure is the cause of much work that is not nearly so effective as if more fitting type was used in lesser measures. The display is forced and faces are used some-

times inappropriate or inharmonious, and generally too large, in order to fill the measure as much as possible. A stationery heading is an advertisement, but it does not compete with others, so it is not necessary to set it in large type or make



FIG. 7.

it in any way aggressive or assertive. In Fig. 7 the display though large is not in the least effective, being simply a confusion of type lines. On a bill-head the name is most important, and by displaying it and properly subordinating the rest of the matter a satisfactory arrangement is generally secured.



FIG. 8.

The firm name is really the only important line on any stationery printing and any qualifying display should not conflict with its importance. As reset (Fig. 8) no attempt has been made to fill out the measure, but the width and arrangement were adapted to the type used. Although the qualifying display is in very much smaller type than the firm name, it is

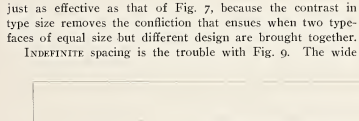


FIG. 9.

just as effective as that of Fig. 7, because the contrast in type size removes the confliction that ensues when two typefaces of equal size but different design are brought together.

INDEFINITE spacing is the trouble with Fig. 9. The wide space between the lines destroys the unity of the type design. It may be a trifle far-fetched to term a simple type arrangement a design, but it is in fact, and is subject to the conditions of any decorative design, and unity, shape, harmony or proportion have a very important bearing on any piece of printing. In Fig. 9 the lines are so far apart from each other that the appearance of unity or coherency is impaired. The type selection is not the best that could be made, the extended face used heightening the flat appearance of the heading. In fact the lines were spaced so widely in order to reduce this flatness and thus caused another error. It was not necessary to set the type the full measure of the heading, and it was the desire to do so that caused the wrong type selection. It is much better to let the longest line make what it will

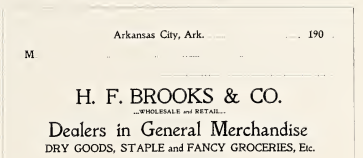


FIG. 11.

in some suitable letter than to make it fill out the full measure with an unattractive type. The resetting (Fig. 10) has followed this way, the main line being composed in a suitable face, letting it make what it will, and the rest of the matter arranged in a manner that makes a design sufficiently attractive and shapely An extended face, as shown in Fig. 9,

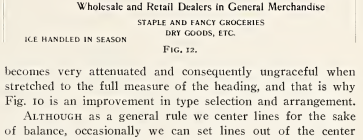


FIG. 12.

becomes very attenuated and consequently ungraceful when stretched to the full measure of the heading, and that is why Fig. 10 is an improvement in type selection and arrangement.

ALTHOUGH as a general rule we center lines for the sake of balance, occasionally we can set lines out of the center and still retain balance and consequently good appearance, and relieve a certain stiffness or awkwardness that the precise centering of all lines sometimes will give. In Fig. 11 this persistent centering of the matter has prevented its best appearance, together with inappreciation of good display. It is awkward in the extreme and unnecessarily so, as with the



FIG. 10.

type sizes shown it is possible to rearrange it in a more attractive manner. These changes are shown in Fig. 12 and the out-of-center effect suggested above has been made. Although type selection is responsible for some imperfect typework, yet a comparison between these two examples shows that arrangement alone is responsible for the faulty appearance of Fig. 11. This arrangement was partly induced by the feeling that the type must cover as much of the heading as possible, and the resetting shows that it is unnecessary. As long as the main line is displayed the rest is relatively unimportant.

RULE panel borders fill a useful sphere in type ornamentation and can be made the basis of good decorative arrangement, but care should be taken that the rule design does not interfere with the proper display of the type. This is often done, either by overpowering the type by a superabundance of rulework or by an arrangement that prevents the use of suitable sizes or faces of type. Fig. 13 is an example of faulty arrangement in this respect. One of the laws of correct type display, based on good appearance, is that the type at the top of the page should dominate. These laws or rules are difficult or impossible to explain or analyze and we can only plead that it looks best that way. The rule design of Fig. 13 by its arrangement prevents the use of a suitable size of type for the title or subject which should be the featured display of the page. As shown there is nothing to attract the attention — an important requirement in display work. A reconstruction of the page is shown (Fig. 14) in which

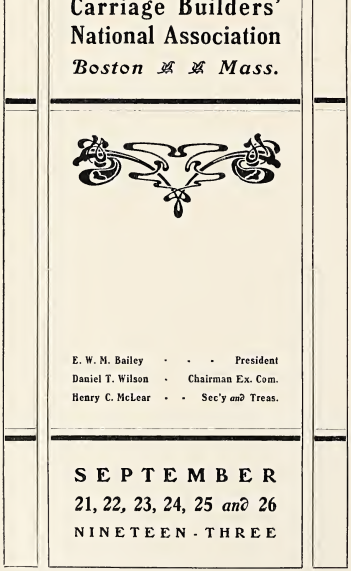


FIG. 13.

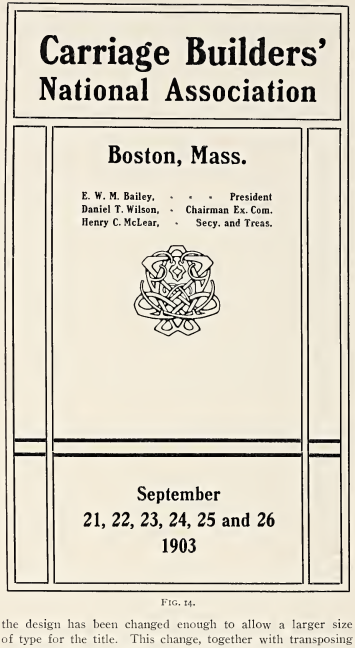


FIG. 14.

the design has been changed enough to allow a larger size of type for the title. This change, together with transposing the officers' names above, places the larger mass of type where good appearance requires it, above the center. The dates were also rearranged in a less artificial manner, avoiding the use of three sizes of type. These changes show a style that should have been appreciated and foreseen before the panelwork of Fig. 13 had been assembled and the type display considered before the panel design was made.

A CONDENSED letter is made for expediency only. Certain conditions of advertising display, particularly narrow newspaper columns, have created a necessity for such letters, but to use them when there is plenty of room for a normally designed letter is contrary to the best taste. An occasional long line requires their use, and the larger sizes are not so objectionable as the smaller ones, but when space will permit their use should be avoided. The display of Fig. 15 shows a rather ineffective arrangement that is not helped by the use of a condensed type-face. The desire to be original in design is commendable, but such originality, so far as printing is concerned, must conform to certain requirements that usage has established as principles of right printing. A natural arrangement of the type is one of these, but the wording as shown approaches closely to the eccentric in arrangement. In an advertisement eccentricity, so called, is permissible if its attractiveness or "catchiness" is heightened by the odd arrangement, but the title to a book or pamphlet should be simply composed in plain, readable type-faces. Fortunately the most artistic faces are both plain and read-

able, and by such a procedure the compositor will combine all that is most desirable in typography. In condensed type the grace and beauty of the normally shaped letter is to a large degree lost and their use as shown in Fig. 15, evidently from choice, is an error. Both type selection and arrangement could be changed to the betterment of the page. A suggestive resetting is shown in Fig. 16 that more nearly approaches the proper style for a title-page. By proper style is not meant



FIG. 15

that the arrangement shown is the only correct one, but that the type is arranged in a sufficiently orderly fashion to conform to the requirements of correct typographic style, a condition that is not met in Fig. 15.

TEN THOUSAND MILES AWAY.

We consider THE INLAND PRINTER a most valuable encyclopedia of useful information, and, although we are situated ten thousand miles from civilization, we are enabled, largely through its columns, to keep abreast of the times.—*J. C. Howe, Superintendent E. C. McCullough Company, Manila, Philippine Islands.*

AN OLD FRIEND.

"I thought you would surely laugh at that little joke," said the humorist, as the editor solemnly glanced at the manuscript.

"Not me," rejoined the man behind the blue pencil; "I never laugh at an old friend."—*Western Publisher.*

SOME INTERESTING PAPER-MAKING REMINISCENCES.

Upon sheets of paper made in Lee, Massachusetts, were printed Horace Greeley's first numbers of the New York *Tribune*, a paper which the friendship of a Lee papermaker enabled him to start. His place in the history of the country, beginning with a few reams of Berkshire paper, and the influence of

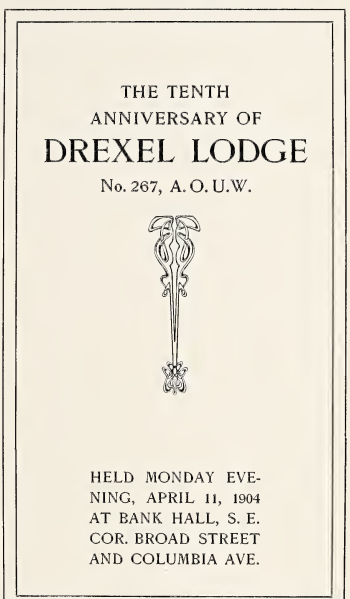


FIG. 16

the journal, born in a Lee paper-mill, so to speak, are well known.

The manufacture of paper in the town of Lee began in 1806. That year Samuel Church moved into the town and started a two-vat mill on the site of one of the Hurlbut Paper Company's mills. The first paper was hand-made, the pulp being gathered on a sieve or wide-covered frame, where it was dried sufficiently to handle, then finished by pressing between hot metal plates and press-paper boards. There were no calenders in use to give the paper the smooth, beautiful finish now desired.

The price of old hand-made paper was 40 and 50 cents a pound. The first North Lee mill was built in 1808 by Lyman Church.

The Churches seem to have been not only pioneers in papermaking, but to have been energetic ones. In 1821 Lyman Church built another mill, but the Churches connected with the business closed, however, before the prosperity and growth began. Their enterprise and faith in it gave Lee the impetus

which resulted in making that town, for many years, the most important in the paper trade in the country. In 1840 it was said one-fifth of all the paper made in the United States was made in Lee.

In 1822 John Ames, of Springfield, patented the cylinder machine which gathered the pulp on a revolving wire cylinder, taking the place of the old hand frame or sieve, and greatly increased the productive capacity of the mills.

The beating of rags to a pulp gave rise to the story of the origin of "foolscap," and it was related years ago by an old papermaker in Lee. It was related that a half-witted youth sat upon a rock on the top of which was a shallow depression containing some water. Into this puddle the boy dropped his cap, and, with a stone, foolishly and idly pounded his linen turban into pulp. The sun dried the "stuff," or fiber, which had spread itself through the water upon the bottom of the puddle, and lo, it was lifted out a sheet of paper — foolscap in fact. In 1826 another mill-building era began in Lee. Messrs. Walter Winthrop and Cutler Laflin built that year. It was the first mill in the town in which paper was made by machinery. The Laflins also built another mill on the Housatonic. During this decade Stephen Thatcher built a mill.

Mr. Thatcher and the Laflins are remembered in the paper trade as being connected with the "navarino excitement," which was one of the most successful speculations in the history of the business. Mr. Thatcher began making a thick, straw-colored paper, which was pressed between plates and stamped so as to resemble the present leghorn hat material. It was sold for bonnet and hat making, and became as "fashionable" and as universally worn as paper collars were forty years ago.

It is said that bonnets made from this paper sold as high as $5 each. The Laflins, with their great facilities, soon went into the speculation, giving their paper "leghorn appearance" by a quicker process of running it between engraved rollers.

For a time the business was very prosperous, but it had a rather short life. Perhaps one thousand navarino bonnets were caught out at a showery picnic and the mishap ruined the fashion. Belles and beaux, matrons and maidens who had been proud of their "leghorn hats," an expensive luxury in those days, found, when the rain had wilted them and spoiled the strawlike impression, that they had been wearing only a smart Yankee paper imitation of the costly genuine article.

In 1835 Leonard Church, Joseph Bassett and Thomas Sedgwick built a mill at Lenox furnace, in the town of Lee. The Washington mill was built by Foote & Bodsworth in 1835. While the mill was building Bodsworth was killed by the overturning of a load of wood. Paper-mills were built on the Lake May stream in Lee in 1837 and 1840. A number of other mills were built between 1840 and 1855 to supply the paper for the paper-collar trade.

In 1855 two men named Linn and Dean built a mill on the Lake May stream for making bank-note paper by hand. In 1862, while Mr. Linn was running the mill, it was discovered that he was making some bank-note paper with the initials, "C. S. A." in water-marks upon it.

A United States marshal suspected that the initials meant "Confederate States of America," a concern with which the United States was having some difficulty at the time, and the officer took Mr. Linn to Boston to answer for the supposed aid and comfort he was giving the enemy in making paper for them upon which to print their money.

Mr. Linn was able to show that he had received the order for the goods from a New York house, who also furnished him with a mold or machine which made the initial water-marks in the paper, and he knew nothing about the purpose for which the paper was made. He was acquitted.

The New York firm set up that their purpose was a patriotic one, as they intended to counterfeit the confederate money and ruin the credit of the concern by flooding their own territory with worthless notes. The patriotism may not be very apparent, but such was the excuse made.

Matthew Field entered the papermaking business in Lee in 1830. This Lee papermaker was a brother of Cyrus W., David Dudley, Stephen J. and Henry M. Field. Cyrus W. worked in the mill for his brother in his youth. He was afterward in the paper business in New York and dealt exclusively in Berkshire paper.

In 1863 the Field mill was bought by Elizur Smith, of Lee. The Smith Paper Company was later formed of Elizur, Wellington and De Witt Smith; the two Smiths now own five mills on the Housatonic River in Lee.

On December 13 last, Wellington Smith completed a period of forty years in the paper business. This period comprises a wonderful development of the industries of the country, and hardly any more so than in the paper-manufacturing industries.

During Mr. Smith's life in the paper business he has seen the price of news paper decline from 27 cents a pound, which it was during the Civil War, to less than 2 cents a pound.

The introduction of wood pulp began during that time, and the Smith Paper Company was the first to use ground wood in the United States. When Mr. Smith entered the paper business, a machine 84 inches wide and running 60 to 70 feet a minute was about the limit, and two tons a day on a machine was considered a large production. The first Fourdrinier machine, 100 inches wide, used in the world, is now running in the Valley mill in Lee. This company was also the first to run a machine 100 feet a minute.— *Geyer's Stationer.*

ONLY A PRINTER.

Only a printer? His finger tips
Give voice again to long-dead lips,
And from a past and hoary age
Recall the words of seer and sage.
No painter he —
But line by line he tells the tale
That colors give to canvas pale,
And masters old before us stand
With brush and palette clasped in hand,
So we may see.

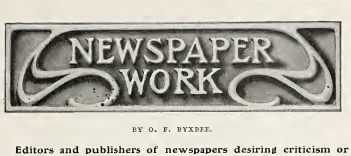
With patient toil while others sleep
He makes the ages backward creep
And knights in armor ride and fight
"For God, my lady, and the right."
No player he —
But at the magic of his hands
The curtain rises in all lands,
And actors for a season rage
Their few brief hours upon the stage,
So we may see.

Only a printer? His magic trade
Hath all earth's scenes before us laid,
He moves his hands and to our eye
Come scenes where soldiers fight and die.
A wizard he —
For he but waves his hands, and lo,
The world with knowledge is aglow;
And by the magic of his art
The future's curtain draws apart,
So we may see.

Only a printer? His magic spell
Preserves earth's sweetest story well;
Of how on Calvary's cruel tree
The Savior died to make men free.
A prophet he —
For by his art he makes the Book
Wherein the weary soul may look,
And, looking, see the promise blest
Of home and love and endless rest —
Eternity.

— *Will M. Maupin.*

THE INLAND PRINTER is too valuable a publication for us to be willing to do without a single number.— *Gage Printing Company, Ltd., Battle Creek, Michigan.*



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

STARTING A PRINTING-OFFICE.— By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, $1.50 postpaid.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, $1, postpaid.

ESTABLISHING A NEWSPAPER.— By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

PRACTICAL JOURNALISM.— By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the later methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. 12mo, cloth, $1.37, postpaid.

TWO MORE rate cards were supplied last month through THE INLAND PRINTER'S "Bureau of Information." Where a fee of $1 is enclosed rate cards are furnished and technical questions answered by mail, thus avoiding the delay that must necessarily occur in answering questions through these columns. One of the requests was for a card for a weekly of 1,500 circulation and the other for a daily of 1,000. The two cards follow:

RATE-CARD FOR A WEEKLY.

	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 yr.
1 inch	$0.50	$ 0.90	$ 1.30	$ 1.70	$ 4.35	$ 7.55	$ 13.00
2 inches	.90	1.70	2.40	3.00	7.55	13.00	22.25
3 "	1.30	2.40	3.30	4.10	10.25	17.75	31.00
4 "	1.70	3.00	4.10	5.10	13.00	22.25	39.00
6 "	2.10	3.60	4.85	6.10	15.25	27.00	46.00
8 "	2.40	4.10	5.60	7.10	17.75	31.00	52.00
10 "	3.00	5.10	7.10	8.80	22.25	39.00	64.00
20 "	3.60	6.10	8.40	10.50	27.00	46.00	75.00
	6.10	10.50	14.50	18.00	46.00	75.00	116.00

RATE-CARD FOR A DAILY.

	1 t.	2 t.	3 t.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 yr.
1 inch	$ 0.30	$ 0.50	$ 0.70	$ 1.30	$ 2.45	$ 4.95	$ 12.00	$ 20.25	$ 34.00
2 inches	.50	.90	1.30	2.45	4.60	8.80	20.25	34.00	54.00
3 "	.70	1.30	1.90	3.55	6.45	12.00	27.00	45.00	71.00
4 "	.90	1.70	2.45	4.60	8.25	15.00	34.00	54.00	87.00
5 "	1.10	2.10	3.00	5.55	9.75	17.50	40.00	63.00	102.00
6 "	1.30	2.45	3.55	6.45	11.25	20.25	45.00	71.00	114.00
8 "	1.70	3.20	4.60	8.25	14.00	25.00	54.00	87.00	139.00
10 "	2.10	3.90	5.55	9.75	16.50	29.00	63.00	102.00	163.00
20 "	3.50	7.05	9.75	16.50	28.00	48.00	102.00	163.00	257.00

AS AN evidence of the wide territory covered by the circulation of the Franklin (Pa.) *News*, this paper is sending to advertisers a list of its seventy correspondents and the towns they represent.

A GOOD form of poster, which is displayed wherever the paper is for sale, is used by the Bremerton (Wash.) *News*, one of which is reproduced herewith. This is printed on

OFFICIAL PAPER OF KITSAP COUNTY

The Bremerton News.



The Bremerton News
Largest Paper in the County
$1.00 Eight Six-Column Pages Subscription $1.00 a Year $1.00
Subscriptions Taken Here

A POSTER.

heavy white card with the matter at top and bottom in red. The make-up would be in better balance if the last two columns were transposed, and it would be a good plan to incorporate in the bottom panel the price per copy.

AS PREDICTED in THE INLAND PRINTER a few months since, the daily newspaper on shipboard, containing the news of the world, has appeared. On a recent trip of the Cunard liner Campania, from Liverpool to New York, an eight-page paper, the *Cunard Daily Bulletin*, was issued daily, containing all the latest news by wireless telegraph. It issued its bulletins, its regular editions, and its extras, and had a circulation of 780 copies daily. Signor Marconi was on board and witnessed the triumph of his idea of a mid-ocean daily.

CRITICISMS.— The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Estherville (Iowa) *Enterprise.*— The *Enterprise* has still further improved since it was last criticized, nearly a year ago, until it is a model in many respects. The make-up, headings and ad. display are all commendable, while exceptionally good presswork serves to bring out these qualities.

Tyler County Star, Middlebourne, West Virginia.— You are using altogether too many different styles and sizes of type for headings, and while it is a good point to feature the news as you do, the beads are not sufficiently spaced.

Osceola (Iowa) *Sentinel.*— More prominent heads are needed on the first page, paid items should be run in a separate department on local page, and items of correspondence should be paragraphed and graded. The omission of plate matter would give you ample room for the latter.

Ponca City (Okla.) *Courier.*— The presswork would be improved by a little more ink and impression. A good make-up is impossible with so many position ads.

F. S. Cook, Trenton (N. J.) *Sunday Advertiser.*— Your paper needs no criticism. It is a thoroughly up-to-date, metropolitan journal.

American Falls (Idaho) *Advertiser.*— A creditable paper throughout. The ads. are good, with the exception of that of the Fall Creek Sheep Company, which lacks distinctive display.

ONE of the worst "horrible examples" of journalism is the Urbana (Iowa) *News.* All that remains of the title is "WS," the other letters probably were "pulled" for some other purpose. A good portion of the plate matter is upside down and only about half of the paper is readable. Here are a few sample items:

Severai of the school children have chicheni pox

Mable Dodge and Mildred Mather of Center Point spent Monday at the Ridge school come a gain girls

Mr. Chas. Cook and E. E, Culver went to vinton tuesbay to attend the Assessers meeting the attendance was good and with a few exceptions

We heard by the high school paper at the lituary society that Mis Bertea Culver and Miss Mae Ford went out of town one day this week.

Dont bd surprisee to see the asscsir around one of these days and if you have a dog you do not want assessed you had bettered kill it as we intend to assess them all if there are to be found

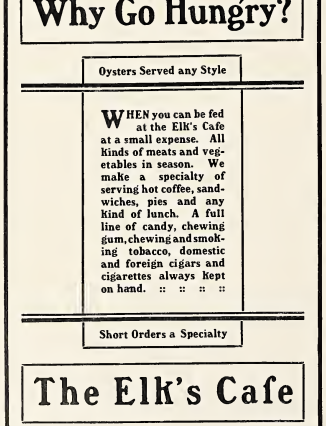


FIG. 1.



FIG. 2.

AD. COMPOSITION.—The number of creditable ads. that are being received increases every month. A large package of clean-cut specimens comes from B. Ray Franklin, Fulton (Mo.) *Sun.* No. 1 shows a good arrangement of cuts of various sizes, although the ad. would have been improved by making the display line at the top more prominent. The heavy cross rules give a rather unusual effect to No. 2, and are used quite extensively in Mr. Franklin's work. His one fault is the rather overuse of panels and rules. Other good ads. were received from S. E. Smith, Dysart, Iowa, and M. F. Branch, Jr., Crystal (Mich.) *Mail.* The latter could improve his work by avoiding the use of two or more lines of condensed display in conjunction.

AD.-SETTING CONTEST NO. 16. — Many of the contestants in previous contests have requested that these competitions be more frequent, and the announcement of No. 16 is made a month earlier than usual. It has been customary to conduct about two contests a year, and this is about all that can be successfully handled. The copy selected for this competition is a little out of season just now, but by the time the result is announced compositors will be puzzling over ads. of just this character and will be glad of the suggestions that will be obtained. Every holiday season there are numberless ads., containing lists of Christmas gifts, which are hard to display, and it is expected that much valuable aid will be had from the various arrangements of the following copy:

Christmas presents. The glad Christmas time will soon be here, and, of course, you will want to give some friend or relative or sweetheart a beautiful present. We have a large assortment of holiday goods, and we know that we can suit you in variety, quality and price. We give below a partial list of our immense stock: Books, Christmas cards, French stag brushes, toilet articles, dressing cases, fine stationery, albums, bibles, musical goods, games, medallions, dolls, toys, bric-a-brac. We have numerous other gifts, but our stock is too large to mention everything. Come and look through our stock before making your purchases. Hereford & Bailey.

Practically the same rules, which have proved so satisfactory in the past, will govern this contest:

1. Set thirteen picas wide and eight inches deep.
2. Each contestant may enter two specimens.
3. No words can be added to or omitted from the copy, but the wording may be arranged to suit the ideas of compositors.
4. No illustrative cuts allowed. Material used to be limited to type, border, rule, and such cuts and ornaments as are furnished by typefoundries in series or as parts of border and ornament fonts.
5. Two hundred printed slips of each ad. to be mailed to "O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania."
6. Write or print name and address of compositor plainly on one slip only, which should be enclosed in the package.
7. Use black ink on white paper, 3½ by 10 inches *exactly.*
8. Each contestant must send 10 cents in stamps or coin to cover cost of mailing a complete set of specimens submitted. If two designs are entered, no extra stamps will be required.
9. All specimens must reach me on or before September 15, 1904.

The same plan of designating the best ads. as has been used in the recent contests will be followed. The compositors themselves will act as judges, each being requested to select what in his judgment are the best three ads., and those receiving the largest number of points will be reproduced in THE INLAND PRINTER, together with the photographs and brief biographical sketches of the compositors who set them. Three points will be accorded each ad. selected for first place, two points for each second choice and one point for each third. Contestants should read the rules very carefully and see that each provision is fully complied with, as failure to meet the conditions may debar their work. There is usually a large number of entries in these contests from all over the United States and Canada, and frequently from England and Australia, and those who enter and receive a full set of the specimens submitted in return are many times repaid for their work. THE INLAND PRINTER is able to reproduce only a very limited number of the ads., so that those who do not participate are missing much of the benefit to be derived from a study of the various styles of display.

AN effective mailing card is being sent out by the *Carolina Citizen*, Cheraw, South Carolina, on one side of which is an attractive premium offer, while above the address is printed the following rhyme:

How dear to our heart is the steady subscriber
Who pays in advance from year to year,
Who lays down the dollar and offers it gladly,
And casts 'round the office a halo of cheer;
Who never says, "Stop it; I can not afford it!"
Or, "I'm getting more papers than I'm able to read";
But always says, "Send it, the family likes it—
In fact we think it is a household need."

FOR a rate-card which is not complicated, that of the American Falls (Idaho) *Advertiser*, a weekly paper, commends itself for its absolute simplicity:

Per inch, one issue	$0.25
Per inch, two issues	.35
Per inch, three issues	.45
Per inch, four issues	.50
Per inch, one year	1.00

The only objection to a card of this character is that it compels the man who uses a column each issue to pay as much per inch as the one who only uses small space.

THE SHRINKAGE OF PAPER.

Every color printer knows the difficulties that beset him in obtaining perfect register owing to the climatic influences that affect printing papers, and the manner in which they may shrink or swell owing to variations of atmospheric conditions during the period in which the job is passing through the machine. Writing on this subject, in the *Practical Printer*, a practical man gives an experience of his own that came nearly proving a serious loss, and the remedy he applied may interest our readers. He says: "I will first state the case. The job was a five thousand edition thirty-two-page and cover booklet, size of page 4 by 5 inches, size of sheet 23 by 33 inches, stock sixty-four-pound coated book (basis 25 by 38—80) 'perfects.' The matter was 19 by 23 ems pica with the rules surrounding each page; made up into thirty-two-page form; gutters all metal furniture; form squared up perfectly; sheet to work and turn, back up itself; matter, half-tones and type; register to be perfect on pages and surrounding rules. According to every rule the form was perfect.

"The job was in a great hurry. The stock had been ordered from a city about 120 miles distant—delayed a day on the road, and form was put to press and made ready as soon as telephone notice from depot announced arrival of stock. As soon as cases were placed in pressroom one side of sheet was run off. As a usual precaution several sheets were backed up and showed perfect register. This one side was finished by closing-down time on Thursday morning.

"Friday morning sheets were put on the press to be backed up. Now came the trouble. The gripper-edge row of eight pages registered fairly well, while the "off row" of eight (those farthest away from the grippers *measured about three picas* (or ½ inch) *shorter than the same eight pages on the other side of the sheet printed on Thursday.*

"The row of eight pages in the type measured 31¾ inches; the Thursday's printing from the eight pages measured 32¼ inches on the off row, while the Friday's back-up printing from the self-same eight pages measured correctly with the type, 31¾ inches, and in consequence when the sheet was held to the light the back-up was half-an-inch off. The work was as good as ruined. Dividing up the difference meant faulty workmanship, besides the trim margins and gutters would not permit of this.

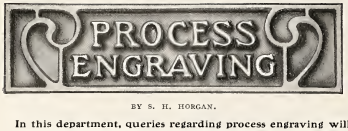
"Here was a problem. First, where was the trouble; secondly, could the job be saved, and by what remedy. New stock could not be had in time to run the job over, and if it were run over, would not the same trouble possibly occur again? But above all, the loss of the stock was the most serious matter.

"Did the sheet bag? We run a sheet through, turned it and backed up—register perfect; we run another through and tumbled it—register perfect. No fault in the press. Cause of the trouble must be sought in the sheet—press all right, form tight and all right. So the following bit of thinking it out was done: The weather was dry and hot when the stock was shipped, the delay on the road in a freight car added to the drying process, and therefore the stock when it arrived in our pressroom was thoroughly dry—even warm. Our pressroom is below the street, always cool and with some little moisture in its atmosphere, especially during the excessively hot weather. The stock was run on one side, dry and warm, fresh from the cases. It was partly in touch with the prevailing atmosphere of the pressroom while running sheet after sheet over the tapes of the press on Thursday, and thoroughly acclimated, or saturated with the atmosphere during the night. In short, the sheet had "swelled" or expanded after being printed.

"Now to the remedy. We closed the pressroom tight, made a good hot fire in the stove, laid the sheets in piles of fifty—one hundred on racks and placed these off edge of sheet toward the stove, turned them, and transposed the racks at short intervals, and measured them about every half hour. When a batch of sheets had shrunk to Thursday's normal (or size of type in form) 31¾ inches, we ran them at once. The whole process consumed above five hours and saved the job. We were able to run it in perfect register save a few sheets, which did not get the even drying, and they were but a six-to-pica lead out. It meant five hours of fear, hope and uncertainty, but we were well rewarded for the little trouble of stopping the printing machine and starting the thinking machine working.

"Now, finally, to the lesson taught us by this experience, which it is the purpose of this narrative to emphasize: *Never* work a sheet of paper that requires absolute register, the *same day* you get it into the shop, whether it be from your local paper house or from a distance. The atmosphere of the warehouse may not tally with that of your shop. Let it lay over in your pressroom, well spread out, at least a day and a night, turning it at frequent intervals, until it has become thoroughly acclimated, before running it.

"It will save you more or less serious loss and save you from getting rattled. If this trouble does come to you in future, try this remedy. It works both ways: Had the conditions been *vice versa*—had the sheet contracted—we would have spread them out and sprinkled water or laid wet rags around the sheets. Be sure to measure from time to time whether the sheet has gone back to normal. If it shrinks or expands *after* the back up it will not matter at all."



BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S.M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; second to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

THE HALF-TONE PROCESS.— By Julius Verfasser. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; $2, postpaid.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

THE PRINCIPLES OF DESIGN.— New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company. $3.

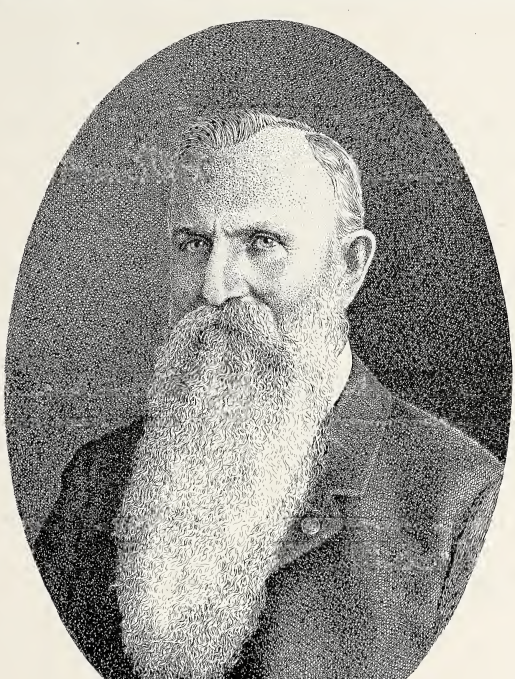
AN IMPORTANT MATTER FOR PROCESS MEN.— When it is remembered that Mr. Comstock has procured as many as nine arrests in a single day recently for selling indecent pictures in Boston, New York, Philadelphia and Columbus, Ohio, and in New York he seized and destroyed an eighty-thousand edition of a reputable magazine, it becomes a subject that artists, photographers, engravers, advertisers and publishers should be posted about. The London papers tell of the raids the police are making and the prosecutions that are being pushed there for selling pictures that should be unprintable, so that a warning to camera-users is timely on both sides of the Atlantic.

PICTURES NOT SUITABLE FOR PUBLICATION.— The first one to express an opinion on the rule regarding the unfitness of a picture for publication, printed in this department for May, page 409, was Anthony Comstock, the strenuous agent of the New York Society for the Suppression of Vice. Mr. Comstock heartily indorsed the rule, which was: "Photographs of human beings in costumes or poses in which they would not appear in public are liable to be unfit for publication in an ordinary newspaper." He also sends a pamphlet of fifty-three pages containing the law and some of the court decisions as to what constitutes unfitness for publication in printed matter. The law governing publications circulating through the mails is found in Section 3893 of the Revised Statutes of the United States. This law forbids the mailing of a publication containing an indecent picture and fixes the penalty, upon conviction, of $5,000 fine and five years at hard labor, or both. Judge Clark, in the case of the United States vs. Heywood, defined "indecent" as follows: "Now, gentlemen, I have given you the test; it is not a question whether it would corrupt the morals, tend to deprave your mind or the mind of every person; it is a question whether it tends to deprave the minds of those open to such influences and into whose hands a publication (or picture) of this character might come." John A. Tennant, of Tennant & Ward, publishers, 287 Fourth avenue, New York, writes: "That paragraph on page 409 of THE INLAND PRINTER for June, 'What Makes a Picture Unfit for Publication,' is certainly the most interesting attempt to solve a knotty problem I have yet seen. It is often a very difficult matter to draw the line between what is fit for publication and what should not be published broadcast. Your definition covers the question in dispute so well that I can not suggest any improvement. It combines good taste and sound business sense, and should be nailed up on the wall of the art department of every publishing house in America." James W. Egan, of James W. Egan & Co., general advertising Chicago, writes: "In connection with your suggestion in the June number of THE INLAND PRINTER, permit one who is a close and appreciative reader of your magazine to give as follows his views on propriety in illustration: No man has yet succeeded, nor will any man ever succeed, in laying down a hard and fast rule by which to judge between that which is in a moral sense proper and that which is improper. So much depends upon environment that each case must be judged by itself. A lecturer before a body of scientific men may in all propriety, and without offense to the most scrupulous conscience, discuss delicate psychological details of the relation of the sexes, whereas the same words uttered in private conversation, for the delectation of a morbid mind, would be grossly improper. So, too, illustrations that might properly be used, with right intention, in a place where they would be seen only by mature and sophisticated persons, would be out of place in a medium of general circulation. To a great extent, but not absolutely, the intent should govern. Thus a photograph of a South Sea Island woman attired in a breechcloth and necklace of shells, embellishing a description of life in those regions, should not, barring, of course, suggestiveness of attitude, be offensive, whereas a society dame clothed in full raiment might be so pictured, by a trick of posture, as to bring the illustration into the taboo class. Having satisfied oneself as to intention, the possible effect on abnormal minds should be considered. If the medium is one likely to be seen by immature persons, they are entitled to full consideration. The conscience is ordinarily a pretty good guide in these matters, and judgment in them should be felt rather than reasoned. That there is considerable laxity all around in the matter of propriety in illustration is not to be questioned."

PINAVERDOL FOR COLLODION EMULSION.— Baron von Hubl, one of the leading authorities on three-color photography, recommends highly a new dye called pinaverdol. According to the *Process Photogram*, he says it is an excellent sensitizer

and imparts to collodio-bromid of silver a sensitiveness to the orange-green equal to that characteristic of the silver bromid. A mixture of the dye with ethyl violet recommended by Valenta for red sensitizing gives a panchromatic plate, the total sensitiveness of which is four to five times that of a wet collodion plate. A formula recommended by Baron von Hubl is: Pinaverdol (1:500), 70 c. c.; ethyl violet (1:500), 5 c. c.; collodio-bromid emulsion, 1,000 c. c. The formula given by the British agents for pinaverdol (Messrs. Fuerst Brothers, 17 Philpot Lane, E. C.) is as follows: "Dissolve 1 gm. (15 grs.) in 500 c. c (¾ pint) alcohol and mix 40 c. c. (680 m. m.) of this solution with one liter (1¾ pints) bromid of silver collodion emulsion. The plates coated with this emulsion are bathed in water previous to exposure, until the so-called greasy marks disappear, and are exposed when damp. As the plates are also sensitive to orange, it is very important that care be taken with the darkroom light. The price of pinaverdol is 7s. 6d. per gram."

"How to Illustrate."—From Brentanos, Union square, New York, is at hand a small illustrated book of 178 pages which gives information a beginner should possess who contemplates drawing for the newspapers. The book is principally a compilation by Charles Hope Provost, the best chapter in it being by John T. McCutcheon on caricaturing and cartooning. The book is published at $1 net in paper and $1.50 in cloth binding. Orders can be sent to The Inland Printer Company.



J. H. C. DILL.
Grand Secretary of the M. W. Grand Lodge of Ancient, Free and Accepted Masons of Illinois
Drawn by A. Axelson, Art Department of Barnes-Crosby Company.

Re-etching Half-tones.—"Ambitious," Springfield, Massachusetts, asks: "What book can I buy that will tell me how to reëtch half-tones? I do it now in this sort of way: I

have three round sable brushes, such as painters use. They are one-quarter, one-half and one inch in diameter. These brushes stand in a bowl at the side of the etching tray. While the etching is taking place, I brush the high lights of the half-tone with the different-sized brushes according to the area of the high-light surface. Though I succeed fairly well, I am not satisfied with myself. Will you kindly tell me if I am doing the work right?" *Answer.*—There is no book that will teach reëtching, or as it also called, fine etching, of half-tones. It is properly the engraver's business to reëtch the plates, for his training has taught him to note the differences between



LEAFY JUNE.
Half-tone by Barnes-Crosby Company.

the proof and the copy, and what is required to make the reproduction right. There are two methods of reëtching half-tones. One is the way the artist-etcher proceeds, by stopping out with shellac or asphalt varnish the portions of the plate sufficiently etched. This method is called "staging." The other way is the one employed by the steel engraver, who brushes a mordant on the part of the plate he wishes to etch deeper, spreading this mordant over a wider and wider area as he proceeds, in order that lines do not show where the solution stopped. He uses blotting-paper to take up the mordant when it has used up its energy, or before brushing over some fresh mordant. Both of these methods can be employed on the same plate. In either case the half-tone should get what is called a "flat bite." That is, it should be etched evenly, without brushing locally. When the high-light dots are nearly fine enough, the plate should be taken out, dried, and a proof taken. Comparison of the proof with the original should determine whether the plate requires a second "flat bite," or if it is ready for reëtching. At intervals during the reëtching the engraver dries the half-tone and rubs into it powdered magnesia, which tells him the state of the plate. From this, "Ambitious" will learn that he is not reëtching his plate in the accepted manner.

Bichromate Poisoning.—L. de F., New Orleans, asks for information: "I have had to stop work at photoengraving several times because of sores coming out on my hands. Sometimes the sores are up my arms where no chemicals touch. The last time the doctor in the hospital said I am poisoned from bichromate of potash and that I should not work at the business. My employer said I should write to you." *Answer.*—If the doctor says you suffer from bichromate poisoning, he likely knows. A peculiar thing about chromic acid, which is the real poison in the bichromates, is that it poisons some persons and does not seem to affect others. For ten years, while I worked at photolithography, my hands were constantly stained yellow from bichromate of potash without any apparent injury to myself, while I have seen others who did not handle bichromate in such quantities get the sores you describe, and in one case the fingers became so sore that the finger-nails dropped off. Some overcome the danger of poison by wearing rubber finger stalls, and others by rubbing into the hands every morning before work, and while the hands are clean and dry, a solution of white wax in ether. This wax fills the pores of the skin, the ether quickly evaporating and keeping out the poison. It has been recommended to those handling bichromates that they bathe their hands in a wash of a quarter of an ounce of acetate of lead in ten ounces of water, after which the hands should be washed well with castile soap in warm water and dried thoroughly. Doctors state that those with a taint of syphilis in their blood are almost certain to be affected easily by bichromate poisoning. The best course for those sensitive to this poison is to get out of processwork if they can not get positions at it in which they are not liable to come in contact with bichromates.

Albumen the Best Substratum for Collodion.—An editorial writer in *Zeitschrift*, according to the *Process Photogram*, finds much uncertainty in the wet collodion process from fog and from the non-adhesion of the collodion to the glass. He says: "This defect especially is the cause of endless difficulties in processwork. The collodion film which yesterday held toughly and securely to the glass, separates from the intensified negative on washing, or more frequently on drying. A more usual cause of the film leaving the glass is insufficient means of causing its adherence." Then he goes on to recommend several substrata, as for instance a well-cleaned glass; an edging of the glass with rubber solution; ordinary bicycle rubber solution with twenty to forty times its volume of pure benzole. This he advocates before a gelatin substratum of any kind, and then gives this as the best gelatin substratum:

Hard-cooking gelatin	1 ounce
Hot water, to dissolve the gelatin	105 ounces
Chrome alum solution (one per cent)	1¼ ounces

"Plates may be given a substratum with this mixture and be stored in a cupboard until wanted." Now if the writer of the above is inviting trouble with wet collodion films, he need only continue to use any of the above recommendations. In this country we have no trouble with collodion films sticking to the glass support and it is due to the universal use of albumen as a substratum. If the *Zeitschrift* and the *Process Photogram* will give publicity to this formula for a substratum they will have no further difficulty:

Albumen of one fresh hen's egg	1 ounce
Water	40 ounces
Aqua ammonia, concentrated	1 dram

Beat up the albumen thoroughly; then add the water and the ammonia; filter carefully. When the glass is thoroughly cleaned, rinse it off with clean water, drain this water off and flow a couple of times with the albumen substratum as carefully as you would collodion. Put the albumenized glass in

a rack to dry, away from dust, and you will find the collodion film adheres perfectly.

PHOTOGRAPHING ON WOOD.—"Manager," Chicago, asks for a simple formula for photographing on wood. He has frequent orders for this work, but has been giving it outside to be done. *Answer.*—Several times has this been told in this department. For those who are preserving all the new formulæ they find here, the following are given from the *Process Photogram:* Give final polish to wood block with very fine sandpaper, then rub in gently a small quantity of zinc white and polish with the palm of the hand. Then take camel's-hair brush and slightly damp with ordinary sensitizing bath (say 60 grains of silver to the ounce of distilled water) and gently brush over the surface of the wood. When dry, print and fix by gently brushing hypo solution over by means of camel's-hair brush, and rinse under tap quickly and dry hurriedly. A second method is the collodion process, as follows: The wood is prepared with the following formula: Potassium bichromate, 2 parts; Nelson's No. 1 gelatin or ordinary sheet, 2 parts; water, 100 parts. After this has been applied and dried, a fine black, such as Farrow's photographic dead black, is rubbed in, or the dead black may be mixed with the bichromate solution. The collodion negative is stripped and laid down on the gelatinized wood. Some strong acetic acid solution is then flowed over it, or acetic acid can be used when stripping the film. It is essential, however, that acetic acid should be used, as it is this which makes the collodion film easily "cutable" without tearing by securing it to the film of gelatin.

THE MERIT SYSTEM IN HELL.

According to custom, Satan sat
Examining peasant and autocrat,
And indicating where each should go
In his special department, tier and row.

But presently through the infernal roar
A scramble was heard outside the door,
And the fiends dragged in a Trust Magnate
And an eloquent Walking Delegate.

"Sit down," said the Chief to the Trust Magnate,
"And the sum of your virtues briefly state.
Make haste," he added, "the night grows old
And I've customers waiting outside in the cold."

Said the Trust Magnate, with an unctuous air,
As he took his seat in a spike-bottomed chair,
"Dear sir, don't rake me over the coals—
I've given work to a million souls.

"Men have grown haggard and old in my pay,
Mothers have toiled both night and day,
Children have wrought at each shuttle and spool
When they might have been wasting their time at school.

"Early and late, in cell and pen,
I have given Work to the tribes of men."
"Enough!" said the Fiend, with compassion great,
As he turned to the Walking Delegate.

"I have gone," said the Delegate, "into the moil
Where sweating laborers slave and toil;
In the roar of mills and prosperity's hum
I have brought the Worker's Millennium.

"A Sabbath reigned where my voice was heard,
Harsh labor ceased when I gave the word;
Thus a million souls in a day would pass
From the ranks of toil to the leisure class.

"Blessings on all who have entered my ken—
I have given Rest to the tribes of men."
"Enough!" said Satan, and you might trace
A benevolent gleam on his glowing face.

So he tinkled a bell, and said with a grin,
To the purple attendant who entered in,
"Deliver this pair to the brimstone can
That's labeled, 'For Friends of the Working Man.'"

—*Wallace Irwin, in Life.*



BY WM. J. KELLY.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSING.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK. By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

END OF THE ELECTRICAL INKLESS PRINTING SYNDICATE, LIMITED.—The much talked of and advertised inkless printing project, started in England a few years ago, by which the use of printing-ink would be rendered needless, need not further disturb the quiet dreams of the printing-ink maker, for we learn from a late issue of the London *Printers' Register,* that the projectors have failed to make good their pretensions. Here is what the *Register* has to say: "At a meeting of the company held on the 7th ultimo, the following resolution was passed: 'That it has been proved to the satisfaction of this meeting that the syndicate can not, by reason of its liabilities, continue its business, and that it is advisable to wind up the same, and accordingly that the same be wound up voluntarily.' Mr. A. J. H. Robertson was appointed liquidator for the purposes of winding up."

WANTED GLOSS EFFECT ON BLACK INK.—C. W. L., of West Fairview, Pennsylvania, writes: "We have had one order from a school book publishing concern in this vicinity to print a circular on light-weight bond paper in black ink. Accordingly we procured a one-pound can of a well-known maker's gloss-black ink, costing $1 a pound. We were unable to secure the result desired and printed it duly in the common way of black ink. We desire to know why we could not get the glossy effect which this ink is supposed to give? Kindly answer us through your department in your next issue. Give us causes for our not being successful in our attempts, and tell us what materials to use to obtain the results sought in this case." *Answer.*—In cases of this kind, and for the better information of the editor of this department, samples of printed work should accompany the inquiry; also a description of the condition of the form rollers, the state of the weather, and any other information touching upon the failure or supposed failure in securing desired results. With a special job of presswork, often the best gloss ink will prove a failure in luster because the form rollers are not conditionable, by which

is meant that their surface is sloppy and dead, or too hard to distribute and lay on ink as it should be done. Then again, the surface paper may be such as to require far more ink than an inexperienced press operator usually carries on ordinary work. Taken together, conditionable rollers and a full supply of ink to cover solidly everything in the form, these should produce the best result regarding gloss effects. It does not follow that an ink costing $1 a pound is good enough for all grades of bond paper, when a glossy sheen is required. We prefer an ink costing twice that sum, and are fairly sure of the best possible results on any grade of paper. As a precautionary measure in all cases, we suggest the addition of a small quantity of bronze-blue ink and that a few drops of copal or dammar varnish be mixed into the gloss-black ink before beginning printing; this mixture is sure to show a splendid gloss when dry. An overquantity of blue will produce a blue-black gloss.

the action of acids and alkalies. It has an affinity for other substances. Bleached beeswax and refined paraffin are the usual substances employed to preserve paper stock from moisture, and as these require heat to render them soluble for use, there can be no doubt of their suitability. Cardboards, whether in whole or in parts, may be immersed in the hot solution or run through it on rollers to add finish to the surface of the stock. When immersed in the solution, the stock must be allowed to "drip" off the surplus coating. Shellac dissolved in boiling borax is another coating that may be used on paper stock, such as cardboard, but this should be applied by two specially made rollers of vulcanized rubber, adjusted over a fountain or box containing the shellac, the cards to be run through a long steam-heated receptacle, and taken from thence and hung up to dry thoroughly, and afterward plated between steel finishing plates and powerful rollers. A very high and hard finish is imparted to cardboard treated in the latter way.



Photo by Charles Reid, Wishaw, Scotland. NATURE AND ART. Engraved by Inland-Walton Co.

Wants to Know How to Make Cardboard Impervious to Exposure, Etc.— A. F. W., of San Francisco, California, has sent us a piece of yellow coated strawboard, regarding which he asks: "Will you kindly inform me whether the enclosed sample of boxboard has been treated with paraffin; or, if not, with any other preservative substance. There is a difference of opinion here on the matter. I am endeavoring to find something which will, in a measure at least, render cardboard impervious to moisture, and which will not be so expensive as to be prohibitive. Varnishing will not answer, as the stock has to be either coated or else sized before the varnish is applied. The customer has also made the somewhat unreasonable demand that the edges of the card shall be covered — that is, the preservative substance must be applied after the sheet has been cut apart (on the supposition the card was run four-on). A single card could not be varnished with any economy; whereas a single card could be waxed. Do you know of any other process than the two mentioned — varnishing and waxing?" *Answer.*— Your sample has been treated with refined paraffin — a white crystalline substance resembling white wax, a product of the tar of beechwood. It is a tasteless, inodorous, fatty matter; is fusible at 112°, and resists

Trouble with a Shallow-etched Half-tone Cut.— T. H. S., of Sturgis, Kentucky, has sent us several impressions made from a half-tone cut, and writes: "I enclose you sheet printed on both sides of the sheet. The cut shows a sanitarium in that city. I have tried every means at my command to arrest the trouble which you may see I am having. My job press is 7 by 11, built at Colt's Armory. My rollers are fairly good, or to say the least, the half-tone, as you will see, shows no streaks except lengthwise of the cut. I have tried both light and heavy pressure, underlaying, or rather a cutting-out over the houses and also the white fence in front. I use job ink of good quality too, I think. I believe the streaks which run lengthwise of the cut, which appear in different places at each impression (and not anywhere on some copies) is caused by the rollers parting from the revolving drum or main iron inking roller in its downward stroke to the form. But I looked for such traces on the composition rollers and found not the slightest trace. I then took the cut or form out of the press to examine the face of the engraving, and found that the darkest places on the same, the doors of the residence and of the sanitarium, seemed to be smeared with ink spots. I washed the face of the cut thoroughly with gasolin and a stiff hair

brush until I could see it was perfectly clean and clear. I then tried it in the same place with the result that I now send you. I am a constant reader of your valuable book — the grandest book I know of — THE INLAND PRINTER. I searched several copies, but can not find a remedy for my trouble. Will you please tell me where the trouble is?" *Answer.*— The half-tone cut is not a good piece of work in any way; indeed it is not half etched for printing, and is about as bad a job of engraving as yours is in presswork. However, if you had had more experience in handling half-tone engravings, you might have succeeded in producing a much better piece of printing. In the first place, neither the ink nor the rollers are as they should be; your ink color is no better than that shown on low-grade newspaper work, while the rollers do not seem to be efficient enough to distribute or cover the form with proper color. You might have improved the chances for better work had you used roller bearers or some kind of supports for the rollers as they traveled over the form. From a glance at the prints sent us it is very apparent that these were lacking, for the ink is jammed into the edges and face of the cut so thoroughly as to give it a badly slurred appearance. Only one kind of treatment can be resorted to to save this cut from total condemnation, and that is to employ conditionable rollers, use firm cut ink and have an experienced pressman make the entire job ready in a workmanlike way. There are half-tone cuts that an amateur at press may print in a passable manner, but in your case the cut before us requires the hand of the expert. However, this should not discourage you, as it evidently has not, judging from the many efforts put forth on your part to master the difficulty.

OPINION ON PRESSWORK OF HALF-TONES.— H. B. S., of Burlington, Vermont, has favored us with two sixteen-page form sheets, showing almost as many beautiful half-tone illustrations, printed on first-class coated stock. He says: "Please find enclosed some of my half-tone work. Will you please let me know through your columns how it averages with other pressmen's work; and also let me know how much time ought to be taken to make the overlays — twenty-eight in all; and did I accomplish anything?" *Answer.*— The presswork on this job is fairly good, yet quite effective for the purpose intended. The character of the illustrations — photographs of beautiful natural scenery — has had much to do with their effectiveness. Here and there may be seen places in these illustrations where the skill of the overlay pressman might have been advantageously employed had a higher quality of printing been essential. Still we consider what you have done as being equal in quality to the average presswork of this pretty booklet, for it is clean, free from slur or blemish, and of good and even color throughout — a feature too often lost sight of in high-art presswork. One hour's time for each illustration would be a fair allowance for good overlaying on cuts such as yours.

A NEAT SPECIMEN OF BOOKLET ILLUSTRATION.— L. C. B., of Winfield, Kansas, has sent us a copy of a neatly gotten up booklet of seventy-two pages and cover, entitled "Winfield, Kansas; What She is and How She Looks." The work bears the imprint of the Courier Printing Company of that place, the presswork being executed by our correspondent. Over sixty-six pages are devoted to illustration, about one hundred and sixty views in all. A tasteful distribution of the various points of interest mark the mechanical layout of the booklet, which is published by the Winfield Commercial Club. Regarding the presswork, which calls for our criticism in this case, it bears all the usual evidences of care; and notwithstanding the fact that the many views shown have been photographed by different local photographers there is harmony of color and toning through the entire book. Undoubtedly the printing and engraving could have been much better executed, particularly the printing, if cut-out overlaying had been more generally employed, especially on the full and half-page illustrations. Still, with the several points of demerit noted, there is much room for praise and commendation on our part.

A QUESTION OF BLOCKING ILLUSTRATIONS.— A practical pressman at a distance writes the following interesting letter, and we give it to our readers verbatim, as significant of the trend of opinion in pressrooms regarding different methods of mounting illustration plates for printing. A bulky lot of artistically executed specimens of illustrated work accompanied the letter; these being sent to show the degree of perfection now attained by our correspondent in treating the plates as here explained: "I take the liberty of asking your advice, this time in reference to metal mounts and half-tones for illustrative printing. Will you kindly tell me the best method of mounting the plates on the metal base? Whether it is best to screw, nail or sweat an engraving to the mount? A new man (an American) who is in charge of our photoengraving department, intends to use metal mounts and sweating on the plates. Now, my method of treating the blocks is to have two or three small pins holding each zinc to the mount, which is hard, well-seasoned wood, and then pull a proof and underlay below the mount any blocks which may be below type height. When this has been carefully done, I pull another proof on its own paper, which is about the same thickness as good writing paper. Now I have the forms of cuts cleaned out, unlocked, and blocks taken out carefully, and zincs taken off mounts — which is easily and quickly done. They are now ready for any underlaying which may be required, or any slight scraping down of large stretch of sky-line or high light, which we often have in our class of work, and which you may see from the printed sheets sent to you. The interlay consists of the strong sheet mentioned, and out of which all high lights have been cut. This sheet I glue carefully on between zinc plate engraving and mount. Now I contend that this interlay assists in helping the solids and also in keeping the high lights clear during running; and also that this extra thickness above type height on heavy solids is not harmful to the photo. I do not mean to say that a half-tone plate should be 'puffed up,' as it were, by a lot of unevennesses between the zinc plate and the mount; because if such was the case it would cause much trouble — rolling of the plate, etc.— and possibly a breaking away of same before run was finished. Again, if a large plate has heavy solids, and also a good stretch of high light, and the heavier portions of picture come up nice and strong, I would not put an interlay on such a plate. Instead, I would merely take a scraper (ordinary joiner's scraper) and after marking carefully, scrape away slightly the stretch of high light. My reason for so doing is to keep this part clean and permit the rollers to kiss lightly these portions; besides this saves more 'cleaning out' of plates than would be the case if both solids and high lights were perfectly even or the high lights were cut out on the cylinder. We know that when printing vignettes we must have the edges scraped down, and that slightly below type height to get good results. In my opinion the same thing should apply to where there is a fairly good stretch of sky-line or high light. It has been said that an interlay placed between zinc and mount results in the interlay being "squeezed" into mount when it is of wood. If the interlay is of the right kind of material, this will not happen; but it must be neither too hard nor too soft, but carefully chosen and placed on accurately. When this interlay or scraping away has been done, and the plates squeezed on to mounts and securely mounted, I pull my overlays and am very soon running. As our paper is rather coarse and requires a fair amount of pressure on the solids, I soon find the benefit of the interlay. Indeed I have practically no trouble, very few stoppages for cleaning out, etc., therefore go merrily on at about fourteen to fifteen hundred per hour until run is finished, and I believe the work generally looks cleaner and brighter by reason of this slight treatment between zinc plate and mount. Now it will be obvious my reason for explaining all

this, if only to show that if 'sweating on' is resorted to, I will not be able to do any interlaying nor rub away or scrape down portions which may require such treatment, and very often they do so to a large degree. I know that generally speaking a block should be as near even and solid as possible, and I always bear this in mind when making ready; but I do consider it would be better for the pressman if the plates were screwed on instead of sweated on, as I understand the sweating on would be done before the blocks reached the pressman. Am I right in contending that in our case the plates would be better if screwed on than sweated on? I feel sure that such would be far better for me; as, when necessary, scraping away could easily be done, and thereby obviate a great deal of detail and labor on the cylinder. Certainly there are times when a little done to a plate between it and the block is much more advantageous than when done at the bottom of the block. Would you advise us to go in for metal mounts? Are they then easily cleaning each perfectly, the whole requiring but a couple of minutes. One of the best features of the platen press is the throw-off, which prevents the taking of additional ink from fountain when press is tripped. These fountains should be moved up and down when changing from light to heavy forms and vice versa, else there is needless racking. Also remember that rapidly running rollers will take more ink from fountain on same form than when running slowly. The roller travel is nicely regulated by the makers, but hard running wears down roller trunnions and trackways. Then it becomes necessary to increase the circumference of trunnions to make up the double loss, both for economy and clean rolling. On a very old and worn press, necessitating extra large trunnions, it is sometimes necessary to raise the disk somewhat (easily done under base of its frame), because the trackway wears more slowly opposite the lower portion of disk than farther down. As on any type of press the roll-



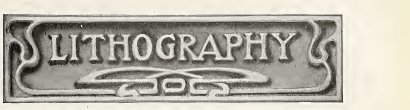
ALUM CANYON, SAN JOSE, CALIFORNIA.
Photo by P. A. Hachet, San Jose, Cal.

so much better than good hard seasoned wood? We generally run sixteen or twenty page forms, average runs from thirty to forty thousand, printed on supercalendered paper, sixty pounds 26½ by 39½ to ream." *Answer.*— There can be little doubt of your success as a pressman of long experience, judging from your workmanship, for it equals that shown on the pretentious illustrated weeklies. Your method of treatment is one much in vogue and has many claims to merit; but the better way is to have metal bases made to standard sizes, and patent lock-up clamps placed on sides and end of these. This will give you the facilities of interlaying between plate and block, so desirable.

GORDON PRESSWORK.— The following is contributed by Eugene St. John, Cleveland, Ohio: "The double disk on platen presses is condemned by many because of the difficulty of an absolutely clean wash-up, so necessary in colorwork, though its superiority over single disk in other respects is conceded. The tedious and often unsuccessful cleaning of the double disk may be entirely avoided by loosening the screw back of center of inner disk, lifting it out entirely and ing sliding surfaces wear rapidly unless precautions are taken, this wear increasing with weight of press and speed of operation. At most any point in this country you can step into a platen pressroom and hear the Gordons, sizes 10 by 15 up, pounding at an awful rate in the large gear wheel. This is occasioned by flat surfaces on the little cam wheel or stud in the cam way, and, in aggravated cases, by a similar condition in the cam way itself. In the latter case the only remedy is a new gear wheel; in the former a new stud. In either case the expense is considerable unless the gear wheel is taken off by a machinist or pressman who knows how. We have seen a number of these gear wheels, costing from $30 to $60, cracked because of inexperience. To get these wheels off without breaking, you take off fly-wheel, heat journal at both ends, also both right and left gear wheels and with sledge and steel billet strike center of journal at opposite ends alternately until loose, when the rest is easy. This is a tedious and difficult job, taking a half day and much elbow grease. It is much easier to take precautions in advance by oiling the hole in the cam roller and smearing the cam way

freely with a mixture of graphite and vaselin. The oil hole in stud can only be gotten at when press is in one position (referring to sizes 10 by 15 up): when the rollers are down and platen back. Every other oil hole on the press should be lubricated daily with a drop or two of good thin oil (sewing-machine oil, for instance) just before starting run. It is foolish to oil a press and then let it stand some hours, allowing the oil to run from bearings to frame and floor. Occasionally bearings should be well washed or flooded with kerosene. Many pages have been written decrying the inferiority of clam shell impression on Gordon and other presses to the square impression of the rolling type, and not a few pressmen and others think the more rigid impression of the Armory and Universal type is due to the closer approach to a square impact. The real superiority of impression in the Universal type is found in the greater thickness in bed and platen, and the superior support back of platen center, thus keeping spring in metal to a minimum. Then the easy changes of impression on the Universal type and the more difficult changes on Gordon, by means of inconvenient lower screws, have made common the use of considerable packing on the latter machine. Take two heavy, solid forms exactly alike and place one on a Gordon and the other on a Colt's Armory the same size. Print on the Gordon with a three-ply cardboard and two sheets of book paper, the common procedure, and on the Armory with two sheets of book paper. The first impression on Gordon shows weak in center, so much so a careful overlay requiring possibly three thicknesses of French folio in some places is necessary, and after running a thousand impressions the impression will show slightly on the back of sheet. The same form on the Armory may require but one thickness of French folio to equalize impression, and that can be pasted on back of form so that no impression is discernible on back of sheet after first thousand. The reasons for the difference are (1) the Armory bed and platen being heavier and the platen being braced well in center, there is consequently less give in center than on the lighter and not so well-braced Gordon; (2) the platen on Armory is easily thrown forward and no cardboard packing is used, to give down under impressions and cause embossment on back, whereas in order to save time the Gordon pressman does this very thing. The following remedy for this defect of the Gordon is submitted. These devices are in only limited use but have been found highly satisfactory, especially on the finest grade of work, requiring hard impression with little overlaying to give down and show embossment on back. Set the Gordon platen forward, so that make-ready with a sheet of three-ply board and several sheets of book paper will be sufficient. The first rough overlay (presuming this is a heavy form requiring two overlays) is securely fastened to *platen* with glue. Lay the cardboard over the overlay and make second and final overlay. This is pasted on back of form. Now substitute a sheet of copper, same thickness as cardboard, under tympan and tear out one sheet of tympan and you have as hard and rigid an impression as may be desired. Another "wrinkle" used by some of the older Gordon pressmen is to drive steel wedges between rocker and platen, back of the latter's center, where it is weakest. This does away with much unnecessary overlaying and is a time and money saver. By following these hints the Gordon pressman can get as good an impression as his brother on the Colt's Armory and Universal. Of course the latter is superior in breaking up and distributing the ink and in supplying a sufficient and even supply of ink without offset on cut forms not slip-sheeted. Here the Gordon pressman is at a disadvantage, but by having his ink suited to job in hand, using best rollers and utilizing underlay to best advantage, he can, with slip sheets, equal the production of the Universal type of press and run more rapidly, excepting only the very heaviest forms, which even the Colt's Armory handles very slowly and which really belong on a pony press.

5–6



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

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PHOTOLITHOGRAPHY.— George Fritz. $1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. $2.

LITHOGRAPHIC SPECIMENS.— Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, $1.50. American Commercial Specimens, second and third series, $3.50 each. Modern Alphabets, $3.50.

RAPID-DRYING INKS.— According to *Nordisk Boktrykkarekonst*, of Stockholm, an invention has been patented there by which the colored inks in cans will be prevented from drying too quickly on the shelf, but will dry instantly upon the paper. In the above periodical several half-tone prints have been inserted which show very good color printing, executed with these colors. These colors are made by the Typochroma Works and are known as "Special Colors."

IN the *Allgemeiner Anzeiger für Druckereien* for June last the following situations were wanted: Twelve chromo lithographers, including a few foremen; thirteen commercial letterers, vignette engravers, etc.; twenty-eight provers, transferrers and pressmen, and twenty-four photo-mechanical and process men. This seems to indicate dull times in the center of the lithographing industry in Europe.

A STUDY IN DEVELOPERS.— Developing and developers is a good study for the lithographic artist, who has come to realize that he must not neglect the mission of the photographic art in his business. In the June issue of the *Practical Photographer* the various developers are treated from every available viewpoint, describing the effect of mixing, diluting, adding or changing on the character of the negative.

GRAINED PAPERS FOR PROCESSWORK.— Robert Forsyth, 65 Regent street, Glasgow, Scotland, has sent a communication regarding grained papers. In America the grained papers are not as popular as they should be, for many fine effects can be obtained without the operator being a lithographer. The samples are all that can be desired and the address is given for those who may be inclined to purchase the foreign material.

ACCORDING to Rowland B. Knoedler, the well-known art dealer, who is now in Europe, the purchasing of American paintings there is gaining considerable headway, and good work commands high prices, there being no prejudice, as formerly prevalent. In reply to a question as to the school of painting most in vogue, this authority replied that the impressionist fad does not appeal as strongly to the art-loving purchaser as it did a few years ago.

FEDERWEISS, SPANISH CHALK OR SOAPSTONE.— S. P. S. L., Westfield, Massachusetts, writes: "In a book I have recently bought on lithography I see that federweiss is recommended to use on a transfer, but I can not translate the word to the dealer. Could you tell me what it is in English?" *Answer.*—

It is commonly called soapstone, and is used to take off the preponderance of resin upon the transfer. It is also used to prevent fresh impressions from offsetting when the proper time for drying can not be allowed.

Delicate Crayon Tints on Lithographic Drawings.— It is not an easy matter to draw an even and very delicate transparent tint to look like a mere breath across a grained stone surface and at the same time have it of sufficient stamina to resist the acid when etching. This can be done by taking an ordinary box of soft crayons and, placing a piece of linen around your forefinger, proceed to charge the cloth as you would a stump with black chalk, and then gently deposit the crayon upon the stone where wanted.



THE OLD CROSS IN THE IRISH VILLAGE, ON THE PIKE.
Photo by F. C. White. Patented July 5, 1904.

A Menace to the Lithographic Trade.— It is a fact that the number of lithographic apprentices has not kept up with the demand and now there are not sufficient stipple artists to fill the places demanding their services, and much work that should be lithographed is going into other channels. The happiness of those few who now enjoy a monopoly in stippling may not last as long as they expect.

Bronze or Iridescent Sheen.— B. L. T., Baltimore, Maryland, writes: "It may be of interest to you to know that the ink usually so difficult to get for bronze (sheen) printing I have obtained with a composition of 700 parts shellac dissolved in 41 parts of ninety-five-degree alcohol; let it stand for a few days, then add 400 grains anilin red. Add to the color according to judgment."

That question which, from an American and English standpoint, has been so perplexing in art — the nude — is gradually clearing itself as the true principles of art are emerging from the shroud of ignorance. Photography is largely instrumental in throwing the light upon this subject. "Studio Notes on the Nude in Photography," in the June issue of the *Photographic Times Bulletin*, has been ably discussed and illustrated by Dr. R. W. Shufeldt, C.M.Z.S.

Photo-linol, spoken of in *Process Work*, is a waterproof material, parchmented and translucent, of great durability. It carries a light-sensitive emulsion. A picture impressed upon the front permeates the linen fabric and is visible on the back, so that it can be illuminated. The photographic image can be colored so as to represent an oil painting. Pictures up to 10 by 10 feet can be produced by it, yet the process of affixing is very simple.

Strong Etching Ground for Nitric Acid Etching.— Dr. M., Monterey, Mexico, writes: "I want a very strong etching ground that will resist the action of nitric acid lessened to 5 parts of water and 1 part of acid, and it must be very black. It is to be applied to steel. Please tell me the price of one pound and how to apply it." *Answer.*— The usual steel or copperplate engravers' etching ground is the material which our correspondent wants. It is applied to the plate while the same is in a heated condition through silk cloth in the form of a dabber. Then the blackness is produced by smoking the plate over a torch, by which the fine particles of lampblack are deposited and incorporated upon the ground. Write to the American Steel & Copperplate Company, 150 Nassau street, New York, for the supplies.

Gelatin Grains, Films and Folios.— C. C. D., Buffalo, New York, writes: "I would like to call your attention to the article from 'Etcher,' New York, about gelatin. You have omitted to state that gelatin can be shriveled by the addition of certain substances. It can be cast upon grained plates and then will yield a beautiful grained surface. But particularly I would call your attention to the useful gelatin folios which bear a grained surface upon which one can work with lithocrayon and then transfer to stone. The advantage of tracing through this transparent medium from a drawing or from a sketch or outline is apparent." *Answer.*— We are much indebted to our correspondent for the suggestion, although these gelatin grained folios were mentioned when they first made their appearance. Regarding the shriveling of a gelatin film upon a glass plate, the grain can be produced, but the same can not be transferred upon stone, owing to the very close texture of this grain. To all this it may be added that the sand blast offers advantages for grain textures that should not be despised.

Typographic Posters.— The inability of the lithographic houses to supply the demand for the lithographic poster has brought out the old-time white pine, cherry and other wood blocks for the production of artistic posterwork, along with the actual hand-painted poster, which is also a competitor of the lithographic product in artistic advertisements upon fences and walls. The novelty of this latest revival of the woodcut poster consists of a peculiar color scheme which, although it employs the three primaries, blue, red and yellow, has been so arranged in the tooling and tinting that the effect is more of the secondaries and primaries blended with the tertiaries. The result is, therefore, a harmonious tone foreign to the old-time wood poster, showing not the crudities of strong reds, blues and yellows, but a certain chaste and refined touch. Some very fine examples of this kind of work have been seen of late, comparing very well with lithography. There is something in the make-ready which may be dearer than lithographic printing, but it may serve as a warning to the poster lithographer that there are other methods of producing posters besides lithography.

Estimating on Engraving.— "Engraver," Buffalo, writes: "I am a general engraver here and on almost every job the foreman comes around to get an estimate on a piece of work. Now, this is not tending to good results, as sometimes — almost always — I find that the time is too short, and the result is hurried work. I believe in the West the practice is different, and the work done is far superior." *Answer.*— From a business point of view the right of a firm to try to find the cost of a piece of engraving beforehand can not be denied.

Viewing the matter from the engraver's side, it would be much better if the foreman would employ different means to get at the cost of the work done in the establishment over which he presides. If you have not been able to discover a way to estimate upon your own work, or do not care to fix a time beforehand, it ought to make no difference. It is the foreman's place to estimate upon that work.

About Time Clocks.—"Sketch Artist," Newark, New Jersey, writes: "I would like to find out for a friend of mine who is working in a large art establishment up here what the idea of other sketch artists is in regard to a designer and his relation to time clocks and time slips. Is it right to make an artist stand up every morning and noon and punch a time-keeping contrivance, the same as a regular shop employe? His work is of such a nature as not to permit of measurement, and by restricting him his quality must naturally be decreased. You evidently know the custom in vogue and would let this reader know if it is the custom elsewhere." *Answer.*—It is the custom to record the time of all hands employed in a shop or factory who are engaged in producing something for money. Naturally the person so employed has an equal right to ask the employer to come to time when pay-day comes around. These two principles should not cause much worry if the "constitution" of the parties concerned is correct. There are a number of shops, perhaps, where this appearance of strictness is not practiced in the artist-room, but account must nevertheless be taken, as all concerns are in competition with each other, and no concern could exist unless it could predetermine just how much its work will cost. A lax method on the part of the firm would soon develop lassitude in the men and spell ruin to the firm. The rules of a firm should be complied with by all employed; there should be, in fact, no discrimination shown unless something unreasonable is demanded, but order and system should be upheld at any cost. If a person is so dignified and his ability so great that he finds himself handicapped by any rules, he would better establish a studio and furnish rules for the conduct of his patrons instead.

Transfer-ink for Copperplate Transferring.—Jersey City, New Jersey, writes: "In answer to your inquiry for a good recipe for copperplate transfer-ink, I enclose you the following, which I have found very useful during my practice: Twelve parts wax, 1 part tallow, 4 parts oil soap (soft soap), 16 parts resin, 12 parts weak lithograph varnish; melt this over a fire. Frankfort black, which has been finely ground, is then added by grinding on the slab. The impressions had better be made upon autotype transfer-paper."

Importance of the Transferrer.—Referring to the article which appeared in the June issue of The Inland Printer regarding the skill of the lithograph prover, an esteemed correspondent writes the following: "It seems strange to me that you laud the prover over all others in the lithographic profession, when you ought to be aware that the transferrer is really the mainstay of the business. He is the main factor which cheapens the production so that the lithographic trade can advantageously compete with other processes. No one knows better than the transferrer what a difficult task it is to pull a lot of even impressions, sometimes from doubtful stones, then get the different parts to register on large-sized stones, rubbing up with cunning hand and etch just right, with all the other handy acts based on good judgment, steady nerves and long practice." *Answer.*—When it depends upon importance, it can be safely said that all manipulations in the lithographic trade are essential to produce good results. Not one of them can be left out. Like the old fable of the dispute of the different members of the human body, all have their particular functions, and if one of them refuses to act in its proper capacity, there will be trouble or ruin. Our worthy correspondent will, we hope, recognize the fact that some branches are more difficult to learn than others, and that was the point that we wished to bring out.

A Useful Color Process for Fine Art Subjects.—"Etcher," Newport, Rhode Island, writes: "Of the recent invention of a new color process of which I had the pleasure to notify you, I now take the liberty to inclose a sample for unreserved criticism. I believe you will find that it is superior to anything which has been invented of recent years. I noticed your article in the March issue of The Inland Printer on a similar process, and thank you for putting me in touch with this party, but on examining his work I find that, although good as far as it goes, it can only be used on very small sizes, and even then it becomes very expensive. All the color plates are etched, and this simply puts the whole matter out of question. Think of the time consumed in engraving on copper three or four plates the size of, say, 10 by 12 or over. Now,



THE NAVAL EXHIBIT, ON THE PIKE.
Photo by F. C. White. Patented July 5, 1904.

my method is based on a different system and is certainly eight times as economical; then it can be used for any sized plates." *Answer.*—With all due respect to our correspondent, upon examination we find that the three-color plates are made with the aid of the three-color process, or, in other words, by half-tone, with the exception that the grained screen has been used instead of the ruled screen. The key-plate, however, is engraved upon copper plate or steel and contains much etching, and has been very artistically wiped in printing. This process can be successfully used for large art subjects, but the color plates could be better made from stone. For small editions this would be cheaper. The rich relief and decision, which is an evident characteristic feature of this method, can be then used for finishing. Nevertheless, the process, if it can be properly called so, would be rather expensive for average use; besides, it would be difficult to find a processworker and a lithographer who could work in unison so as to produce a homogeneous result, from an artistic point of view. Still, if a market can be found for this product there is no doubt that the hands would soon be forthcoming to create more of it. The combination of workers could be arranged, but present conditions would be awkward for experimenting.



BY DANIEL C. SHELLEY.

Secretaries and members of local Typothetæ and other organizations of employing printers are requested to send news of interest to employers for publication in this department. Matters concerning wage and labor disputes and settlements are especially desired. Contributions and news items may be addressed to Daniel C. Shelley, Secretary Chicago Typothetæ, 942 Monadnock building, Chicago, or to the Editor of The Inland Printer.

Unanimous!

If one were disposed to carry the art of condensation to an extreme, the story of the deliberations of the eighteenth annual convention of the United Typothetæ of America could be told in one word.

The convention was unanimous the first day, the second day and the third day. It was deliberate and determined in all that was done. The delegates acted as a unit and voted as a unit. There was serious work to do and it was done seriously.

When, at 3 o'clock Thursday afternoon, June 24, President Edward Stern, of Philadelphia, surrendered the executive office to President George H. Ellis, of Boston, the United Typothetæ of America was born again. A lusty infant in 1887, it has had its "mewling and puking" years, has served its period of indenture, and profiting by the experience of its apprenticeship, it is now qualified to demand a place in the center of the first row of strong employers' organizations.

More than two hundred and fifty delegates and alternates attended the convention, which assembled in St. Louis, Tuesday, June 21, in the convention hall of the Century building. Every great printing center of the country was represented. Most of the delegates came instructed as to how to vote on the great question that was to be decided, which was the adoption or rejection of the compulsory emergency fund constitution recommended by the National Executive Committee. That all-important feature of the work to be done was made the special order of business for Wednesday morning, the second day of the convention. Going into Committee of the Whole, the delegates took up the constitution, section by section, and proceeded to adopt it.

Some minor changes were made in the draft presented and recommended by the National Executive Committee. Membership qualifications were more clearly defined, and a section was added which prohibits active members of labor organizations from holding membership in Typothetæ. When the national emergency fund sections were reached, Delegate Burke, of the Norfolk and Portsmouth Typothetæ, acting under instructions, moved to amend by making the annual assessment one-quarter of one per cent of the annual payroll instead of one-half of one per cent. There was such decided opposition to this change that Mr. Burke withdrew his amendment, and the emergency fund provisions were adopted as recommended.

There was no quibbling, no splitting of hairs, no wasting of words while the new constitution was under consideration. It was thought that there might be opposition to it, but none developed. After working in executive session for three hours, the Committee of the Whole reported the new constitution back to the convention, and it was adopted without a dissenting vote.

IMPORTANT PROVISIONS OF THE NEW CONSTITUTION.

The important provisions of the new constitution are embraced in that portion of Article I, headed "Powers," and Article VIII and Article IX. They are as follows:

POWERS.

SECTION 1. It shall have power to legislate for its membership and determine all questions arising between them or it and the trades unions or other employes, in regard to shop practice, hours of labor, apprentices and every other question except wages, which being governed by local conditions shall be regulated by the local organizations. It shall have power to levy assessments for the Emergency Fund and make laws for its disbursement in the protection of its members, and shall be empowered to enforce its laws by fines imposed upon its members and by the withdrawal of their charters upon failure to comply with its laws as they may be from time to time enacted.

SEC. 2. No general law shall be enacted except at a regular annual convention, or at a special convention regularly called for the purpose, and by a vote of three-fourths of the delegates present as provided in Article III, Section 2, the same having been reported upon favorably by the Executive Committee.

ARTICLE VIII.

REVENUE.

SECTION 1. Each local Typothetæ shall, upon admission to this association, pay into the treasury a sum equal to $10 as an initiation fee for each person or firm holding active membership in the local Typothetæ.

SEC. 2. Each individual member of a local Typothetæ or individual members of the United Typothetæ of America shall pay monthly to the treasurer of the United Typothetæ of America a sum equal to one-half of one per cent of his average monthly pay-roll in all the mechanical departments (composing-room, pressroom, bindery and foundry) for the previous year. For the sake of convenience in collection and in bookkeeping these monthly payments shall be in even dollars, the amount being that even number of dollars nearest to the exact figures. No member shall pay less than $2 per month. Thirty per cent of these dues shall be credited to the General Fund, which General Fund shall be used for all the running expenses of the United Typothetæ of America. Seventy per cent of the dues thus received shall be placed to the credit of the Emergency Fund, which shall be disbursed by the treasurer on the order of the president and chairman of the Executive Committee for such purposes as are hereinafter stated.

SEC. 3. The Executive Committee, with a three-fourths vote, shall have the power at any time to levy an extra assessment for the general expense of the organization, which shall not exceed the regular dues for one month.

SEC. 4. When the amount of money in the hands of the treasurer to the credit of the Emergency Fund shall amount to $100,000, the payments to this fund shall cease to those members who have been paying continuously from January 1, 1903, and shall cease to all others when they have completed their payments for the same number of months; but the thirty per cent for general expenses shall continue as the monthly dues to all members. When, however, this fund has been depleted, for any reason, below $100,000, the full monthly payments shall be resumed and continue until the fund is restored to $100,000.

ARTICLE IX.

EMERGENCY FUND.

The Emergency Fund shall be paid to members of the Typothetæ under the following circumstances:

SECTION 1. When any member of the Typothetæ is struck or is threatened with a strike he shall immediately make a written statement of all the facts and submit the same to the Executive Committee of the local Typothetæ, if he is a member of such Typothetæ, or if he is an individual member of the United Typothetæ of America, to the secretary of the United Typothetæ of America. After local investigation these statements shall be forwarded to the chairman of the Executive Committee of the United Typothetæ of America, with recommendations. After consideration by the Executive Committee, the said committee may order paid from the Emergency Fund as strike benefit to such a member each month for three months during the said strike an amount of money to cover the entire or such proportion of the member's loss as may be decided upon by the said committee, except that such payment shall not amount, in any one month, to more than thirty times the monthly subscription of that member. Provided, however, that if, in the opinion of the chairman or of any two members of the Executive Committee of the United Typothetæ of America, a larger monthly payment or payment for a longer period than three months seems advisable, the reasons for the same shall be reduced to writing, and if said Executive Committee shall, by a three-fourths vote, decide in favor of such additional payment, the same shall be made.

SEC. 2. No member shall be a beneficiary of the Emergency Fund who has not paid either subscriptions or dues to this fund for at least three months prior to his strike, or who is three months in arrears in the payment of his dues, unless such benefits are unanimously approved by the Executive Committee of the United Typothetæ of America.

PRESIDENT STERN'S ANNUAL ADDRESS.

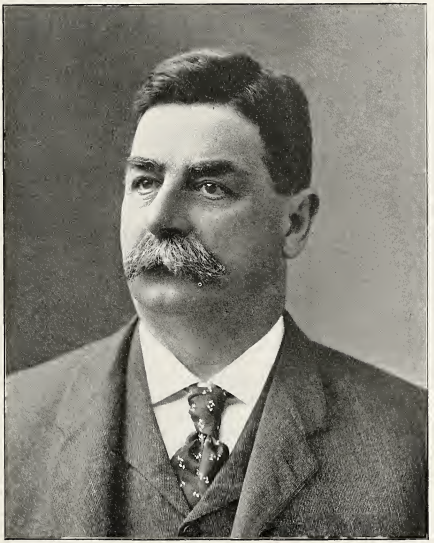
The convention was called to order at 10:30 o'clock Tuesday morning by President Edward Stern. Edward S. Hart,

president of the St. Louis Typothetæ, was introduced and welcomed the delegates to St. Louis. The welcome was responded to by George H. Ellis, of Boston.

President Stern announced the appointment of Messrs. Macintyre, of Philadelphia; Paulus, of Pittsburg, and Skinner, of St. Louis, as a Committee on Credentials. President Stern then read his annual address. It was a comprehensive paper, and covered every phase of the activities of the United Typothetæ of America for the preceding year. From it the following extracts are made:

One of the first steps to be taken should be the wider and more complete organization of the master printers of the country. Despite the addition of new adherents, the United Typothetæ of America has not kept pace in all sections of the country with the organizations of employes by the trade unions. It is necessary to extend the organization in districts which have hitherto been incompletely represented. Especially is this true in the South, the Southwest and the Northwest. In this respect, the United Typothetæ of America should act upon its own initiative, and should make active propaganda for new members. Furthermore, the unaffiliated master printers should not wait until conflicts with employes force them, as a matter of protection, into the organization, but they should, of their own accord, become members and willingly bear their share of the burden. The organization should also continue with its work of education, with the object of bringing the members to a clearer appreciation of the aims and purposes of the association, as promulgated in our declaration of policy. It should also be incumbent upon the United Typothetæ of America to extend the sphere of agreements made with the labor organizations in the printing industry, and to supplement the national agreements by local conventions covering the conditions in the several cities. The national organization will continue to prosecute its work of creating, where possible, amicable relations with unions, while repelling at all times unjust and unwarranted aggressions from that or any other source.

I wish to emphasize as strongly as possible the imperative necessity of securing for our organization, from its locals and from individual members comprising it, reliable information necessary to the wisest concerted action. In organizations, as with individuals, knowledge is power, and accurate information is essential to wise action. Without adequate knowledge of the labor conditions existing in the various establishments, the Executive Committee must needs be without the proper perspective which alone enables it to form a correct conclusion. According to my view, such requisite information would include data covering wages, hours of labor, number of employes, whether union or non-union, and the precise nature and extent of the manufacturing facilities, as well as data in relation to apprentices in training, and what methods are pursued to secure apprentices. I offer this merely as a tentative suggestion, but I recommend the appointment of a special committee to investigate the subject of the proper data to be obtained and how to be obtained. I believe they should report at an early date to the newly elected Executive Committee. It should be the especial business of this special committee to devise some plan or method by which the central office of the organization will, in fact, be a national bureau of information for the permanent collection and collation of statistical and other data bearing upon the state and progress of the trade. The need for a bureau of this sort is great and immediate. It is true that in several cities local labor bureaus have already been created and have met with a fair measure of success, and they will, undoubtedly, be of great value when their aims and purposes are better understood. In these days of organization upon a national scale, however, these local bureaus must necessarily be supplemented by a national bureau which will serve as a clearing-house for labor information for the whole country. The success of such a national bureau must depend in the final instance upon the hearty and cheerful coöperation of individual members. I desire, therefore, to impress upon each member the necessity of his hearty coöperation in any plan or movement adopted by the committee, looking toward the securing of accurate information for the whole trade.



GEORGE H. ELLIS, PRESIDENT.

Our national agreement with the International Printing Pressmen's and Assistants' Union has now been in force for two years, and both parties thereto are to be congratulated upon the improved conditions for which this useful and valuable instrument is directly responsible. At no period in recent years has this branch of our business been more free from serious disturbing influences. There seems to be no question or difference which could by any possibility arise, as between the contract-

ing parties thereto, which is not duly provided for in the terms of the agreement. It is a well-considered paper, and while the evidences of unrest and discontent have not wholly abated, the progress toward that goal is encouraging.

The United Typothetæ of America, through its officers, has religiously and insistently carried out the purport and intention of the contract to the letter, and wherever it encountered, on the part of any of its locals, a disposition to demur, it was not slow to bring them to a realizing sense of the duties and responsibilities which their acceptance of the agreement imposed upon them, and in no essential has there been even the slightest infraction of the terms of the agreement on the part of its members — a satisfying proof that the United Typothetæ of America respects the obligation of the agreement, and at all costs keeps inviolable its promises.

It is to be regretted, however, that we have no similar agreements with the other national organizations of the trades kindred to our business. The efficacy of such agreements in avoiding trouble, allaying unrest and preventing possible disruption of business relations, would prove most helpful to all parties interested, besides resulting in avoiding the pecuniary losses attendant on unnecessary strikes. It is to be hoped that whatever element of friction now exists between ourselves and employes, not covered by the International Printing Pressmen's and Assistants' Union agreement, will be eliminated by the adoption of trade agreements with the other organizations of employes in our trade.

REPORTS OF THE OTHER OFFICERS.

The report of National Secretary Edwin Freegard, and the report of John Macintyre, secretary of the National Executive Committee, gave minute details of the work performed during the year by these officers. National Treasurer Thomas E. Donnelley reported the financial condition of the United Typothetæ, and Chairman of the Executive Committee William Green, of New York, in his rugged, honest, outspoken way, fired volley after volley of terse and truthful things at the delegates. In the course of the report that he read he said:

Concerning this eight-hour question, your Executive Committee has consistently maintained that any change in the number of hours constituting a week's work should not be a matter for local discussion or adjustment; that it should be an international matter to be settled by the parent bodies. You have heard the secretary's report, and must now realize that at this convention we are right up to that question. The International Typographical Union has finally accepted, for the time being, our construction of the matter, and has requested an audience of your Executive Committee during this week to discuss that very question. It is for you to decide what our action will be and what stand we will take in that interview, but with that decision must go your responsibility for it, and your own future actions must be governed thereby. If you wish to resist the eight hours you will have to put up a fight — and a good stiff one at that — and I can not too strongly impress this upon you.

The greatest efficiency of a United Typothetæ can only come from united action. With different cities, and even different firms in the same city, pulling or sliding in various ways according to their inclination or weakness, you will realize that a really United Typothetæ is absolutely impossible. If you will bear in mind that the strength of this body depends entirely upon the fidelity of its members; that if you expect services from this body, it is your imperative duty to yourselves to respond when called upon; that if you expect results that cost money, you must bear your full share of the expense; that if you are willing to accept from your president and executive officers their onerous services without pay, the very least you can do is to loyally support those officials; that it should be your duty and privilege, as members of this body, to consult with your officials before taking action and to honestly say what you are prepared to do, and then to do it with all your might and main; that there is no sense in agitating label legislation while you lack the courage to refuse to use the label; if you will bear these things in mind and act accordingly, support your officials loyally and be true to the rest of the membership, you will make this United Typothetæ of America feared and respected throughout the country, make it such a power that no labor union will dare to take an aggressive step without first consulting and conferring with your representatives, make it such a power that your contemporaries in business will recognize its value and be glad to join it and to assist you in maintaining the freedom, integrity and dignity of your own trade.

ROUTINE WORK OF THE CONVENTION.

Tuesday's session was devoted to reading the reports of the officers, Wednesday's to consideration of the new constitution and the reading of committee reports, leaving Thursday's session for the routine work of the convention.

At Tuesday's session two communications were read by Secretary Freegard. One was from President Martin P. Higgins, of the International Printing Pressmen's and Assistants' Union, concerning the shorter work-day, which was referred to the new National Executive Committee for reply. The other communication was from James M. Lynch, president of the International Typographical Union, notifying the convention that the Shorter Workday Committee of the International Typographical Union was in St. Louis and desired a conference with a committee of the United Typothetæ for the purpose of securing an authoritative statement of the position of the United Typothetæ on the proposed eight-hour day. A committee of five was appointed to meet the International Typographical Union committee, which was composed of President Lynch, Vice-President Miller and Secretary-Treasurer Bramwood. The conference was held in the Jefferson hotel, and at Thursday's session, after the United Typothetæ committee had reported, the following resolution, presented by Thomas E. Donnelley, of Chicago, was adopted as the reply to the International Typographical Union committee, and the resolution was afterward handed to President Lynch and his colleagues:

WHEREAS, The International Typographical Union has asked the United Typothetæ of America to declare its position upon the proposed eight-hour day, and

WHEREAS, Under existing conditions any attempt to reduce the hours of labor in the printing trade would be disastrous to the employer and employe alike, be it

Resolved, That the United Typothetæ of America declares that it is opposed to any reduction of the fifty-four-hour week, and be it further

Resolved, That the United Typothetæ of America will resist any attempt on the part of the International Typographical Union to reduce the present hours of labor.

F. C. Nunemacher, of Louisville, is a believer in the open shop with no reservations, mental or otherwise. He read a paper on that topic, and presented the following resolution, which was adopted:

Resolved, That the members of the United Typothetæ in convention assembled do hereby declare their belief that what is known as the "open shop" represents to the highest degree the principles that should govern the relations between employers and employes, and as true American citizens, conscious of their duty to deal fairly by all men, do by this act pledge themselves to each other and to their employes that when their respective plants become operated under "open shop" principles they will refuse work to no man on account of his membership or non-membership in any labor organization that concedes the establishment of the "open shop."

J. G. Warner, of New York, addressed the convention on the subject of "Fire Insurance," submitting a plan applicable to the line of business in which Typothetæ members are engaged. Mr. Warner's project will be taken up by a committee and given consideration.

Atlantic City was offered as the next place of meeting by the Nominating Committee, which was composed of Alfred F. Edgell, F. Alfred, William F. Hall, Willis J. Wells, Frank Pease, James Berwick, John E. Burke, Thomas W. Cadick, C. M. Skinner, Thomas J. Barry, John Watson and O. W. Miller. The committee presented the following list of officers for 1904-05:

President — George H. Ellis, Boston.

Vice-President — William Green, New York city.

Treasurer — Thomas E. Donnelley, Chicago.

Executive Committee — A. R. Barnes, Chicago; I. H. Blanchard, New York; John E. Burke, Norfolk; J. Stearns Cushing, Boston; E. S. Hart, St. Louis; Franklin Hudson, Kansas City; Wilson H. Lee, New Haven; C. W. Lloyd, Detroit; O. W. Miller, Minneapolis; F. C. Nunemacher, Louisville; H. P. Pears, Pittsburg; Edward Stern, Philadelphia.

The report of the committee was unanimously adopted.

The thanks of the convention were voted to the retiring officers, to the St. Louis Typothetæ for its hospitality and to the Messrs. Schraubstadter, of the Inland Type Foundry, for the entertainment they furnished the delegates and their ladies.

Addresses were made by Messrs. Ellis, Green and Donnelley, the newly elected president, vice-president and treas-

urer, and by Messrs. Stern and Freegard, the retiring president and treasurer, and then the convention adjourned sine die.

After the adjournment the new executive committee organized by the election of Vice-President William Green as chairman and John Macintyre as secretary.

The trustees of the old emergency fund met after adjournment and ratified the transfer of some $20,000 remaining in the fund to the new National Emergency Fund.

THE NEW OFFICERS OF THE UNITED TYPOTHETÆ OF AMERICA.

George H. Ellis, of Boston, the new president of the United Typothetæ, is a successful master printer of the Hub, and is the controlling factor of the firm of George H. Ellis & Co. Mr. Ellis has long been a familiar figure at the annual conventions and is known as the father of the emergency fund. When others saw no hope for that feature of United Typothetæ work, Mr. Ellis stuck to it, and he has the satisfaction of seeing it made a compulsory feature of the organization and to be the executive head of the United Typothetæ during the first year of its incorporation into the constitution. Mr. Ellis has a hard task before him, and he knows it; he is a hard fighter and a fair fighter, and there is no doubt in the minds of those who know him that he will pull the United Typothetæ safely through what promises to be the most troublous year in its history.



WILLIAM GREEN,
Vice-President, and Chairman Executive Committee.

William Green and Thomas E. Donnelley, reëlected vice-president and treasurer respectively, are old hands in their offices. The former is a successful printer of New York city, president of the New York Typothetæ, and a tireless worker in the interest of the United Typothetæ. Mr. Donnelley is the president of the R. R. Donnelley & Sons Company, of Chicago, one of the largest general printing houses in the United States, and has safely guarded the funds of the United Typothetæ for years; and, more than that, has advanced money to keep the United Typothetæ going when there were no funds in the treasury to guard.

John Macintyre, chosen secretary to the National Executive Committee, is a practical printer of wide experience. For three years past he has been manager of the Philadelphia Printers' Board of Trade and secretary of the Philadelphia Typothetæ. He relinquishes his Philadelphia position to assume the national secretaryship, and will bring to that office the benefit of long and successful experience in printers' organizations.

Of the new National Executive Committee, A. R. Barnes, the Chicago member, is president of the Chicago Typothetæ, and the head of the printing firm of A. R. Barnes & Co.; I. H. Blanchard, the New York member, is the head of the firm of I. H. Blanchard & Co., and a recognized authority on the cost of printing; John E. Burke, of Norfolk, Virginia, has been an energetic Typothetæ member for many years; J. Stearns Cushing, of Boston, is also an old war-horse in United Typothetæ affairs; E. S. Hart, the St. Louis member, is president of the St. Louis Typothetæ, and the president of R. P. Studley & Co., a printing concern of considerable magnitude; Franklin Hudson, the Kansas City member, is no tyro in Typothetæ work, and is the guiding hand of the Hudson-Kimberley Company; Wilson H. Lee, of New Haven, the New England member, is a successful master printer of the New England city; C. W. Lloyd, of Detroit; O. W. Miller, of Minneapolis, and F. C. Nunemacher, of Louisville, are new members of the committee, but are at the head of large printing houses in their home cities, and will prove active and useful members; Harry P. Pears, of Pittsburg, and Edward Stern, of Philadelphia, are both past presidents of the United Typothetæ, and were never found wanting when hard work had to be done in the interest of the organization.



THOMAS E. DONNELLY,
Treasurer.

SOCIAL AND OTHER FEATURES.

The prearranged social side of the convention was confined to Tuesday afternoon and evening, when the delegates and their ladies were the guests of the St. Louis Typothetæ

and the Messrs. Schraubstadter, of the Inland Type Foundry. Immediately after the adjournment Tuesday afternoon everybody repaired to the roof of the Inland foundry, where a splendid luncheon was spread under a canvas-covered roof. Between eating and drinking the good things that were provided and inspecting the various departments of the typefoundry, an enjoyable two hours was passed. From the Inland foundry roof garden the delegates and their ladies were taken in automobiles by the St. Louis Typothetæ through beautiful boulevards and drives and through Forest Park to the World's Fair grounds. The automobiles, carrying more than five hundred people, made a circuit of the Exposition, viewing the buildings, and winding up at the entrance to the Tyrolean village, where the automobiles were emptied and their happy human freight ushered within the gates of the most attractive feature of the Exposition. After a half-hour's wait delegates and ladies sat down to a royal banquet in the rathskeller of the Alps, where for two hours things good to eat and things good to drink were served. At the close of the banquet launches were boarded for a trip through the gaily lighted lagoons of the Fair, and after that the Pike—and thus closed the social features of the eighteenth annual convention.

NOTES.

Philip Ruxton's royal red cocktails were carried home by every delegate—and they were worth it.

If everybody got as much fun out of the convention as C. O. Owen, of Chicago, nobody has any reason to kick.

What would a United Typothetæ convention be without the supply men? And how the supply men do run up expense accounts at United Typothetæ conventions.

When Treasurer Donnelley installed his own typefoundry in his Chicago printing plant, Carl Schraubstadter bet him a dinner for a party of Mr. Donnelley's selection that he would not be casting his own type for two years. Mr. Donnelley is still running the foundry, and he called on Mr. Schraubstadter to pay the wager during the convention. "Carl," as he is known to the trade, paid the bet by entertaining Mr. Donnelley and a number of his delegate friends at the Merchants' Club the evening of Thursday, June 23.

TYPOTHETÆ NOTES.

The ordinance passed by the Louisville City Council requiring the union label on all city printing has been declared unconstitutional and the city has been restrained from enforcing the measure.

Newark (N. J.) Typographical Union has notified the employing printers of that city that a change of scale and a shorter work-day will be insisted on after September 1 next. The union asked for a conference with the employers, which was refused. Twelve of the leading employing printers of Newark have signed an agreement not to entertain any proposition for shortening the work-day or for increasing the wages of compositors or other employes.

The Louisville Typographical Union has called off the strike of printers which lasted for thirteen weeks. Union members are permitted to work in any shop where the scale of $18 a week is paid. When the strike was called every large job office in Louisville was closed. Now these same shops are conducted on an open-shop basis. The eight-hour day, which was a part of the demands made by the union, was virtually abandoned by the strikers early in the fight.

The New York Master Printers' Association has elected the following officers: President, Martin J. Pendergast; vice-president, Lewis J. Herrington; secretary, Putnam Drew; treasurer, L. Schwebke; Executive Committee—A. Giraldi, chairman; J. C. Aste, W. F. Bartley, A. Langstadter, William Kiesling, Edward Klundt. Law Committee—C. E. Francis, Putnam Drew, Samuel Wasserman. The annual dinner of the association was given at the Continental hotel the evening of June 16.



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Punctuation.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

Pens and Types.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

Bigelow's Handbook of Punctuation gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

English Compound Words and Phrases.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

Punctuation.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

Compounding of English Words.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

Typographic Stylebook.—By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

The Orthoepist.—By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, $1.34, postpaid.

The Verbalist.—By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4½ by 6½, $1.32, postpaid.

Vest-pocket Manual of Printing.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

Peerless Webster Dictionary.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

Correct Composition.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

Proofreading and Punctuation.—By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, type-founding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, $1.

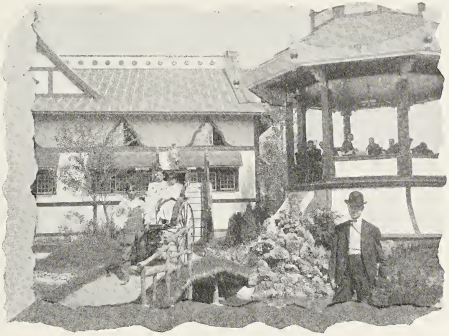
Grammar Without a Master.—By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6½, $1.07, postpaid.

The Art of Writing English.—By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, $1.50.

Logic or Custom?—This comes from W. L. H., Harrisburg, Pennsylvania: "In the May number of The Inland Printer, in the obituary notice of Robert White, I read the following: 'He leaves a widow, and a son eighteen years old, to mourn his loss.' Is the word 'his' correct? Should it not have been 'their,' and read 'to mourn their loss'? It seems to me that the widow and son are the losers, and not the deceased husband and father." *Answer.*—According to custom, the expression is correct. Logically, the sentence might be more directly expressive of the fact if it said they "mourn their loss of him," if universal use of the other form had not removed any possibility of misunderstanding. Everybody reads "mourn his loss" as meaning the loss of him,

and other analogous use of the possessive form makes it truly accord with the grammar of the language. Thus, if we lose money, we speak of the hardship resulting from its loss; when friends desert, we call it their loss, meaning a loss to the one they left.

HAVING A LEG BROKEN.—L. H., San Francisco, writes: "A newspaper says that 'John Jones had his leg broken.' Why did Jones have his leg broken? Does the sentence mean that it was Jones's desire to have it broken?" *Answer.*—Such questions are suggested by the construction of the sentence, which is inelegant, but quite common colloquially. If the sentence really meant that Jones desired and procured the breaking, it would be an accurate expression. But nearly always the meaning of such a saying would be simply that the leg was broken, and it would be better to use the correct words. Authorities need not be cited in such a case, for they all agree in the decision here given. It is a construction that careful speakers generally avoid, for it is of a kind that is classed as ignorantism. One would not be likely to find much of such use of the verb "to have" in writing at all worthy of criticism. The real meaning can always be correctly expressed without any appearance of affectation, and always will be by a person who has made correct expression a habit. In producing printed matter, the decision should be left to the writer or editor; that is, no change should be made without his consent.



IN "FAIR JAPAN," ON THE PIKE.
Photo by F. C. White. Patented July 5, 1904.

A VERB QUESTIONED.—A. M. F., Crowley, Louisiana, writes: "In examining a book entitled 'Correct English,' I note the following: 'A handsome bound volume of "Correct English" will be given to each of the first five persons that give the correct,' etc. Is the word 'give' used correctly? It would seem to me that 'person' is understood as being the antecedent of 'that,' and that the verb should be 'gives.' Am I correct?" *Answer.*—The sentence is right as in the book. Probably no person who could not write so simple an assertion correctly would ever think of making such a book. Its writer used the pronoun "that" where our preceding sentence has "who," but that is a matter simply of personal preference or mere instinct. Both are right. As to the verb used, the sense expressed is patently simple—that five persons give correct, etc., and each of the five will receive a book. Why should an antecedent be understood when one is given? In analyzing sentences—if one must analyze every sentence he reads—it is advisable to examine the relationships of the words used, before deciding that some word not used must be understood.

TYPOGRAPHIC FORM.—O. P. R., Chicago, asks: "(1) In words such as co-operation, co-ordination, re-elect, etc., when the hyphen is omitted, which is the more proper—a letter with two dots over it or a letter with an accent mark to show the sound, and why? (2) If a part of a sentence, in roman, is inclosed in parentheses, and the last word of such inclosure is italic, should the last parenthesis be italic or roman? If a semicolon or quotation-marks follow an italic word, the preceding part of the sentence being in roman, should they be italic or roman, and why? To my idea they have no relation to the italic word." *Answer.*—(1) Of the three forms for the words under inquiry, the use of the dotted letter is most common. None of them is absolutely more proper than the others. Use of the dots is the choice of him who writes the answer, though the accent would answer the purpose quite as well. The writer does not remember having seen any use of an accent in such words, and the hyphen is not commonly approved. In the Standard Dictionary all marking is rejected, the words appearing as cooperate, reelect, etc. Such "simplification"—that is what it was called by the makers—does not seem reasonable. It is not peculiar to the Standard, however; it is often seen in British prints. (2) The last parenthesis should be roman, because italic parentheses are ugly, sprawly things that may well be used as little as possible. In "Correct Composition," on page 107, Theodore L. De Vinne says: "In bookwork, italic parentheses should not be used for inclosing words in italic. Distinction is sought for the words, not for the points. In displayed jobwork italic parentheses may be used." A semicolon, a colon, or an exclamation or interrogation mark following an italic word should be italic, because its sloping like the letters with which it is used makes an agreeable uniformity of appearance. It has no relationship in meaning to the italic word, and some printers use roman, for this reason. If any one can find italic quotation-marks, let 'em be used, by all means. Variety is the spice of life.

A MASTER PRINTER ON PROOFREADING.—Mr. Theodore L. De Vinne, in "Correct Composition," devotes to proofreading a chapter well worth studious reading. Here is some of it: "When the reader meets with an unmistakable fault made by the writer through lapse of memory or by negligence, he should correct it. He does so, however, at some peril. He must know and not suspect it to be an error, and must be prepared to defend his correction, not by his own belief, but by unquestionable authority. Whenever he feels obliged to query a change in spelling or in statement, he must note this change on the author's proof. In every writing of importance the reader should query faulty construction, bad metaphor, inconsistent statement, the misuse of a word, and other errors of similar character; but in no case should he correct these apparent faults when the author will revise what he has read; he must stop with the query. . . . When copy has been negligently written by an undisciplined writer who can not revise the reading, the reader should correct the grosser errors according to the standard of the editor or of the office, as he may be directed. But they must be indefensible errors. Bad spelling or grammar obviously made through ignorance or carelessness must always be corrected, but this license will not apply to dialect, or to quotations intended to be literally exact. Strange proper names, of places or people, of history

or fiction, should be verified by reference to the office dictionary. [But this demand can be met comparatively seldom, because books of reference are not provided.] The reader is always adjudged in fault if he passes any misspelled word that can be rightly spelled. The same observation will apply to quotations from the Bible, hackneyed proverbs, phrases in foreign languages, and any of the scientific words of dictionaries. . . .

"The proofreader is asked to serve two masters. His employer rightfully asks for a fair day's work as well as exact reading, for it is the printer more than the author who is held responsible by the book reviewer for the book's faults of typographic style, and sometimes for its inconsistencies of



LOUISIANA PURCHASE MONUMENT.
Photo by F. C. White. Patented July 5, 1904.

statement. But there are fastidious authors who insist upon the strictest adherence to their imperfect copy, and refuse to consider queries made in their own interest. [The readers should make them, however.] . . . There are other authors who ask, as a matter of right, that the proofreader verify proper names, dates, and all unusual words, and that he maintain consistency of statement as well as of style. Some go so far as to ask for the verification of all quotations from standard text-books. They hold that it is the duty of the proofreader to correct all errors. . . . Every printer who desires to preserve a reputation for accuracy will be generous in his allowance of time for a careful reading, but he has to keep the reading within a limit of cost. How much or how little time can be allowed for the verification of statements must be determined by each house for itself. The cost of searches is never considered in any estimate of composition, and must be an added expense. When the publisher consents to pay for the extra work, the reader should try to verify all proper names, dates, and foreign words by consulting authorities."

For the short time that I have been a reader of THE INLAND PRINTER, I can say that I enjoy it very much, and I refer to the paper as authority in my work in the office.—*Claude A. Reed, Chico, California.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

NOTHING has perhaps done so much to bring together newspaper proprietors in the United Kingdom as the introduction of the Linotype machine, for since its use has become so universal in newspaper offices, the proprietors have banded themselves together in a union called the Linotype Users' Association. This is a very live and also a very lively body, the members of which hail from all parts of Great Britain, but although ostensibly banded together for the purpose of controlling the rules that should regulate the working of Linotypes in their offices, yet the manner in which they are brought in contact in the meetings is productive of much good will and harmony in other ways. At the annual meeting the other day a very satisfactory balance sheet was shown, and the report of the committee referred to the many matters they were called upon to deal with during the past year, one important thing being the forming of a new piece scale; and the action taken by the association in being represented at conferences at different centers where differences of opinions had arisen between employers and employed. In these latter cases the association was generally represented by the president and secretary. After the business meeting, the members lunch together at the expense of Linotype & Machinery, Ltd., the chair being taken by a prominent officer of that firm, Mr. A. Hungerford Pollen, who, in proposing the success of the association, gave a resumé of its work during the year, and Mr. Whitaker, in response, said the association felt deeply indebted to Linotype & Machinery, Ltd., for the energy and ability with which its business had been conducted. He doubted very much whether a revolution had ever been effected so rapidly and so successfully as had been done by that company. When the Linotypes were first introduced probably a doubt was entertained as to their soon becoming obsolete or of other machines supplanting them. But they had to congratulate the company in having brought the appliance to the state of perfection they had. He considered the Linotype almost perfection. They did not know what the future had in store, but if one stood only for a few minutes and surveyed the machine in operation, they had to feel that it was a most marvelous piece of mechanism, doing work in a most creditable manner, and if properly attended to every week the upkeep was very little at the end of the year. They hoped the company would have more success, and that they would share with the users some of the profits they made.

The proceedings at the lunch were enlivened by a Frenchman, M. Rene Oberthur, of the firm of Messrs. Oberthur Fils, of Rennes. His house, he said, was engaged largely on government work, printing a great deal of statistical matter. It published no newspaper and yet it employed ten Linotypes. The story of their introduction to his works was worth telling. One day he was rung up on the telephone from Paris and asked to buy Linotypes. He had heard of the machines before, but believed that they stood in the same relation to hand composition as margarine does to butter. However, to see for himself what the machine really was he paid a visit to the works at Broadheath and was so struck by all he saw that he at once began his installation of ten Linotype machines. This was the outcome of a five-minutes' conversation on the telephone. He had never had any reason to regret the step, nor have his employes, for, so far from having brought about a diminution in their total number, as they feared at the time, he now employs, in all departments, a considerably larger number than he did formerly. Toast and sentiment were the order of the day and it was very evident that the members enjoyed themselves thoroughly.

An old and respected member of the printing trade in London has just passed away in Mr. Joseph Pardoe, who was for very many years the machine manager at Messrs. Bradbury,

Agnew's printing house in Bouverie street, the well-known printers of *Punch*. Mr. Pardoe's connection with that firm dated as far back as 1848, and when in its early days *Punch* began to increase in circulation, the then-existing machines were unable to cope with the numbers required. "Old Joe" as he was familiarly termed, set his inventive faculties to work and he devised the "Whitefriars" rotary machine, which produced the periodical at about five times the speed hitherto attained. This invention was made by him in 1872, at a period when rotary machines were practically in their infancy. Mr. Pardoe was fortunate enough to become acquainted with the late Mr. Davis, a clever engineer who had small works in Kennington Lane, and, forming a partnership, these gentlemen put the "Whitefriars" machine on the market and it immediately met with much success, and is still at work in many offices. Mr. Pardoe had retired from active work a few years ago; he was known to the entire trade by reason of his connection with the Printers' Pension, Almshouse and Orphan Asylum Corporation, an institution for which he worked hard in obtaining funds, and he, in association with his friend the late Mr. Killingback, founded a pension for printers which bears their joint names.

A great deal of fuss was made a few years ago by a company which offered to printers a method of electrical inkless printing, for which much was claimed. The specimens of work turned out by this method were of a very poor character and The Electric Inkless Syndicate, Ltd., after passing through some stormy times, finally came to grief, and now the following resolution has been passed by the shareholders: "That it has been proved to the satisfaction of this meeting that the syndicate can not, by reason of its liabilities, continue its business, and that it is advisable to wind up the same, and accordingly that the same be wound up voluntarily." No doubt in a few years' time something of the same kind will be put before printers. Thirty years ago a similar method was introduced, in fact inkless printing seems to be like glass type, it is always being born again, only to die a natural death from inanition.

The Federation of the Master Printers and Allied Trades of the United Kingdom and Ireland, which is a title sufficiently heavy to sink an ironclad, was held at Belfast this year, the first day being spent in sightseeing by the more frivolously disposed, while others visited some of the many printing works for which the town of Belfast is noted. A day was devoted to the consideration of trade questions and particularly to the matter of cost of production, on which subject the federation has issued a small volume, embodying the experiences of the committee which was appointed to inquire into all matters appertaining to cost. This book, although printed for private circulation among members of the federation, may be had by any one connected with the trade who is interested in the matter, at a nominal price. Among the business transacted, a motion was adopted "That the council be requested to continue to press upon the wholesale stationers the importance of their supplying trade customers only." Other motions that were agreed to were "That the council be requested to press upon the Typographical Association the importance of settling the Monotype piece and stab scales and the apprenticeship question at as early a date as possible." "That this meeting of the federation desire to protest against the custom of typefounders distributing specimen books to others than printers, thus causing great trouble and expense to the typefounders' own customers."

The federation fixed the annual meeting for next year to be held in London. At one stage of the proceedings a message from the Printers' Federation of America was read. The members formally accepted the greetings and reciprocated them.

The Institute of Printers and Kindred Trades is an association that exists for the discussion of trade matters, and for the promotion of social gatherings in the trade. The fourth annual dinner was held in London recently, at the Hotel



"BEDLAM,"

Bethlehem Lunatic Asylum, London, better known as "Bedlam."

Cecil, when the honorable H. L. W. Lawson presided over a large gathering. Each guest was presented with a handsome portfolio of specimens of printing by various methods, including half-tone, three-color, photogravure, steel engraving and etching. Several well-known men in the world of literature and art were present. There was a good deal of speechifying, all of which tended to the exaltation of the craft.

In these days when the cry of "too old at forty" is so much heard, it is refreshing to know that in some establishments men are not turned away at that age. Possibly the London record in this matter of long service may be claimed by the establishment of Messrs. Eyre & Spottiswoode, the King's printers; taking the staff of management, compositors, readers, machine minders and pressmen only, 209 men have records of more than twenty years' service. Of these, 131 men have records of thirty years, fifty-seven of more than forty years and twenty-two of more than fifty years. In addition to these, several have retired on pensions after lengthy service; one compositor has actually occupied the same frame in the same room for fifty-nine years!

We have all heard of the Kilkenny cats, who fought till there was nothing left of each other but the tails. The town of Kilkenny was distinguished in another way the other day by the holding of an Irish trades-union congress, the most notable feature of which was that the members' sentiments were in favor of "Ireland for the Irish," protesting against the use in Ireland of books or printed matter produced in foreign countries, or even in the sister island of Great Britain.



RICHMOND BRIDGE.
On the Thames, London.

The following is the wording of two of the resolutions passed by the congress:

"That, as the operation of the Merchandise Marks Act failed to safeguard the interests of native workers, employers and purchasers, in preventing the palming off as home manufacture of letter-press, chromo and lithographic printing produced on the continent, whereby large sums of money are annually lost both to the employers and workers in the printing trade of the United Kingdom, this congress is of opinion that each imported article printed in a foreign country should bear a permanent and legible imprint, stating the place of origin and manufacture, and that a penalty should be attached to the selling of any article in contravention thereof."

Another resolution affecting bookbinding was carried in the following terms: "That this congress protests against the continued importation of all kinds of prayer books, religious works and account books into this country by publishers,



FAMOUS NEWGATE PRISON, LONDON.
Recently torn down to make room for new Criminal Courthouse.

booksellers and manufacturers; and we enter our emphatic protest against the practice as unwarrantable and unpatriotic in view of the growing national desire to resuscitate and develop our fast-decaying industries; and we desire to direct the attention of clergymen, authors, authoresses, public bodies, shopkeepers and others who have the interest of Ireland at heart, to use their powerful interest to stay the flood of importation so disastrous to the national and industrial life of the country. Furthermore, this congress considers the amendment of the Merchandise Marks Act vitally essential to prevent matter bound in foreign countries being foisted upon the consumer as home manufacture, to the detriment both of employers and employed in the bookbinding trade. And that we call upon all public bodies, heads of religious houses, schools, colleges, manufacturers and booksellers in Ireland, to insist that all bookbinding supplied to them is executed under fair labor conditions."

At the time of writing the waysgoose or beanfeast season is in full swing and every Saturday sees batches of workmen from the various printing-offices enjoying themselves either in the country or by the seaside. Fortunately, so far the weather has been fairly good, in which it differs from that of the last two years, when nearly every Saturday was wet. On these outings the printers do enjoy themselves, throwing care to the winds and adopting as their motto "*Carpe diem.*"

COURAGEOUS COMPOSITORS WANTED.

It will be remembered that during the first month of the Russian-Japanese hostilities numerous news items emanated from the paper *Novy Kray,* at Port Arthur, and we have been wondering why nothing was to be heard of this paper after the interesting bombardments by the Japanese had taken place. The Russian correspondent of the Berlin *Buchdrucker-Woche* now informs us that after the first bombardment all employes of *Novy Kray* had hastily left their places in search for safer quarters, and the paper had to stop publication in consequence until more courageous comps. are available.—*German Exchange.*

A REGULAR VISITOR.

From a printer's standpoint THE INLAND PRINTER is certainly unsurpassed, and its pages are perused with interest in this office, to which it is a regular visitor.—*The Vernon News-Printing & Publishing Company, Vernon, British Columbia.*

Written for The Inland Printer.

BERLIN NOTES.

BY A SPECIAL CORRESPONDENT.

The Berlin Stationers' Union for months back has aroused public attention and expectations for a Jubilee Exhibition of the Paper Trade to be held from June 2 to 15, claiming that on this occasion some sort of a review would be given of the development of the stationery trade and all manufacturing appliances invented during the last quarter of a century.

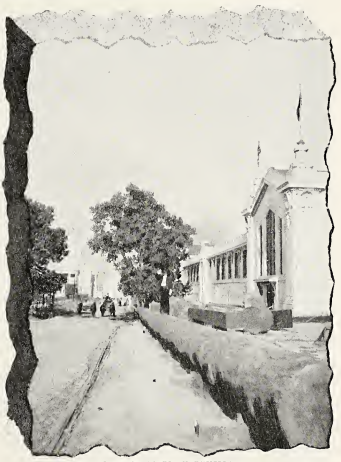
I well remember the first exhibition of the paper and kindred trades of 1878, for on that occasion the first Golding Boston jobbers were shown to the German printers, who looked at them as a miracle. It was then, in fact, that our printers for the first time began to realize that American inventors would some day become an important factor in our art preservative, and undoubtedly that first exhibit of Golding presses marked the beginning of a new era for printerdom in our fatherland, for ever since the introduction and the subsequent general adoption of platen presses, job printing has been climbing upward in a degree never imagined before.

Well, to put it short, the latest exhibition of 1904 was the most decided failure I have ever witnessed. Instead of a review, we saw a meager show of box-making, paper-cutting, book-stitching and gumming machinery which would have been inspected with more profit at any of the factories' showrooms. Of printing-presses there were only two, and these not in running order; a single platen press of a cheap pattern was all in that line. True, in a stationers' exhibition you would not expect machinery which properly caters to the printer; but in view of the preceding announcements mentioned above the total absence of all modern appliances could not fail but be disappointing in the highest degree.

There were two machines, however, which attracted universal attention and met with ready appreciation: the Harris press and a fast-running lithographic press used to print envelope insides at a pace of five thousand per hour. The exhibitors were a large firm of envelope-makers in Berlin, who refused to give the name of the pressmaker; however, I have little doubt that this lithographic press was of American origin, as well as the wonderful Harris press that turned out seven thousand two hundred printed envelopes per hour. I was told that this was not the highest speed, as this might be increased to ten thousand without any damage to the press; but even as it was, this exhibit was most satisfactory and is sure to lead to many orders. Pity that printers were few and far between at the exhibition, for the meager show could not fail to become public pretty soon.

There were some excellent specimens of chromolithograph, collotype and especially of aluminum printing, as well as some very good citochromes exhibited by some of our largest pressmakers, but printers as a rule care less for specimen prints than for the machines themselves, and here I believe a great mistake is made by the American pressmakers. I have it on good authority that not one Miehle press is yet in use in the whole of Germany, possibly on the whole continent. Upon my inquiry after the cause, I was informed that German printers, when invited to order the Miehle, invariably wanted to see the machine they were expected to order, and thereupon they were told that they would be given an opportunity to see the machine at work in London. Well, the result is that they courteously decline to undertake a week's trip in order to see a machine whose superiority could not be proven them in their own country. The Miehle is merely an example; I know of several other machines and appliances which would undoubtedly find a ready sale over here, but for the notion of American manufacturers that German printers ought to buy what they have no chance to see themselves. How would it strike American printers if they were expected to take a trip down to Mexico in order to inspect a machine which might or might not be of use to them? The comparison may strike you as exaggerated, for your readers know as well as myself that by fast train you may ride to London from Berlin in twenty-four hours; but you must not forget that England is not Germany, and that German printers in the vast majority are not familiar enough with English to decide on a trip to the British metropolis as readily as they might go to a German port, however distant from their home.

In view of this fact, I was somewhat surprised to learn from a British gentleman who called on me the other day that within a fortnight he had succeeded in booking six orders for British-made aluminum rotary presses without exhibiting his machine. Indeed, the first customer happened to be familiar with London and therefore had no objection to going there in order to see the machine at work, after which, being satisfied with the result, he placed his order. The agent now, with the order in his pocket, simply produced this order to other prospective customers, and the name of the first firm being avowedly of high renown, he had little trouble in satisfying others of the merits of the machine in question.



PART OF FORESTRY EXHIBIT.
Photo by F. C. White. Patented July 5, 1904.

This experience is exceptional, and I would not by any means suggest to American makers trying the same thing in their turn. For, first of all, the superiority of American workmanship and the solid construction must be seen to be fully appreciated. American machinery as a rule is quoted at considerably higher prices than that made over here; and it will be agreed that, even when patriotic sentiments play as little a rôle as they actually do with German printers as far as machinery is concerned, it is no wonder that they want to see *why* the American machines are entitled to a higher price.

The best advice I can give to American firms looking for German trade is to exhibit at least some classes of their products right here, if possible in running order, as this will best give an occasion to study them at ease and repeatedly. Then invite the printers of Germany and Austria to your exhibition, and you will find that they are willing and prepared to give you a fair chance.

The metropolis of German book printing is Leipsic, while

as to newspaper and job printing Berlin heads the field. So, in order to reach the proper parties at the very outset, machines for newspaper work had best be exhibited in Berlin first, while those more particularly designed for bookwork should be exhibited at Leipsic. In the latter city the *Buchgewerbehaus* offers the best imaginable place for exhibiting purposes, as it contains a large exhibiting hall for that particular purpose at reasonable rates. I understand that the manager of the *Buchgewerbehaus*, Mr. Arthur Woernlein, who is also in charge of the German exhibit in the Liberal Arts Building at the St. Louis Purchase Exhibition, will be in St. Louis at the end of July, so interested parties may arrange with him right there.

As a striking example of the soundness of my advice, I might cite the Lanston Monotype, which was exhibited at the Leipsic *Buchgewerbehaus* in May, and now, after only eight weeks' exhibition, is credited with fourteen bona fide orders for early delivery. That the orders have not been executed yet is attributed to the Monotype Company's oversight in not having prepared a sufficient supply of German-face matrices. Punchcutting being a rather complicated affair, even with the help of Benton-Waldo cutting machines — for designing and drawing, as well as patternmaking, being essential, too — German printers have to use their patience before they have the full benefit of the Monotype's capabilities.



"CREATION," ON THE PIKE.
Photo by F. C. White. Patented July 5, 1904.

If I were asked what kind of American printer's machinery would have the best chances in the German market just now, I would say sheetfeeding apparatuses for flat-bed printing-presses, flat-bed web perfecting presses suited for papers of limited circulation, and aluminum rotary presses. We have all of them here, sure, but there is little doubt but that a comparison with machines of American make would result in profitable business.

THE INLAND PRINTER is eagerly scanned on its arrival every month, and I have received many valuable suggestions from its interesting columns.— *Walter Black, Windsor, Ontario.*

COLOR IN THE GRAPHIC ARTS.*

THIRTEENTH PAPER.

THE most important of the green metallic colors used in printing is chrome green. There are different varieties, whose composition varies, but all are valued for their vividness of tint and their great — if not always equal — permanence and power of resistance.

The purest and most valuable chrome green is the pure oxide of chromium, obtained by heating chromate of mercury or chromate of ammonia. But this manner of production is too expensive to be of any practical use, and Guignet's process is employed, in which potassium bichromate is melted together with boric acid at a red heat, the molten mass lixiviated with water, and the residue pulverized. The color thus obtained is called Guignet's green, and is remarkably delicate, though brilliant and very opaque. It is fast to light and air and can be mixed with any other colors; it is, however, very expensive, and is therefore only used for special purposes. The substitution of borax or other cheaper salts for the somewhat expensive boric acid is not permissible, all attempts (except with the addition of arsenic) having shown that the shade suffers thereby; it gains in brilliancy, on the other hand, in proportion to the excess of boric acid.

Hydrate of chromium comes upon the market under the names of Mittler's green, emerald green, Pannetier's, Plessy's and Schnitzer green; it may be pure or combined with phosphoric or arsenic acid.

These two varieties of chrome green — chromic oxid and chromic hydrate — are almost absolutely permanent, and on this account are principally used in printing valuable papers, such as banknotes. They are included in the general name of *vert solide*. The material is extraordinarily hard and difficult to pulverize, but the prepared color has excellent printing qualities. The pure chromic oxid greens can be distinguished from those of different and complex compositions by their property of remaining unchanged when heated with an alkaline liquor, or lye, while the latter turn brown. The pure chromic oxids can be melted into a vitreous flux, which takes on a color similar to that of the emerald, whence the name emerald green.

The colors, in general, which we have from the manufactories of our industry under the names of chrome green, Milori green, green cinnabar, etc., contain chromium, indeed, but not pure. They are mixtures of chrome yellow — chromate of lead — with Milori blue. As the proportions of the two constituents can be varied at will, the shades obtained are, of course, very numerous. To produce the dark sorts, called Russian green, indigo and lampblack are mixed in. Milori green and silk green are the brighter and better sorts, consisting almost exclusively of chemically pure chrome yellow mixed with Milori blue. The varieties of medium and poorer quality are called simply chrome green, and gypsum, alumina, heavy spar and kaolin are often mixed with them for cheapness' sake. To obtain pure green shades from these mixtures it is necessary to employ perfectly pure, light sulphur-yellow. Darker yellows would give the color a brownish tinge. Dark chrome yellows with Milori blue give shades which approach olive green.

The mixture is made very carefully by stirring together the two colors, suspended in water, or by grinding in wet-mills. All these mixed chrome greens are varnish-proof and have the reputation of being fast to light and air, which is not, however, actually the case. In direct sunlight the green loses its depth of color and fades somewhat, a property which is explained by the conduct of Milori blue (Berlin blue). In air containing hydrogen sulphid gases the color becomes darker and duller, a consequence again of the presence of lead.

Pure Milori and chrome greens, if heated with soda lye,

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* Translated from *Allgem. Anzeiger für Druckereien* for THE INLAND PRINTER.

leave a flaky brown precipitate, which, after being freed from the dissolving liquid, is easily soluble in hydrochloric acid. If this treatment does not give a clear solution, it is a sign that some one of the weighting materials above mentioned is present.

Among other green inorganic colors we will mention zinc green, which is a mixture of zinc yellow and Milori blue, producible in great purity, and Naples green, in which Naples yellow and Milori blue are combined. The light ochers can also be employed, and in all cases the choice of shades is naturally unlimited.

Other metallic and mineral greens have at the present day no place beside chrome colors, since chrome most eminently fulfils all demands made by the graphic industries upon their colors.

In regard to green lakes, we are provided with a rich assortment, from palest yellowish green to dark blue-green, and it is not necessary here to resort to mixtures of blue and yellow. The names viridin, malachite green, sea green, light green, night green and Victoria green lake are familiar to every printer. And though the products of different manufacturers bearing the same names are for the most part at least approximately similar, yet we know that the designations of lakes are purely conventional and are at the pleasure of every manufacturer, and it would be purposeless to enter into a more detailed description of the crude materials or of the methods of manufacture. Some of the green lakes are very brilliant; a few will take varnish and are comparatively fast.



HAGENBACK'S, ON THE FIKE.
Photo by F. C. White. Patented July 5, 1904.

Here closes the consideration of the bright colors, and it only remains for us to give some attention to the color — using the word here in a practical, not a physical sense — whose use, in point of quantity, far exceeds that of all others taken together, namely, the black color commonly called printer's ink. A clever man has said that printer's ink and soap share the characteristic of being a gauge of the culture of a country. This is not saying that the benefits brought to reading humanity by printer's ink are necessarily and always the expression of the highest culture; the ink is as patient as the paper with which it is so intimately united.

The material which gives the black printing color is lampblack, or soot. This is, in a greater or less degree, pure carbon. Of all colors the most important and extensively used, it is at the same time the most ideal for graphic purposes which can be imagined. Lampblack is fast to light and air, and proof against all influences — aside from actual destruction — to which printed matter can be exposed. It is varnish-proof, and, being amorphous, has the qualities of fulness and opacity in the highest degree. It mixes thoroughly with varnish without dissolving, is easily ground, prints readily and has no effect upon the varnish upon any other colors of whatever nature which may be mixed with it, upon the paper, or upon types or forms of any material.

Lampblack is manufactured in different qualities. In general it can be classified as common, medium and fine, the latter being manufactured from gas.

As simple as the production of ordinary lampblack may appear — and this is simple only in appearance — the preparation of the finest varieties is extremely complicated and expensive.

Lampblack, or soot, is, as has been said, pure carbon; and it is evident that the materials for its production are those which contain the greatest possible amount of carbon in an easily separable form. This is the case with organic substances of all kinds, and especially with those which consist exclusively or essentially of carbon and hydrogen, such as fats, resins and oils of animal and vegetable origin, and these are to an almost exclusive extent the starting point in the manufacture of lampblack.

Our domestic and industrial fires generate a vast amount of soot, often more than is desirable for many reasons. But this product can not be utilized for coloring purposes, as it not only contains ashes and fine particles of coal, but is also saturated with combustible oils and gases. Such a material is naturally useless for graphic purposes. It is required of lampblack that it shall be dry and odorless, charged neither with water nor combustible matter, and free from the slightest trace of any foreign substance, such as ashes or sand. It must not cohere in a ball when pressed together in the hand, but the single particles must fall lightly soot, often more than is desirable for many reasons. But this To test lampblack for the presence of combustible matter, or empyreuma, a somewhat compressed sample is heated in a large and long test-tube. The empyreuma is distilled by the action of the heat, cooled again on the sides of the tube, and deposited there in dark, oily drops, or as a ring of grease. Another test is to make a little heap of the lampblack upon filter-paper, and pour benzin over it. The benzin will dissolve the empyreumatic constituents, and soak into the paper, which, after the evaporation of the benzin, will be yellow where the liquid touched it.

Before we enter upon the details of the manufacture of the different varieties of lampblack, let us observe its chemical properties, which are especially interesting. It is coal, or more strictly speaking, carbon — thus what chemistry calls an element. Carbon is indeed one of the most widely distributed elements. It occurs very extensively in the form of carbonic acid, partly free in the air or issuing from volcanic ground or mineral springs, and partly in combination with minerals, in the form of chalk, dolomite, etc.; also combined with hydrogen, in liquid or solid form, as asphalt, ozokerite, petroleum, bitumen, etc.; and, finally, in the enormous deposits of peat, bituminous coal and anthracite, the fossil remains of prehistoric nature. Graphite and the diamond are pure carbon, anthracite almost a pure form.

In addition to the above-mentioned natural occurrence of carbon, methods of separating it from its organic compounds were early discovered. It has been obtained for various uses

from animal and vegetable substances — blood, bones, wood, grapeskins — by a process of heating which brings about partial decomposition.

Carbon is artificially produced by heating, as we have just said; we burn the carbonaceous substance. Combustion is, as we know, a chemical action; it is rapid oxidation, that is, combination of the substance with oxygen, accompanied by the phenomenon of fire. If the substance oxidized is not volatile, or its constituents are not made so by the heat, there is only a glow. Charcoal and some metals burn in this way even in pure oxygen; but illuminating gas, oil, sulphur, bituminous coal and ozokerite burn with flame, because they are either themselves volatile or evolve products which are so.

A flame, that is, a burning substance, may be luminous or non-luminous. If oxygen is mixed so intimately and abundantly with the substance that there is more than enough for perfect combustion, oxidation takes place very rapidly and there is no light to the flame. But if, on the other hand, oxygen must be drawn in from the air to support and complete combustion, the process goes on more slowly, and there will be a short period between beginning and end when the particles of the burning body are at white heat, causing illumination of the flame. If this theory, proposed by Davy, is correct, substances in a glowing state, not yet entirely consumed, must be obtainable by sudden cooling, thus being made impervious to the action of oxygen. As a matter of fact, this can be proved in the simplest way by holding some cold object in the luminous flame. A plate held in the flame of a candle will be coated with soot, or, more accurately speaking, with carbon, kept back from complete oxidation by the sudden cooling. If the plate is kept in the flame until it has reached the temperature of the latter, the deposit of soot will no longer appear, provided that free access is given to the oxygen of the air. In this experiment lies the theory of the manufacture of lampblack; we obtain it by subjecting carbonaceous substances to partial oxidation, or combustion.

The final product of perfect oxidation of carbon is carbonic acid, the familiar colorless, odorless and tasteless gas; and in the manufacture of lampblack we have to guard against the development of this gas in large quantities.



ON THE OSTRICH FARM, ON THE PIKE.
Photo by F. C. White. Patented July 5, 1904.

CAN NOT AFFORD TO MISS ONE NUMBER.

I have been getting THE INLAND PRINTER from a news-agency, but they skipped one or two numbers, and as I can not afford to miss even one number, I inclose my subscription.— *H. C. May, foreman, Star Printing Company, Monroe, Louisiana.*

THE CHASE.

Aspirant — "I wish to pursue a literary career."

Editor — "Well, do. If you ever catch up with it, drop in and let me know."

DO HENS "SET" OR "SIT."

Country doctors may not know everything, particularly in the estimation of urban specialists, but what they do know about a vast number of things, being usually based on experience and common sense, is very apt to be useful. Therefore, we are not at all surprised to have received from a medicine man up in New Milford, Connecticut, whom we will call Doctor Wrong because he did not want his name used, and "Wrong" is just as far from his true name as it would be possible to get, a most illuminating letter on the vexed question whether hens "sit" or "set" — a letter vastly better than anything recently written on the matter by amateur philologists, including ourselves. Doctor Wrong begins his defense of "setting" hens by calling attention to the fact that the sun and other celestial bodies are allowed to "set" as often as they choose, without complaint from anybody, and he thinks that this is justification for setting hens to do the same, on the authority, as he explains, "of common usage among those interested in the subject." There is something in that, perhaps, but not much, in our opinion, and the doctor does much better with his case when he says: "Another reason for the use of 'set' in talking about hens is that it is a necessary word, without a synonym. A 'setting hen' on an empty nest or one containing only artificial or sterile eggs is not 'incubating' anything, but she is 'setting' for all that. 'Sitting' expresses an idea altogether different. All fowls, without distinction of sex or age, sit occasionally — in the dust on a hot day, for instance — but only adult females ever 'set.' Moreover, a hen is 'setting' whether, at a given moment, she is on her nest or walking about in search of something to eat. I have seen three hens 'sitting' in one nest, and only one of them was 'setting,' the other two having gone there to lay. How can I express this idea without using the word forbidden by the purists?" That, now, is a good letter, written from large knowledge of its subject, and based, too, on accurate theories of language. It doesn't convince us, indeed, that we should fall in with rustic usage, but it nearly, if not quite, persuades us that the word sharps are all wrong in their condemnation of "setting" as applied to hens. It would be far from the first or the thousandth time that they have corrected what Mr. Bryan calls the "common people" when the latter were right, but, until the experts and the eminent ones who follow — or precede — the experts realize their error and reform, the rest of us must humbly submit.— *New York Times.*

NEARER ITS REAL WORTH.

Kindly extend my subscription to THE INLAND PRINTER for another year from the date of expiration. Could not get along without it, and will therefore register my remittance before the price advances to $3 per year — which I will admit is nearer its real worth.— *Don F. Cochrane, the Hartford Day Spring, Hartford, Connecticut.*

ELECTRICAL EQUIPMENT OF THE GOVERNMENT PRINTING-OFFICE.

THE *Electrical World and Engineer* contains an interesting article on the subject of the electrical equipment of the machinery in the Government Printing-office, from which the following excerpts are taken:

Not only with respect to external dimensions and floor space, but in regard also to number of employes and extent of output, the Government Printing-office at Washington, D. C., is fully entitled to claim the distinction of being the largest printing-office in the world. The American love of mere bigness is gratified in every figure that one can cite about it, while in equal degree the American passion for doing everything by machinery and mechanical appliances is manifested



NEW GOVERNMENT PRINTING-OFFICE.

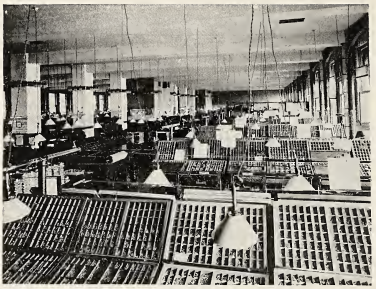
there in every respect save one, namely, the use of typesetting machines. Electricity has been called upon to discharge all the vital functions of light and power, as well as to furnish heat in novel and convenient manner. The display of the flexibility and resourcefulness of electricity in all parts of the plant is, indeed, a fascinating study. The work here done is done in such a way that he of all men whose heart it would most have rejoiced was at once this country's typical printer and pioneer master electrician — Benjamin Franklin himself.

Standing in a section of the city that is otherwise devoid of large buildings, the office looms up in dominating proportions that gain by the clear vistas, and its huge red pile is a notable landmark of the National Capital. Many of the public offices in Washington suggest by their exterior a bureaucratic nature and a devotion to clerical work; but whether by design or not, the printing-office wears a utilitarian air that well befits it without marring its quiet and unostentatious dignity of aspect. The building of red brick, with terra cotta and sandstone trimming, has a front of 175 feet on North Capital street and a depth of 408 feet on G street, and has a height of seven stories, exclusive of deep basement and loft. It is nearly a hollow square, as shown by one of the floor plans in this article, so that the interior spaces of the vast area get their share of outside light. All told, there is not less than eight acres of floor space, and of this six acres is available for actual working purposes. The interior court is 30 feet wide and 167 feet long, and the power-house at the northwest corner completes the rectangle. The framework is of steel, over twelve million pounds having been employed, and the stories all 16 feet apart from floor to floor, with an approximate distance of 12 feet from center to center of the window spaces. The iron and steel structural work is covered chiefly with fire brick, and the substratum of all the floors is brick and concrete. The main entrance on North Capitol street is of richly ornamental character in gold, tile, mosaic and marble panelings and stairways, with a pedestal at the main stair flight to be occupied in all probability by a heroic bust of Franklin. It is at this point that interior decoration is concentrated, and but a few steps away everything is sternly and severely strong, for use, not show. There are numerous wide halls and stairways throughout the building, all strictly fireproof, in steel, slate, etc., and there are over a dozen elevators which also afford means of entrance and exit for the 4,000 employes under Public Printer Palmer's administration, as well as for the vast quantities of material handled.

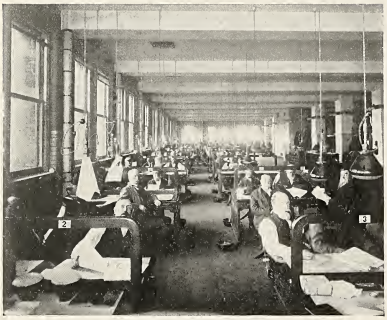
At the first glance the expenditure of $6,500,000 annually here on government printing may seem fabulous, but a brief analysis of the work done and stock carried by the office reveals conditions and capacity that attest the extraordinary practical importance of the plant as one of the elements of national diffusion of intelligence. When we find over four thousand employes, to say nothing of visitors and business callers, we appreciate the necessity for the eight electric passenger elevators, all of which could handle the whole crowd from the first to the top floor every twenty minutes. When we learn that the annual consumption of paper, for book printing alone, is 100,000 reams flat, and 110,000 reams in rolls; that 3,000,000 sheets of bristol and card board are used; that 1,700 reams of cover paper, 35,000 reams of writing paper, 1,700

reams of typewriter paper, 4,700 reams of manila and tissue paper, and 10,000 reams of coated book paper are used up each year — then we grasp the utility of the five big freight elevators, all electric. One of these at the sidewalk, to carry paper from basement to first floor, will lift 6,000 pounds 100 feet a minute. Another of the freight elevators has a capacity of 10,000 pounds 150 feet a minute. The other three will each handle 5,000 pounds 350 feet a minute. It will be seen at once that the office in elevators alone has the capacity of a good-sized electric railway for passengers and freight, and needs it all.

Looked at from the other standpoint of output, and disregarding the other items of work within the office as a self-sufficient organism, it will be seen that the data are again extraordinary. A consumption of thirty to thirty-five tons of paper daily on the presses, all run by electric motors, tells the story in one way. The fact that 700,000 volumes of departmental reports are carried in store, ready for distribution, tells it in another, for each volume has to be composed, proofread, printed, folded, bound, labeled and followed through to storage or to the proper depositories and channels of distribution. Then there are such



SPECIAL FIXTURES OVER TYPE CASES.



VIEW IN PROOFREADING ROOM.

incidental items as the *Congressional Record*, with a daily circulation of 23,000, while Congress sits, a single issue having reached 192 pages. The edition hereafter will run much higher, but the last copy must be off the press to catch the morning mail trains around 5:30 A.M. Such regular work is intensified by sudden demands for special printing required by Congress, to meet which all the resources of the office are strained and the electrical plant is driven to its limit. The issuance of the famous report on the blowing up of the Maine is an instance. Consisting of 298 pages of text, twenty-four full-page engravings, and one lithograph in colors, and the manuscript being received at 6:30 P.M. one day, a copy lay on every desk in the Senate and House next morning at 10 A.M. As to the speeches of members of Congress printed in pamphlet form from the *Record*, they run into the tons and the millions. Moreover, there are other daily issues that must come out on time, hot from the press, as any "yellow journal," and even the United States Supreme Court has its daily with a select circulation of some three-score copies. Bills again use up a tremendous lot of paper and ink and electricity, for the passion to regulate everybody else by legislation never wanes, as is evidenced by the ghastly fact that in last Congress there were printed 8,025 Senate bills and resolutions and 18,420 from the House, of which 1,384 became law, when at least one copy to be filed with the Secretary of State had to be printed by special motor-driven presses, on parchment. Every week the work of the office is augmented by the issuance from it of the patents just out of the United States Patent Office, and the weekly number of that Liebig's extract of invention, the *Patent Office Gazette*. The printing-office has had at one time twenty tons of type and rulework standing for the United States Census Office; while its ability to respond to calls for new editions, etc., is shown by its storage vaults under the sidewalks, with a capacity already pretty well occupied in the new building, for 2,000,000 electrotype plates, every one of which has been, or will be, made by the office's own equipment. Facts of this kind could be piled one on the other, column after column, but the data now quoted will probably suffice to illustrate at once the scope and quantity of the work accomplished.

The elevator plant consists of thirteen large machines, eight of which are for passenger service and five for freight service, and two form lifts, which are automatic push-button elevators for carrying forms of type between



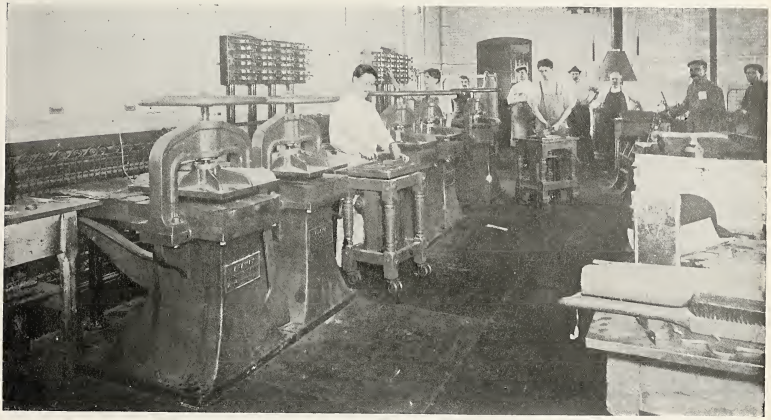
VIEW IN COMPOSING-ROOM.

the composing-room and the pressroom floors. On the form lifts exact stops are made from a speed of 300 feet per minute by the automatic slowing device, which operates only at the landing for which the car is destined. At the same floor a signal lamp remains lighted and the car is held until the load is removed or put on and the door closed, when the car may be directed to any other floor. The cars are 4 feet by 6 feet 6 inches, so that a large chase can be handled quickly. The passenger cars have bronze cages and other parts are made to correspond in finish. Throughout the work is of the highest grade, and the operation of the cars is prompt and at the same time exceedingly smooth.

Views are shown of the lighting in the proofreading and composing rooms, where there is a maze of drop lights on flexible cord supplementing the column fixtures. In the composing-room, over the type cases, Mr. Tapley has worked out and installed a simple but ingenious device, as shown in one of the cuts, by means of which the possibility of breaking the cord or the lamp is reduced to a minimum. As will be seen, the lamp can be slid along a horizontal wire or rod which extends from end to end of the row of type cases, and even if he moves his position only an inch or two, the compositor can at once slide his lamp along the wire and it assumes and keeps the position in which he wants it without any further manipulation or attention. The handle by which the lamp and its shade are shifted about on the supporting wire can be seen over the various type cases.

The uses of electric heat in the office fall broadly into two groups or classes. One of these embraces the foundry and includes matrix-drying tables, wax-stripping tables, wax-melting kettles, case-warming cabinets, "builders'-up" tool heaters, case-warming table, wax-knife cutting-down machine, "sweating-on" machine, and soldering-iron heaters. The other class in the bindery includes embossing and stamping press heads, glue-heater equipments, glue cookers, casemaking machines, finishers' tool heaters, book-cover shaping machines. This is a remarkable range, but in addition and outside these divisions we find the pamphlet-covering machines, the sealing-wax melters and some other devices. It is only when one sees such an equipment as has been devised for and brought together in the Government Printing-office that one grasps fully the idea of the extraordinary flexibility and utility of electric heating. Such heating may not yet take care of a big building, but in such special applications as these it can not be surpassed or equaled for efficiency and economy. The equipment of these electrically heated appliances in the office supplants gas and steam in all processes excepting the stereotype melting-pots, which are heated by gas.

The Matrix-drying Tables.— These are employed for preparing the matrices used in printing the *Congressional Record*. The bed is supported upon a massive pedestal to which an apron is attached. The platen is controlled by a heavy double screw in yoke bolted to the pedestal. The bed and apron are heated, each having separate controllers. Great care was necessary to secure a uniform temperature over working surfaces.



STEREOTYPING DEPARTMENT — FIRST ELECTRICALLY HEATED MATRIX PRESSES EVER MADE.

Wax-stripping Tables.— After the cases have been used to make electrotype shells, they are put upon the stripping tables which melt the wax. The wax is collected in a gutter, which empties into the wax kettles. A variable temperature within moderate limits is desirable according to the amount of work to be done.

Wax-melting Kettles.— The wax is collected in these from the stripping table and freed from graphite and dirt, and freshened and tempered. A pair of kettles are placed side by side and attached to a drip pan to facilitate this process. The drip pan is attached to the stripping table on one side and to a pouring table on the other side. The heaters are arranged to give equal temperatures to the walls of the kettles and to prevent scorching and unnecessary destruction of the volatile elements in wax.

Case-warming Cabinet.— Before the cases are put under hydraulic presses, the wax is softened at a moderate temperature so as to give accurate impressions. The warming cabinet is a chamber with racks in which a number of cases may be put to soften the wax. Electric heaters are so distributed as to give a uniformly diffused heat throughout the chamber.

Case-warming Table.— In the case-warming cabinet the wax is softened equally throughout. The case-warming table is designed to heat the case on the upper surface only so as to secure a firmer backing. A heated plate is placed horizontally above the table upon which the cases rest with the wax films upward. The heating is effected by radiation from a uniformly distributed energy surface.

Wax-knife Cutting-down Machine.— After the cases have been under the hydraulic presses, the wax is uneven and ragged around the impressions. This machine has a movable bed upon which the case rests. It is then passed under a carefully heated knife, which removes all projections without defacement. This is an instructive example of the greater refinement in processes which has been made possible by electric heating.

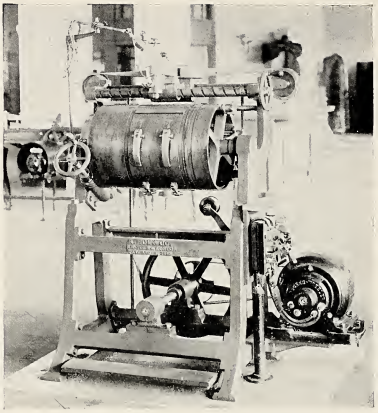
Builders'-up Tool Heaters.— Before the case is put in the electroplating bath, it is necessary to build up parts of the surface by melting wax to run upon different points. This is done by heated copper tools. These tools are heated upon hooded electric stoves provided with broad tool supports.

Sweating-on Machine.— In some classes of work, it is more desirable to mount electrotypes upon metal backs than upon boxwood blocks. Stereotype metal blocks of equal thickness are heated upon an electric plate with a film of solder and flux between the block and the electrotype. When the solder film is melted, the block is placed under a light press which cools it under pressure. An electrically heated plate makes this process economically possible owing to equal temperatures over the whole surface, so that several electrotypes may be sweated on to their respective blocks at once.

Soldering-iron Heaters.— To correct electrotypes and insert new letters, it is necessary to use light soldering irons heated very hot. Electric soldering irons with cords attached had been found unsuitable for this work. Soldering-iron heaters capable of running continually at a high temperature were then adopted. The heat is controlled by varying the voltage. The coppers are inserted in pockets to be heated, each heater having two pockets.

Embossing and Stamping Press Heads.— Stamping and embossing require a variable, uniform temperature in the press heads to increase the production to a maximum. The heads have to be strong and the heaters uninjured by shock. Each press is equipped with a heated head and controller complete.

Glue-heater Equipments.— The glue heaters are inserted flush in the benches. The water bath and glue pot are removable. A cover is provided which leaves the bench smooth for stacking books to be bound when the water bath is taken out and the cover put on. A hook is arranged on the bottom of the heater for alternately holding the cover and the water bath, and the glue pot. The heaters are of minimum heat capacity, and heat by conduction and convection in an insulated chamber.

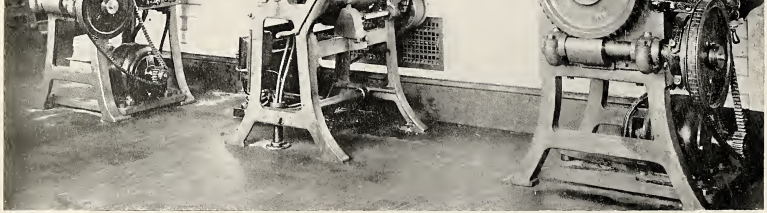


ROUTING MACHINE IN STEREOTYPING DEPARTMENT.

Glue Cookers.— Glue can be prepared in large quantities in these cookers so that there is no need for the men to waste time waiting to make glue in small quantities. Large kettles are fitted steam tight in a chamber built according to low-pressure boiler specifications. The apparatus is supplied with water seal, gauge glass, blow-off valves, etc., complete. The heater is designed for maximum working surface so as to be rapid in operation.

Casemaking Machines.— Book covers or cases are rapidly glued together in these machines. A large, shallow glue pan is heated by a water bath to which electric heaters are attached. These heaters are in sections for facility of control and temperature regulation.

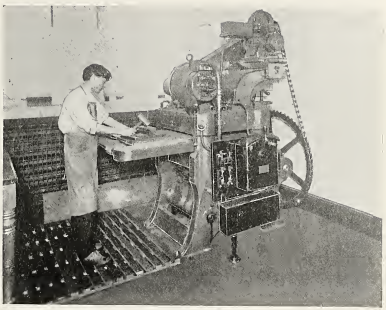
Book-cover Shaping Machine.— The book covers are rounded at the back by machine so as to be smooth and of



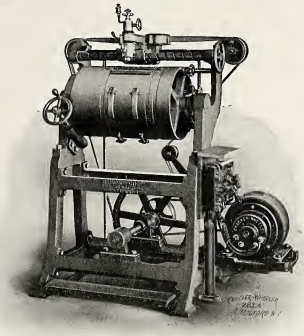
SHAVING AND BEVELING MACHINES FOR CONGRESSIONAL RECORD AND SPEECHES.

uniform appearance. In rounding, as, for example, the backs, the glue has to be softened so that the case will retain its proper shape. As the rate of working is fast, a high temperature is necessary to secure the proper relation of heat to speed.

Finishers'-tool Heaters.— In gilding and in burning sheepskin for finishing covers of various patterns, tools of various sizes and shapes are employed. The temperature range is very great. The maximum is high enough for pyrography, the minimum affords a low heat for gilding. Where pyrographic heat is required, small recessed plates are heated very hot, upon which tools of varying design are heated by conduction. These heated plates are controlled by variable voltage. In addition, removable plates are provided to accommodate the several patterns of tools employed. It may be noted that in the branch bindery at the Library of Congress, the heated plates are placed vertically above each other in an insulated chamber, with projecting flanges for supporting handles. Variable temperatures in the chambers are secured by varying the amount of heating surface.



MOLDING-PRESS IN FOUNDRY.



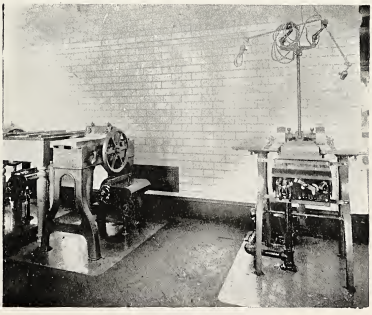
ROUTER FOR CURVED PLATES.

Pamphlet-covering Machines.— The pamphlets prepared in infinite number are covered by machines which rapidly glue the backs and place the paper covers on. The backs of the pamphlets are glued by passing over a wheel which turns in a large shallow glue pan. The glue pan is of heavy construction and so designed with relation to mass and heater surface as to require no water bath.

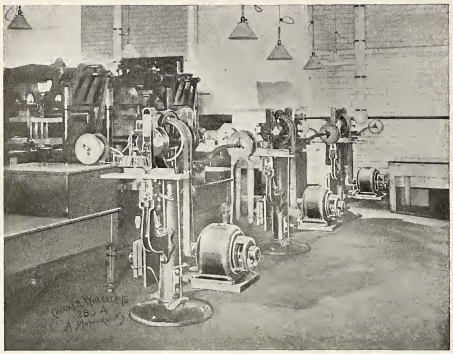
Sealing-wax Melters.— These are small heated tools used to melt sealing wax in situ and smooth the wax so as to prepare it for the seal, giving a neat, strong wafer.

Work on this large and unique installation was begun in a conservative way in 1898. Each year, as results became conclusive, small additions in various lines were tried. The sole consideration, aside from durability of heating appliances and depreciation factor, was whether a variable controllable temperature increased production sufficiently to pay for the greater cost of the heat required. The answer was in the affirmative, and electric-heating appliances have now been used in every process requiring heat excepting the stereotype-metal pots.

Mr. Tapley, the chief electrician, who for two or three years past has been giving ceaseless attention to the problems connected with the plant, is authority for the statement that it would require a good week to give but a few minutes to each of the constituent items which make the largest printing-office in the world such a remarkable example, also, of the successful application of electricity to the printing and graphic arts. Mr. Tapley has had to give more attention to press-driving than any other question, and his classic paper on the subject of the application of electric motors to running press machinery, presented before the electrical section of the Franklin Institute in 1890, still remains one of the best treatises available in regard to the economies and other advantages of the electric drive. Now, five years later, its wealth of detail and experience renders it of continuing value, and it might well be quoted here. Many of the arguments and ideas then advanced have become embodied in current practice and find exemplars in the enlarged and new plant under review. We may venture to quote from Mr. Tapley as follows: "The advantage to be gained from changing over from belted, steam driving to individual electric motor for printing-press work is not alone in power saved, but better grade of work, less spoiled sheets, cleaner, healthier rooms for employes, less repairs to machinery, and most of all an increased product without a corresponding decrease in value of presses by running at too high speed." This, indeed, we might supplement



ELECTROTYPE-MOUNTING APPARATUS.

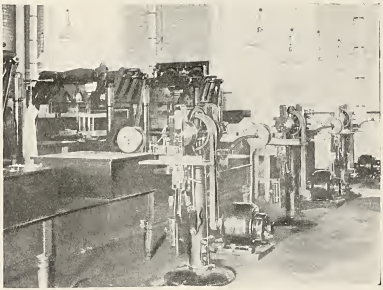


BOOK STITCHERS.

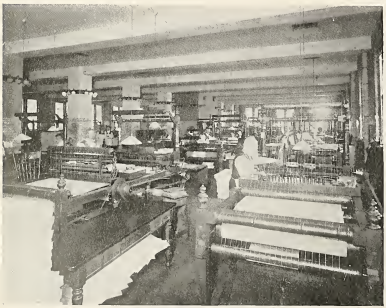
by quoting with renewed emphasis his remark then also made: "There has never been a hitch in the motive power; not a motor has given out. In fact, such a freedom from interruption of power has never been known in the history of the office as during the past three years, or since we adopted electric power." It will be remembered that in the opening portion of this article we dwelt upon the vital importance to the Government of uninterrupted operation, and cited a number of instances as to the publications, daily and of other periodicity, that must issue punctually from this wonderful bureau of intelligence and information.

The Government Printing-office was one of the first establishments to take up the direct application of motors to printing machinery, and a more thorough study of the subject has probably been made at this plant than at any other plant of the same character in the world. Before the purchase of the first motors a complete investigation was instituted by the Hon. Theodore Benedict, then Public Printer, and he detailed Mr. W. H. Tapley to carry on this work, Mr. Benedict, however, taking great personal interest in the securing of requisite information. There being only a few establishments where motors had been applied direct to printing machinery, a comparatively small amount of data could be gathered by Mr. Tapley in his search, and, therefore, many of the methods of application were original. The first specifications issued by the Government Printing-office covered the furnishing of a lot of about sixty motors and four generators and a switchboard. The motors were wound for a pressure of 120 volts, this voltage being decided upon from the fact that a large part of the load was lighting, and it was not desired to have separate generators for operating the motors.

In the original installation the motors, in practically all cases, were geared to the respective machines, this method of application being at that time considered the most advantageous. In the case of a number of ruling machines, some special speed reducers were employed and the motors of one-sixth horse-power capacity were coupled direct to the reducers. There were about thirty of



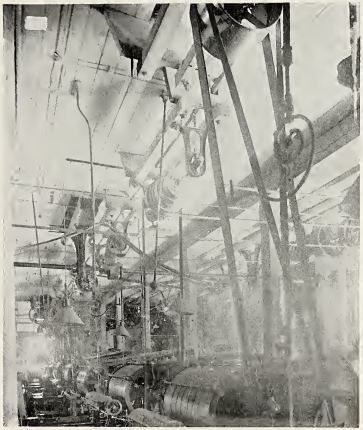
MOTOR-DRIVEN STITCHERS.



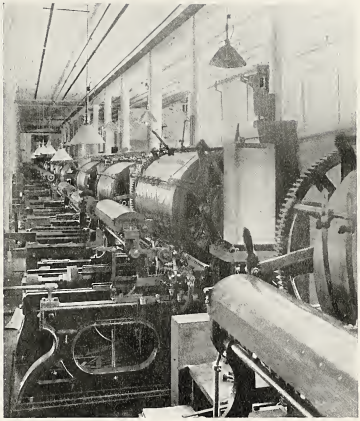
RULING MACHINES IN BINDERY.

these combinations installed at that time. In controlling the speed of the motors applied to the various presses and other machines where variation in speed was desired, resistance in series with the armature was employed, in most cases the resistance being separate from the controller. The controller was placed in a position convenient to the operator. In a few instances it was found advisable to install a motor driving a group of machines, such as in the electrotype foundry. At that time it was not deemed wise to attempt to apply motors to individual machines where they differed in character to such an extent, and especially as to the question of speed.

As a result of the benefits shown by the introduction of electric power, particularly from the point of increased output, motors were added from time to time until practically all shafting in the old buildings was eliminated. In some of the later installations direct-connected type motors were used in driving certain types of presses, such as the Huber. In these cases the motor was mounted on the press shaft, the machine being bolted directly to the frame of the press. In some of the later installations,



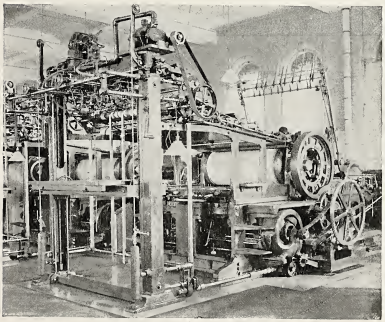
PRESSES EQUIPPED WITH BELT DRIVE.



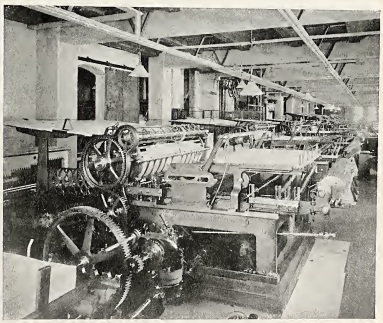
SAME PRESSES, WITH MOTOR DRIVE.

field weakening, besides resistance in series with the armature, was introduced and found satisfactory. The question of reliability being an important factor in the operation of the Government Printing-office, instead of depending on fuses to protect the motors in case of excessive overloads from various causes, Mr. Tapley decided upon the wise plan of protecting each motor with a circuit breaker. This, of course, added considerably to the expense of the motor outfits, but has been found in practice to be an excellent investment.

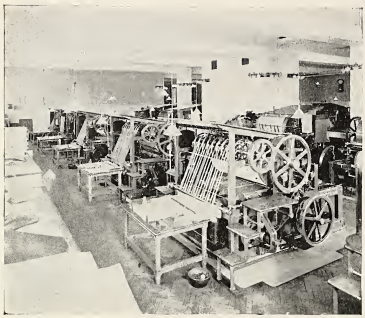
The electrical propositions presented in connection with the new Government Printing-office were most intricate, and all credit is due to Mr. Tapley in solving the various problems due chiefly to the tremendous proportion of current going into power apparatus. One of the most important was the continuance of the use of the existing voltage or the installation of 250-volt dynamos. After some weeks of careful examination into the various details connected with this problem, it was decided to adopt 125 volts for the new equipment station. The new office is, as stated above, the most complete and unique plant of its character in this or foreign countries. The building alone contains over six hundred motors in sizes from one-sixth to one hundred horse-power. In the new equipment many novel methods of application have been evolved, this being particularly so in the electrotype foundry, in which department every machine is individually driven as in the other departments. In the application of motors to presses, chain drivers have been largely employed, the motors (which are of the semi-enclosed type) being placed inside of the press.



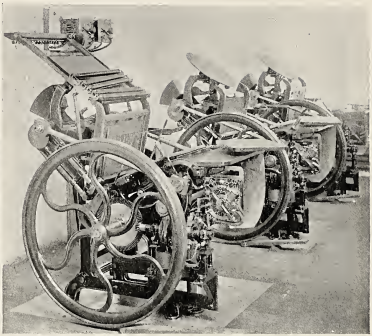
AUTOMATIC FEEDERS IN PRESSROOM.



A LINE OF TWELVE MOTOR-DRIVEN PRESSES.



TWO-REVOLUTION PRESSES, MOTOR-DRIVEN.



ELECTRICALLY DRIVEN JOB PRESSES.

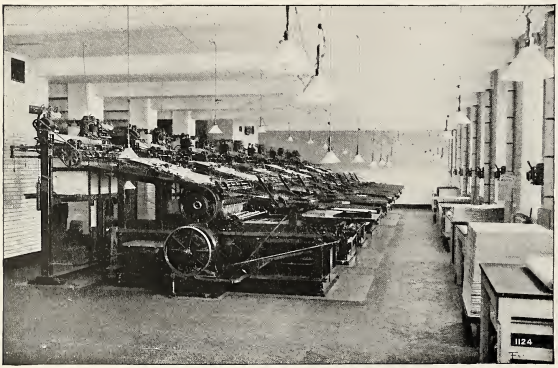
In the new building there is absolutely no shafting, which fact strikes one very forcibly when making an inspection of the plant.

The power and lighting circuits are kept separate on the switchboard and throughout the building, although the pressure is the same in both. This precludes the flickering of the electric lights with every fluctuation of the motor load, and possesses advantages in the way of safety and uninterrupted service for the illuminating, independently of the conditions existing in the power system. We may well look to the Government Printing-office for typical examples of the best methods for individually driving presses and other machines employed in the printing art.

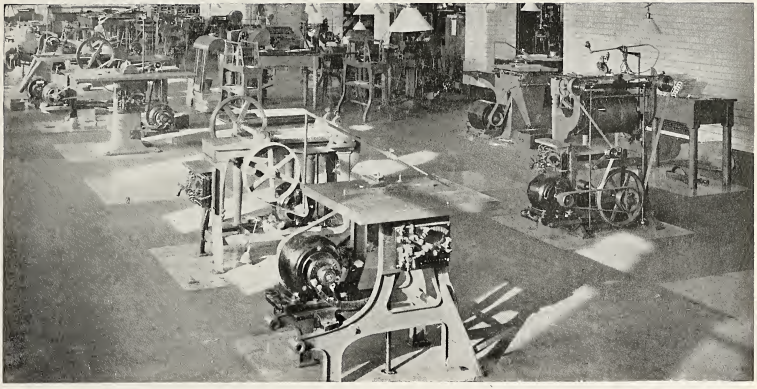
The size alone is not the only feature in which the present plant differs from its predecessor. Many modifications have been introduced in the method of drive — a large number of belts have been eliminated, and while at an earlier time gearing was regarded as the only method for positive driving, and was in all cases employed where it was desirable to avoid slipping, to-day but few gears are seen, the greater per cent of them being supplanted by chain connections. Perhaps the highest degree to which the perfecting has been carried is presented in the few cases where all forms of intermediate connection, whether belt, gear or chain, have been avoided by resorting to direct connection with the motor spindle. There are cases, however, where such a scheme, commendable though it may be, is entirely out of the question. Oftentimes slipping is desirable, especially if it proves to be the means of saving the motor or machine from excessive shock in ordinary running, or even more serious injury in case of accident.

For such service there is nothing to replace the old-fashioned belt, nor, indeed, is there much to be said against it when the circumstances of the machine's construction or situation allow for a reasonably long distance between pulley centers, for then the tension need not be excessive.

There are given herewith a few illustrations selected as fairly representative of the drives in use on the various classes of machinery. Each indicates somewhat the nature of the problem it involves, while the excellence of the solution speaks for itself. Features that will be recognized as common to almost all the equipments are the placing of the motor in a location where it occupies the least useful floor space, but remains accessible for examination or repairing. It will also be seen that the motor is incorporated in some way or other with the machine it drives, being invariably supported independently of the floor, walls or posts, and usually on a bracket elevated from the floor. Still another feature is the mounting of



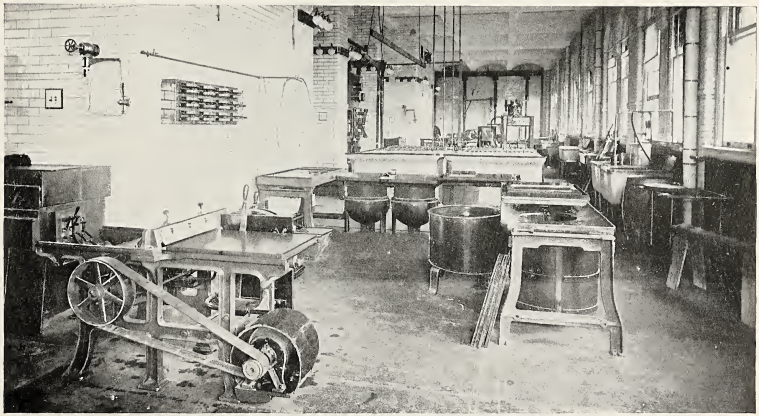
FLAT-BED PRESSES, WITH AUTOMATIC FEEDERS.



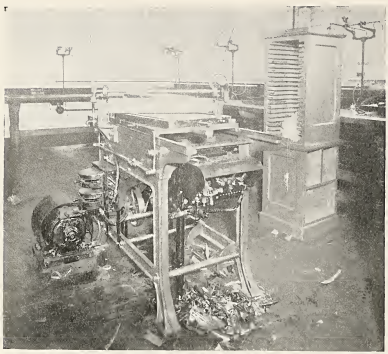
GENERAL VIEW OF ELECTROTYPE-FINISHING APPARATUS.

the controlling apparatus where it is handy, and at the same time protected from mechanical injury or from contact with dirt, chips, or, in short, anything that would interrupt or interfere with its proper operation.

One of the most interesting departments in the building is that wherein are made the electrotypes for illustrations. As is well known, the process involves the use of current for depositing upon a wax impression of the original cut a thin coating of copper, which is then backed up with lead or white metal, and mounted on the block. Here are located the white, glazed, porcelain vats in which the wax impressions taken from the original half-tones are immersed in a solution of copper sulphate, while current is passed through the solution, causing electrolytic deposition of free copper on the wax. There are two rapid depositors also. These are designed to do the same work, i. e., electrotyping, and to do it with greater rapidity, this being accomplished by causing the continual movement up and down of the agitators while the deposition is taking place. The principle of the action is that fresh, unexhausted copper solution is kept continually in contact with the surface, which causes the deposit to form faster. The device is an extremely useful one where rush work is undertaken,



ELECTROTYPING DEPARTMENT — WAX SHAVER AND WAX HEATING.



CASE-SHAVER IN FOUNDRY.

The card-routing machine is for routing curved plates as used on cylinder presses, the plates being fastened upon the surface of its drum. A one-horse-power motor supplies the drive through a belt connection to a countershaft embodied in the lower part of the frame and in turn driving through a long belt which changes direction several times in order to impart motion to the spindle of the router on the adjustable tool head. In doing work on the machine the operator stands on the side shown in the cut, where, with his left hand, he may revolve the drum to extend the cut in one direction, while, with his other hand, he may travel the cutting head in a direction at right angles to the first. The same machine is shown at the right in the general view of the electrotype finishing-room, which brings out more clearly the course of the belt and the method of keeping it tight by means of an idler.

This view shows routing, shaving and beveling machines, saws, etc. Most of this apparatus is belt-driven. Each one possesses merits of its own in the placing of the parts where they are out of the way and protected, yet at all times easily accessible. The advantage of avoiding overhead belts is strikingly indicated in this cut, where, if they were to be group-driven, their number and close spacing would make the problem an intricate one, particularly since it would be necessary to limit their positions to allow for straight belt lines. It would, indeed, be difficult to enumerate all the motor drive in this branch of the office, but we may well supplement our cuts by one of a case-shaver in the foundry, run by motor, and with a knife heated by electricity; a motor-driven molding-press in the foundry, and another showing the motor-driven ruling machines in the bindery, the last appliances getting down to the use of electric power in very small modicums with motors of the fan class. The bindery includes, however, a great deal of heavy and ingenious machinery, all motor driven, upon which as much space might appropriately be expended as we have already given above to the pressroom equipment proper, the foundry and other departments.

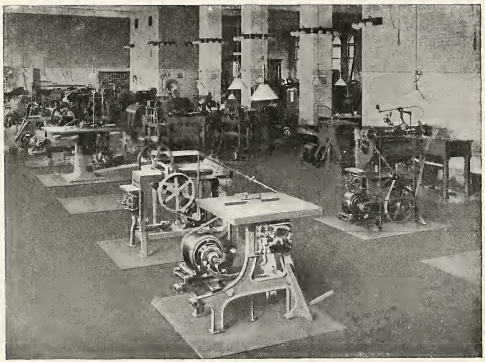
but is subject to the drawback that its work is of by no means as fine a grade as that obtained when using the slower process. The apparatus for causing the agitation is mounted on a platform over the tank and the motor-generator which serves that particular bath is located alongside.

After the formation of the electrotype plates it is necessary to trim them up before they are mounted on blocks, the machines for this work being a shaving machine for truing the back of the plate, or reducing it to a standard thickness, and a machine for beveling the edges of the plates.

Two shaving machines, which are used on work for the *Congressional Record*, and a beveling machine, both being used in connection with the printing of speeches for the House and Senate, are shown. A feature of these machines is the protection of the controlling apparatus clearly brought out in the picture.

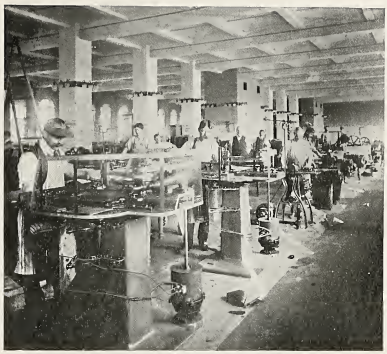


ELECTRICALLY DRIVEN PRESSES AND AUTOMATIC FEEDERS.



ROUTERS IN ELECTROTYPING-ROOM.

Arrangements have been made for a further important addition to the printing-press equipment in the shape of the new Hoe press to get out the larger



VIEW IN ELECTROTYPE FOUNDRY.

edition now required of the *Congressional Record*. According to the details, which have been kindly furnished us by Mr. G. F. Read, of R. Hoe & Co., of New York, the machine is for printing and folding the *Record*, delivering the product in signatures of eight pages at the rate of 80,000 per hour, or sixteen pages at the rate of 40,000 per hour. It is constructed on the rotary principle, printing from curved stereotype plates upon webs of paper supplied from two rolls, one at each end of the machine. After being printed the two webs are associated and led to a cutting and folding mechanism located midway in the length of the machine, from which the sheets are delivered upon moving aprons. The entire length of machine is 24 feet; height, 9 feet; width, 6 feet. The power required to drive the machine at speed is thirty horse-power.

A MODERN CHINESE WALL.

One of the curiosities that has engaged the attention of the civilized world since it first became known, is the effort of the ruling dynasty in China to shut out from intercourse all foreign peoples by means of a wall, more or less effective. It calls to mind the efforts of some unions of one branch of our craft to erect an impassible barrier, beyond which no pressman, however competent, may pass. In a certain Eastern city somewhat celebrated for the cultivation of refinement both of mind and manners, there occurred in 1902 a strike of the pressroom help which was not successful. It left quite a number of pressmen idle, and after the usual limit had expired the strike relief was stopped. At the same time the newspaper pressrooms were demanding extra men for Saturday night work, with occasional demands during the week. Naturally, one would say those out on strike were given an opportunity to fill those positions. Not so. It required a great deal of argument and persuasion to bring those who controlled the Web Pressmen's Union — and after a long delay — to consent to the proposition, and even then after a few weeks they secured from a neighboring city a number of men to work as "subs." in order to have an excuse for denying to their own fellow citizens a pittance. The same body has constantly maintained that they were not compelled to accept cards from any other pressmen's union, except web unions. They have even gone further, and refused to accept a card of a web pressman from a sister union holding a web pressmen's charter. And despite the order of the Board of Directors of the I. P. P. & A. U., they still refuse and have, in consequence, been suspended.

Parallel cases may be found in the action of another web pressmen's union which refused to accept a card on the ground that the pressman presenting it, who was working in their jurisdiction and giving satisfaction to the foreman, had not served a four years' apprenticeship on *web* presses. The man had served many years at presswork already. The Board of Directors insisted that the card must be accepted and, under compulsion, it was.

In a Western city, a pressman competent to run a web color press was not to be found in the local web pressmen's union, and a pressman from the local book and job pressmen's union was placed in the position and filled it satisfactorily, the web pressmen's union strenuously objecting on the four years' ground again, and being again decided against by the Board of Directors.

In a city much further west a similar case occurred. A pressman on a color press, receiving $50 per week, and an assistant at $25 per week, were denied the acceptance of their cards, again on the four-year apprenticeship ground, despite the fact that the web pressmen's union could not furnish competent men. In this case these two men, receiving higher wages than the local scale, were finally accepted as apprentices (!), although their knowledge and skill were confessedly higher than that of the journeymen (?) composing the union which so considerately accepted them in that grade.

It is high time that the International Union took up this subject and provided by liberal laws, *easily construed*, for a proper interchange of cards among pressmen's unions, and insisting upon local unions living up to the full requirements of the law at all times.

One of the evil effects of the present anomalous condition is the constant influx into newspaper pressrooms of men who are not printers at all. I know of several cases of machinists from Hoe's and other factories stepping in and securing positions which, if this deplorable condition did not exist, would be held by pressmen.

I am reliably informed that in one large pressroom, in the Eastern city first mentioned, teamsters and others are, because they are friends or relatives of some one in power in the union, smuggled in and get the work which should go to pressmen.

There comes a breaking point in all things, no matter how seemingly strong. When that point is reached, chaos or something like it will be the result. Those who are responsible have much to answer for and will have much more if they continue their disunion methods. Let them take heed that they do not tumble in the pit they have dug.— *American Pressman.*

ANOTHER EXTRA.

She was a sweet young thing and they had found a cozy corner behind the scenes at the opera house during the last dance. As his arm stole around her mousseline de soie waist she murmured: "Am I the first girl you ever hugged?" He was a newspaper man and therefore could not tell a lie, so he replied: "No, sweetheart, you are the third edition I have put to press to-night."— *Western Publisher.*

DUE CREDIT GIVEN.

I wish to take this opportunity of saying that if there is any merit in any of the jobs I have submitted for criticism in the past, THE INLAND PRINTER should receive credit for it, as what little I know of display was learned from the columns of your most excellent publication.— *Charles Thiessen, Omaha, Nebraska.*

OUR MODELED COVER-DESIGN.



INDUSTRIAL progress within the past decade has been no less marked than by the forward movement in those advertising mediums which have proclaimed the achievements of our varied industries.

The latest development in advertising progress is the modeled design, sculptured in clay, then photographed and finally reduced to a half-tone, in which form it is used for book, magazine and catalogue covers, for blotters, calendars and for every use in advertising which the fancy can conceive. Modeled designs are superior to the flat designs of line and color, because being in relief and raised above the plane of the background, it is possible to secure a strength of form and effectiveness of body and substance not possible with the design of line and color.

The modeled design makes possible an advertisement which shall be at once fitting and pleasing to the eye, and yet strong, dignified and effective.

The modeled cover-design of this issue of THE INLAND PRINTER is an example of what can be attained in this system of design advertising. The designer and sculptor of this cover is O. W. Hoffman, an artist of Cleveland, Ohio, who has for some time been identified with this character of commercial advertising.

Mr. Hoffman's art education was received at the Cleveland School of Art, from which he went forth at the end of his four years' course to the Art League, of New York, whose scholarship he had won at the Cleveland school.

While in New York, Mr. Hoffman worked diligently under the instruction and supervision of the best professors of design and modeling in the country. Since completing his studies he has for several years been exclusively engaged at his studio, 926 Rose building, Cleveland, Ohio, in commercial advertising of the best order. In all his work Mr. Hoffman shows directness and earnestness of purpose, and his success has been in large measure due to these attributes and an unflagging energy. Other designs here reproduced indicate somewhat the scope and character of the sculptured designs of this artist.

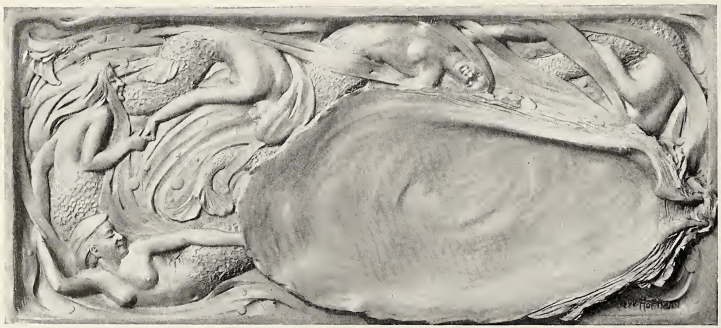
THE LIFE OF PAPER.

The late Pope at one time invited chemists and librarians from every part of Europe to meet at Einsiedlen Abbey, in Switzerland, and talk about paper and ink, says the London (Eng.) *Standard*. To the uninitiated it may have seemed tremendous machinery for such an object, but, in fact, the matter



HALF-TONE FROM MODELED FIGURE BY O. W. HOFFMAN.

is very grave. The records of this generation will disappear in a time which can be estimated unless the materials for writing be improved—and the time is not far distant, either. It is stated that the Pope submitted a number of documents



MODELED BLOTTER DESIGN BY O. W. HOFFMAN.

from the archives of the Vatican which are scarcely decipherable, though dated in the present century. Perhaps things are worse in Italy than elsewhere, for it was an incident in Rome which first called public attention to the evil; those concerned had long been aware of it, of course. Certain returns were demanded in Parliament, referring to the condition of the army in 1879; when the war office produced them they were illegible. In twenty-five years or so the ink had faded and the paper decomposed. This was an extreme case, as it turned out after inquiry, but all the records had deteriorated alarmingly.

To the unlearned it seems very curious. Paper manufacturers try every substance they can hear of which makes pulp. In earlier times they were content with one, the papyrus; when the supply failed, with rags. Therewith by the simplest process they produced a material with which our best can not compare, though we search the universe for aid. But the case of ink is still more remarkable. There are no secrets of composition in the ancient article, so far as we have heard. Oak trees still bear galls in abundance, and acids have not changed their nature.

It may be concluded that the men of old were more careful in the preparation when each made his own ink, or they had simple secrets which our manufacturers lack patience to discover — if they trouble about it.

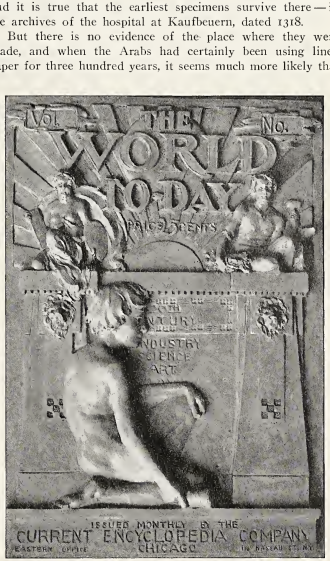
What will be the state of our archives a thousand years hence if they are not continually recopied — our poets, historians, or literature in general? The printed paper rots even more quickly than written. On that problem indeed the famous manuscripts will give no hint, for doubtless they are inscribed on parchment, but we do not speak with knowledge on the point. There are instances of the use of paper in Europe much earlier than the ninth century; the very first known is a charter of Ravenna. This, however, was made from papyrus, as were all the others.

After the conquest, where the Arabs are said to have put a stop to the exportation of papyrus, Europe betook itself to parchment. That was a very old invention. Herodotus tells that the Ionians called a book parchment "pergamen," because, formerly, when papyrus was scarce, they used the skins of sheep and goats; "even at the present day," he adds, "many of the barbarians write on such skins." The word came from Pergamos, a city famous in all times for its library until Julius Cæsar carried it to Egypt as a present for Cleopatra — to replace the books destroyed at Alexandria during the riots. Presently, however, the demands of monks and lawyers became so urgent that the supply of sheep could not meet them. Dr. Thomas Rogers ingeniously pointed out how these animals multiply when law and order prevail, and vanish as rapidly in troublous times. The dark ages were not favorable to sheep-breeding. Even in England Henry I. was not able to obtain parchment enough for an illuminated edition of the Bible which he proposed.

It became necessary to do something. First the monks ransacked their libraries, and when they found an antique manuscript on parchment they cleaned it with pumice stone, erasing the contents, probably valuable, to inscribe their silly legends. But this vile trick would not serve for any length of time. It appears to be certain that paper in our modern sense of the word was an Oriental invention. Arabic writers say that it was used in Samarcand before the ninth century — made from linen or a mixture of linen and cotton. Their accounts may be believed, seeing that Arabs themselves adopted the manufacture. There are many manuscripts in the Escurial on linen paper, some as early as the eleventh century.

But Europe was slow to learn from the infidel. The very first example is in the Vienna library, a small charter dated 1243. Experts say that it is mostly cotton. Doubtless, this was imported from the East. Not until the fourteenth century do we find examples of real paper made from linen beyond the Moorish kingdoms of Spain. Germany claims the invention, and it is true that the earliest specimens survive there — in the archives of the hospital at Kaufbeuern, dated 1318.

But there is no evidence of the place where they were made, and when the Arabs had certainly been using linen paper for three hundred years, it seems much more likely that



MODELED COVER-DESIGN BY O. W. HOFFMAN.

the process was learned from them. But Germany introduced it to Christendom, no doubt. For paper why not go back to papyrus? If there is none in Egypt, there is plenty in Soudan. That famous "sudd" which makes a dam across the Nile is mostly paper.

STRENUOUS TIMES.

The latest issue of the Port Arthur *Daily Novi Krai* bears at its head the following notice: "No paper is issued on days when the Japs. open fire upon the fortress, for the Chinese working our hand presses regularly decamp at the first shot. There is no way of restraining these heathens, who even disregard the orders of the viceroy and commandant."

The *Vladivostok Daily* announces it does not know at present how many more times it will be able to appear before the end of the war, since paper shipments can not reach the fortress and the presses can not work for lack of water. "Our horses carrying water have been confiscated by the commandant, and half of our typesetters are doing sentinel duty."

ACROSS THE SEA.

Design, color and typography combine in the production of many interesting specimens of printing in THE INLAND PRINTER that indicate a high standard of artistic taste. The latter especially shows the freedom and variety in design that can only come from observation and example of high-grade printing, and intelligent application of the same to the work in hand.—*Karl R. Moberg, Posten, Ostersund, Sweden.*

CONVENTION OF INTERNATIONAL PRINTING PRESSMEN'S UNION.

BY J. H. BOWMAN.

THE sixteenth annual convention of the International Printing Pressmen's and Assistants' Union was held at St. Louis, Missouri, and was called to order Monday, June 20, 1904, at the Forest Park Highlands Roof Garden, a resort near that city. The choice of the convention hall proved to be a wise one, as the weather for the convention week was of such a temperature as to cause the delegates to appreciate very highly the breezes which blew freely through the open sides of the assembly hall.

The convention was one of the largest in the history of the pressmen's organization, being attended by 167 delegates, among the number being two lady delegates from Washington city. The visitors were looked after by a committee of which Mr. Theodore Galoskowsky was chairman. This committee was made up of representative members of Flat-bed Pressmen's Union, No. 6; Web Pressmen's Union, No. 2, and Press Assistants', No. 43. A Ladies' Auxiliary Committee, composed of the wives and daughters of the members of the various local unions of St. Louis, took charge of the entertainment of the visiting ladies.

These committees proved indefatigable in their efforts to make it enjoyable for the visitors, delegates and the ladies, an unusually large number of the latter being present.

The convention was opened by an address delivered by Mr. Theodore Galoskowsky, of St. Louis, who introduced the representatives of the city of St. Louis and the several other speakers who addressed the convention, welcoming the delegates and congratulating the body on its success as a trade union.

The convention was then called to order by President Martin P. Higgins, of Boston, who spoke briefly, and the work of the session began. A committee on credentials being appointed, adjournment was had till 2 o'clock, in order that their report might be properly prepared. At the afternoon session the report was received, and all who presented credentials were seated.

The officers then presented their reports, that of the president being of the usual official nature, touching on his various executive acts during the year, much of the report being devoted to the situation as existing in Chicago, relative to the Franklin Union of that city, and the effort being made by the officers of the I. P. P. & A. U. to establish a local feeders' union of that body in Chicago. The speaker also touched at length on the agreement with the United Typothetæ, which had been reported ratified by the membership by a referendum vote, the accuracy of which had been questioned, and which had created considerable controversy and comment throughout the jurisdiction of the body.

The convention was informed that the steps taken to institute a feeders' union in Chicago were made necessary, first, by the action of the previous convention at Cincinnati; second, by the arbitrary manner in which the Franklin Union conducted its affairs, creating strife and dissension where peace and harmony were necessary.

The convention took kindly to the suggestions of its officers to continue the effort to establish the I. P. P. & A. U. properly in Chicago, which was a great surprise to many of the delegates, who had looked forward to a struggle in the convention to prevent further action on the part of the executive officers by those in sympathy with the Chicago Franklin Union. In fact, there was developed little or no sympathy for them, and the report that there was to be a delegation from that body to go before the convention proved to be unfounded, as no such delegation appeared, although several members of the Chicago Franklin were seen on the grounds of the convention hall.

The first important struggle of the convention was the one which had its source in the efforts of those who were opposed to the agreement entered into by the I. P. P. & A. U. and the United Typothetæ, and sought to discredit the international officers for their part therein. It came in the shape of a letter indorsing an opposition candidate for the position of secretary and treasurer by the union of which the incumbent, William J. Webb, was a member. Under the existing law, no officer was eligible for reëlection unless indorsed by the local of which he was a member.

To overcome this ineligibility, an amendment to the constitution was introduced early in the session which struck out this law, and then the test came, the convention voting a roll-call of one hundred to forty-one in favor of the repeal of the law, thus showing by their votes their firm adherence to the principle of upholding an agreement when once entered into. While the Chicago union had voted on the referendum against the agreement, its delegates, ten in number, were instructed to vote to maintain it after its being affirmed by the majority of the referendum. Afterward, the matter came up in a different shape, and the agreement was heartily indorsed by the convention. This was the most important legislative act of the body, the rest of its legislation being largely routine work, although much discussion arose over the future of the official organ, the *American Pressman*, it being urged by many that the publication should be issued direct by the international body and edited by the secretary-treasurer. Many other plans were proposed, as to subscriptions, division of profits, etc., but no vital change was made, and the present editor, Theodore Galoskowsky, was reëlected by the convention.



IN "ASIA," ON THE PIKE.
Photo by F. C. White. Patented July 5, 1904.

The election of the officers occurred on the fourth day. Martin P. Higgins was elected over Frank Pampusch, of Denver, by a vote of ninety-six to seventy-one. Edward H. Randall, of Toronto, was reëlected first vice-president; R. J. Unger, second vice-president, and Frederick Rannigan, of Boston, third vice-president, unanimously. The fight of the convention was for secretary-treasurer, there being four candidates for that place, namely: William J. Webb, John J. Collins, of Chicago; J. L. Birmingham, of

Cincinnati, and Philip Ayres, of New York city. After two ballots had been taken, Ayres and Birmingham dropped out, and the contest centered between Webb and Collins, the excitement being intense. Owing to the absence of many delegates, the vote on the last ballot was twenty-one less than on the first, a fact attributed to the delegates' anticipating adjournment at the constitutional hour of 12 o'clock and leaving the hall for dinner during the counting of the vote. An attempt was made to adjourn at that hour, but the president declared the motion lost, much to the disgust of the Chicago contingent, whose indignation was great on the defeat of their favorite, the vote being: Webb, seventy-eight; Collins, sixty-nine — a defeat they declared due to the ruling of the chair on the question of adjournment.

The convention took action on the famous "Miller" case in the Government Bookbindery, and upheld the stand taken by the American Federation of Labor in petitioning for Miller's discharge from the Government Bindery.

The use of the German Typographical Union label on English printing was also condemned. Nothing new in the trade relations between the printing trades international bodies was introduced or acted upon.

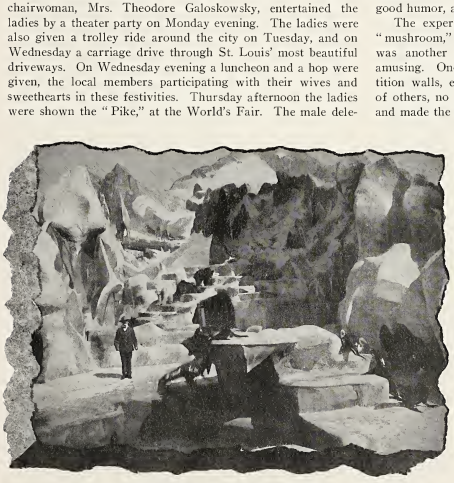
The social features of the convention were many and enjoyable. The informal reception for the delegates, Monday night, was of the usual good-natured, hilarious order, and was managed by Mr. Henry Klien, chairman of the Entertainment Committee, ably assisted by Messrs. W. H. Burklin, Ed Gayon, John Warrington, and others.

The Ladies' Auxiliary, headed by their able and active chairwoman, Mrs. Theodore Galoskowsky, entertained the ladies by a theater party on Monday evening. The ladies were also given a trolley ride around the city on Tuesday, and on Wednesday a carriage drive through St. Louis' most beautiful driveways. On Wednesday evening a luncheon and a hop were given, the local members participating with their wives and sweethearts in these festivities. Thursday afternoon the ladies were shown the "Pike," at the World's Fair. The male delegates were entertained on the "Pike" Wednesday evening, and Thursday the festivities wound up by the usual banquet, which was attended by the ladies and a large number of employing printers of St. Louis. The affair was a lively one, the music good, and the speeches by Messrs. Higgins, Galoskowsky and others, on the part of the pressmen, and Messrs. Edgar Woodward, Meyerson, Kelley and others, for the employers, were exceptionally good. The exchange of complimentary references on the part of both employer and employe had a tendency to put the gathering in the best of good humor, and was one of the pleasant features of the week.



IN THE ESKIMO VILLAGE, ON THE PIKE.
Photo by F. C. White. Patented July 5, 1904.

The experiences of some of the delegates at one of the "mushroom," or, as some called them, "rag-time," hotels, was another feature which, if not pleasant, was certainly amusing. One structure, having nothing but burlap for partition walls, enabled every delegate to hear the conversation of others, no matter if separated by several adjoining rooms, and made the use of telephones unnecessary. Another feature of this caravansary was the absence of call-bells, making it necessary for the guest to hang out a flag in the corridor when needing bell-boy service. The results of this system were ludicrous in many instances, owing to a festive habit of placing the flag at the wrong man's door.



PART OF HAGENBACK'S, ON THE PIKE.
Photo by F. C. White. Patented July 5, 1904.

The advertising souvenir gotten up by the committee was a work of art, and about as fine a specimen of printing in its entirety as I have ever seen. The ladies presented each visiting lady with a handsome china plate, on which was photographed the Ladies' Auxiliary Committee which entertained the lady visitors at the convention. This committee had the hearty thanks of all who attended the convention, for the tireless and pleasant manner in which they entertained the ladies.

To sum up, it may be said that the work of the convention demonstrated that the best effect of these gatherings is in bringing together the men from various sections of the country, enlarging the views of each other by personal contact and interchange of ideas, the legislation being of such an unimportant nature as not to fully justify the expense of the conventions.

After fixing the place of the next meeting at San Francisco, California, owing to an urgent appeal from the unions of the Pacific coast, the convention adjourned Friday evening, after a long night session, many delegates staying over to visit the Fair Saturday.

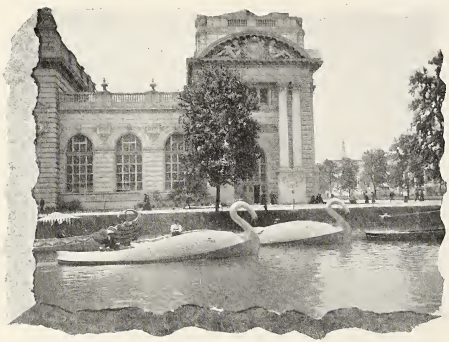
On the second day of the convention a most unusual incident occurred. The delegates representing the web pressmen employed in the newspaper trade, having been for some time past agitating the formation of a separate body composed of the men in that branch exclusively, presented a petition to the convention requesting permission to form such an organization and withdrew their delegates, pending the discussion of their petition, which, to say the least, was a most unique document. It was referred to a committee, who later reported unfavorably, the sense of the convention being that it was inadvisable to create any more divisions of the trade. It was also looked upon as an effort to exclude the flat-bed or cylinder job pressmen from seeking employment in newspaper pressrooms, the general opinion of the delegates being that this move was a selfish and antagonistic one to the broader principles of trade-unionism by which it was sought to make all union cards a passport to employment at any branch of the trade the individual was competent to work at. When the committee's report was brought up for discussion and the matter thoroughly aired, the entire question of restricting such opportunity of employment was laid on the table by a large majority vote, greatly to the dissatisfaction of the promoters of the movement.

HALF-TONE PRINTING ON A GORDON PRESS.

The Challenge Machinery Company, of Grand Haven, Michigan, has issued a handsome half-tone view of their new factory. The illustration is interesting as a picture of one of the leading factories manufacturing printing machinery, but especial interest attaches to it in that it is a product of a Challenge-Gordon press. The work is of very high class, up to the standard of an engraver's proof, and is a remarkable evidence of what can be accomplished on this type of press. The Challenge Machinery Company will send copies of the print free to all interested.

HAS NO EQUAL.

Have been a reader and admirer of THE INLAND PRINTER for a number of years, and have yet to find its equal among the many publications I have seen.—*L. K. Johnson, Langdon, D. C.*



THE SWAN BOATS.
Photo by F. C. White. Patented July 5, 1904.

BOOK REVIEW

"TOMFOOLERY," a collection of drawings, limericks and remark sketches by James Montgomery Flagg, bids fair to become as famous as Lear's classical "Nonsense Book." Mr. Flagg's drawings are irresistibly funny, and his limericks have the virtue of being something more than simple plays on the curious spelling of the English language. "Tomfoolery" is issued by Life Publishing Company.

THE National City Bank of New York city has issued from the press of Robert Grier Cooke an interesting volume of over two hundred pages entitled "National Bank Organization." This book is an excellent example of bookmaking. It is printed on white plated paper, in black and red throughout. It is bound in blue cloth, the title and design stamped in leaf gold. The end-papers, especially designed, are printed in tint. The text is a comprehensive text-book on the subject of banking, fully covering all points in connection with national bank organization, forming a work for reference which will prove valuable to all bank officials and others interested in financial history and development. Besides the details relating to organization, it gives extensive data regarding the various functions appertaining to national institutions. Copies of official forms and documents, with reference to articles of association, organization certificate, form of stock certificate, oath of director, by-laws, certificate of payment of capital stock, and a whole host of other official forms constitute one of the features of the book. There is a distinct suitability in the design of the book which is characteristic of the books which Mr. Cooke designs and publishes, and which was noticeable in the earlier volume, "Government Bonds," designed and published by him for the same bank, which is known as the largest bank in the United States. This book, like its predecessor, is intended for distribution among the friends and patrons of the National City Bank. The publication of the book in a large edition marks a new phase in the production of bank literature.

A CLEVER HOUSE ORGAN.

There are plenty of more pretentious publications than *Speed* that do not by any means reach its standard as far as pithiness, interest and general typographical attractiveness are concerned. *Speed* is a house organ published monthly in the interest of the Harris Automatic Press, and it certainly fulfils its mission well.

The advantage of the house-organ idea is fully illustrated by the variety of styles used in telling of the wonder-working Harris—technical articles, short stories, verses, epigrams and ads. all find a place in *Speed* with telling effect.

The magazine is printed on a Harris press, two colors at one time, at a speed of five thousand an hour.

Although a certain style and size is maintained, *Speed* never appears twice in just the same costume of stock and inks—the idea being to show that the range of cover-stocks and papers printable and automatically feedable on the Harris is practically unlimited.—*Direct Advertising.*

"Most of his poetry is pathetic, isn't it?"
"That's what he calls it," replied the critic, "but the editors say it's pitiful."—*Phila. Press.*

THE SEMI-CENTENNIAL OF HERMAN GENTZSCH.

Fifty years in the employ of one establishment. That is the remarkable record of Herman Gentzsch, superintendent of printing in the Matthews-Northrup Works of the J. N. Matthews Company, Buffalo, New York. Few men can duplicate that record of faithfulness. Fewer still, probably, have added to so long a period of service his record for quality of service and for earning and retaining throughout so long a stretch of time, the respect and admiration of all who have worked with, over and under him.

Mr. Gentzsch rounded out the fiftieth anniversary of his service in the Matthews printing plants June 25. At 5:30 o'clock on the evening of the 24th, men, women and girls, representing every department of the J. N. Matthews Company's printing house, assembled in the new bindery of the Matthews-Northrup Works, on the third floor. No whisper of what was coming had reached Mr. Gentzsch, and he was led, unsuspecting, upon some pretext, into the room where officers of the company, heads of departments and employes had gathered.

There George E. Matthews, president of the company, gave to Mr. Gentzsch, on behalf of the J. N. Matthews Company, a loving-cup, and, on behalf of Mr. Gentzsch's associates and subordinates in the Matthews-Northrup Works, a purse of gold, which was contained in the cup. The cup was of silver, gold-lined, and bore this inscription:

To Mr. Herman Gentzsch, superintendent of printing, in grateful appreciation of a lifetime of skill, devotion and kindness: from the J. N. Matthews Company, on the fiftieth anniversary of his entrance into the employ of the founder of the company. 1854—June 25—1904.

The purse was of green-colored, undressed leather, gathered with a gold cord, tied in a bow. It was filled with gold coins.

The ring of true esteem and affection was in the tones and sentiments in which Mr. Matthews described the meaning of these tributes. His remarks were as follows:

Friends,—I hope you will all excuse me for reading rather than speaking to you this evening. What I want to say is so close to my heart that I dare not trust my lips to utter it without help at hand if my memory fails me. My message is to our dear old friend, Herman Gentzsch, and I don't want it to go astray nor to be forgotten, for every word of it comes from our hearts and is the outcome not of the enthusiasm to-day, but of the experience of years.

Mr. Gentzsch, our associates in the J. N. Matthews Company have chosen me to make the presentation to you of this loving-cup, which is to mark their gratitude and appreciation for what you have been to this concern and its predecessors since fifty years ago, when you began work as a roller-boy with the firm of Clapp, Matthews & Co., under my father, the founder of this company.

The cup is not empty. Some of the men who have been for years under your kindly guidance have put their regards into golden shape for a remembrance to you of their appreciation.

I am glad that they have felt and acted thus; for it is only by considering your life in its relations both to your fellow employes and to your employers that the good which you have accomplished during your fifty years of work can be fairly appreciated.

It is a great thing that ever since you were a little boy standing on a soap-box so as to reach the form you were rolling, you were doing your share, day by day, year after year, to make good printing; never ceasing in endeavor, never failing in accomplishment to have the printing right and of the best. It is something for us all to be proud of, that for half a century in this concern of which we are all part, a good man and true has been working always with the single aim to make the printing all right, all through.

For fifty years, my dear old friend, you have been more instrumental than any other one man in keeping the name of Matthews connected always with good printing. It was Clapp, Matthews & Co. in the fifties; it was Matthews & Warren in the sixties and most of the seventies; it was Matthews Brothers & Bryant in the later seventies, it has been Matthews-Northrup now for twenty years and more. But all that time, from the day, fifty years ago, when my father, a slender, fair-haired, red-cheeked young man of twenty-six, little more to look at than a boy himself, put the little tailor boy to work in what would now be considered a ramshackle small job office, till to-day, when there are so many around us, that between them this week they divide over $7,500 in wages—all this time you have been doing good work, making good printing. That for fifty years the name of which I am proud—and I hope all of you share with me and sympathize with me in that pride—has been associated with good printing. Good work, printing that has always ranked with the best in the world, is due more to you than to any one now living, and we all honor and love you for it. For fifty years you have made good printing. That is something for you to be proud of, and cause for us all to be grateful to you.

But that is not all nor the best of all; you have made something of more worth than good printing; all that time you have been making good printing. By teaching, by demonstration; with patience, with fairness, with kindness you have brought up generation after generation of boys and young men, and have taught them, above all, by your example to do good work and to be good men. That record is so precious that words can but hint at it. Our relation in this life to our work is a direct duty. When we accomplish that duty, we do a great deal. We



HERMAN GENTZSCH,
Superintendent of Printing, Matthews-Northrup Works, Buffalo, N. Y.

justify our existence. Circumstances may fix the reward for a good day's work at a high rate in one branch or position, and at a low rate in another, but the man who has done his work well, no matter what the position, has earned the respect and consideration due for duty fulfilled. His work is successful; he is a success.

But a man's duty to his work, to his employment and through that to his employers is not all nor the highest of his duties. That is a duty which, after all, he owes to himself. A man may be faithful, may be worthy of respect; but may not be worthy of love. His duty to his fellow men, to those nearest to him may be left unfulfilled. That kind of a man fills his place, but does not widen it, does not leave behind him a trail of good-will and good-fellowship, which, after his exertions have ceased, will continue to make for the betterment of all.

The contents of this loving-cup, these golden tokens from the men who have worked under you, are a symbol that you, our dear old friend, are not one of those narrow men; but, as I said before, have accomplished something greater and rarer and more precious than fifty years of good work; great, rare and precious though that is. You have to your record the proudest of distinctions: for fifty years you have been kind, considerate, courteous, sympathetic, fair and just to those with whom you worked; to those over you, with you and under you. You have made all with whom you have been associated better and happier from that association. Your good work has earned the respect of all who

know printing, but your heart of gold has made every one of us love you. For that I most heartily congratulate you. Your life has achieved the highest of successes; and, thank God, your way of achieving them has left much of achievement yet before you.

At sixty-two you are doing more good work than you ever did in your life before, and this evening we are not saying "good-bye" to our little father Gentzsch, but "go on with your good work and keep on binding us all closer and firmer together in good work and good-fellowship for many a happy day to come."



LOVING-CUP PRESENTED TO HERMAN GENTZSCH,
Commemorating fifty years of service.

The recipient of the material tokens of appreciation and the earnest verbal tributes of esteem was able only to say, with moist eyes, "I thank you all very much."

The celebration of this golden anniversary then ended with hearty congratulations to Mr. Gentzsch, as each of those present shook him by the hand.

AN EDUCATION IN ITSELF.

I beg to say, as an admiring and greatly interested subscriber, that I think your new method of handling job samples is a great improvement over the former. A job shown, defects pointed out, and reset sample given, is pretty nearly an education in itself, in that special class of jobwork. Students and workers, I am sure, value the new method much more than the old one of merely printing good-looking samples or specially bad ones. My print-shop is a unit on this point.— *H. M. Wheelock, Fergus Falls, Minnesota.*

HENRY SMITH WILLIAMS, LL.D., writing in *Harper's Magazine* on the subject of the primitive types of books, states: "Making a very bold and general classification, there may be said to be five of these, namely: first, the papyrus roll, as used by the early Egyptians; second, the tablet of baked clay; third, the prism or cylinder of the same material, used by the Babylonians and Assyrians; fourth, the palm-leaf type, as employed by the Hindus and their followers of the Far East; fifth, folded books."

SPECIMENS

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

ALOIS J. SIMMER, St. Paul, Minn.— The cover-page is attractive in design and arrangement, and amply fulfils all the requirements of good display.

EDWARD W. JOHNSTON, Bridgeburg, Ontario.— The card is unique and attractive, and shows how pleasing originality can be attained with simple means.

HARRY W. BODLEY, Ilion, New York— The printing on personal stationery should be small, plain and neat. No attempt at ornamentation should be made, but arrange the type simply and naturally.

KORSMEIER & WOHLFORD, Mason City, Iowa.— The firm heading is an agreeable color design and well displayed. The creed folder is a dainty and effective bit of printing, very suitable for vest-pocket distribution.

D. BEAUFORD WILSON, Hanson, Kentucky.— A red should always be clean and bright. The bottom display line of the letter-head could be two sizes smaller and the shapeliness of the design very much increased thereby.

W. D. BURLESON, Gridley, California.— The placard is interesting as an example of the ingenuity that is often required of the country printer to attain results or to accomplish something by means that are not strictly within his province.

F. CHARLES HILL, Chicago, Illinois.— The quality of uniqueness should make the card an attractive business pasteboard, although the combination of red stock and black and gold color suggests firecrackers and tea rather than the business shown.

E. R. THOMPSON, Carthage, Mo.— The "Shakespeare" title is very well arranged and the covers make an attractive appearance, although we think the paragraph mark is misplaced as an ornament, and words of the same title should not be unequally letter-spaced.

D. V. HAMILTON, Rockland Center, Wisconsin.— The library catalogue is a shapely and well-printed booklet. The ornamental arrangement of the court calendar display pages is out of place. The plainest type and simplest arrangement would have been the better taste.

W. A. MARTIN, Liberal, Missouri — All the work is interesting, and the letters very attractive as examples of color printing. Care should be taken when letter-spacing a line to space the words in proportion and prevent them running together as shown on the Todd note-head.

ERNEST HESSE, Glouster, Ohio.— The imprint should be made in sizes down to a quarter of an inch. The design is sufficiently rugged to stand the reduction. The writing on the calendars is convincing, but more care in joining rules and in color register would be more convincing still.

THE ROWE PRESS, Bath, Maine.— The small work shown is appropriately typed and the house stationery is a most artistic combination of type, ink and paper, the only slight fault noticeable being the use of light-face rule for the dividing rules when a one-point face would be more harmonious.

KARL GRIFFIN, Atlantic, Iowa.— Invitations set in any of the faces that imitate engraved effects should be spaced and arranged in similar fashion. Close spacing of words is one of the requisites and natural arrangement of lines. The sample shown fulfils the latter requirement, but not the former.

O. C. SCHOFIELD, Augusta, Georgia.— Advertisements on a program cover are rather difficult to handle, but care should be taken that the ads. do not conflict and detract from the title. The presentation card accompanying an invitation should be set in a simple style, without type borders and in plain type.

G. P. FARRER, Richmond, Virginia.— The reset bill-head is simply a variation in style, and a comparison between it and the printed copy would be simply a question of taste. As the panel design gives less room for the matter, it is crowded somewhat, but apart from that there is no choice between the two.

SOME envelope stuffers and mail cards issued by the W. P. Dunn Company, of Chicago, are suggestive reminders of a desire to furnish good printing, and their variety and style are indicative of ability to furnish the same. They are good examples of a style of advertising that is both cheap and effective.

H. W. WEISBRODT, Cincinnati, Ohio.— The booklets and folders are effective and pleasing specimens of advertising printing, the cover-designs being especially pertinent in reference to the thing advertised. The Simplex Trimmer cover is particularly noteworthy. On the Pantry booklet title the color division is not as attractive as it might be. The



EVENING IN THE FILIPINO VILLAGE.
Photo by F. C. White. Patented July 5, 1904.

ornamentation is rather obtrusive in black, and perhaps would have looked better in same color as border.

RALPH W. ABELL, Syracuse, New York.— General arrangement and color selection of the bill-head is good, but type contrast is not sufficient. The firm name is the important line, and everything else should be small enough not to interfere with its distinction. A line should be in heavy type if shaded by two printings.

ONE of the many interesting booklets advertising localities, that are distributed nowadays, is "Hawaii, Its People and Legends." It is issued by the Hawaii Promotion Committee and printed for them by the *Gazette*, Honolulu. It is well printed and has many half-tone illustrations from photographs of the island scenery.

SENTINEL PUBLISHING COMPANY, Kenilworth, Cape Town.— The title-page of the college program is attractively composed, though rather large, but the inside pages are a departure from the simplicity that should always characterize such printing. The stationery printing is excellent, both in type selection and arrangement.

J. PHILIP CANNACK, Workington, England.— Particular care should be given to the mechanical detail of printers' advertising literature. Statements may be made that are flatly contradicted by the appearance of the medium on which they are presented, and methods of typography should be avoided that evidence inability or inexperience in execution.

CHARLES G. WOODCROFT, Toronto, Canada.— Type limitations are not always a drawback. The early printers produced much artistic printing with only one face. The specimens are very attractive, indeed, partly by the scarcity of type series which compelled you to use one face, thus complying with the law of harmony, and partly by tasteful ornamentation.

R. L. POLK PRINTING COMPANY, Detroit, Michigan. — The "Your Business" circular is a most attractive and artistic bit of advertising printing. It is absolutely satisfying as a consistent exhibit of display in one type series. The automobile booklet is also in every way attractive and the cover a unique variant in folding, but the "Show" cover-page is a trifle over-designed.

PROBANDT & WERST, San Angelo, Texas.— The copy has made the letter-head a rather perplexing problem and nearly impossible to arrange in a completely satisfactory manner. The display is conflicting as shown, and the heading could be improved by giving greater prominence to the firm name, making it the dominant line, in place of the name of the typewriter as shown.

F. P. T., Cleveland, Ohio.— It is impossible to criticize specifically so many samples, but in general the presswork averages well. Apparent faults may be qualified by conditions that were inimical to the best work. Color, register and impression on the cover-pages show care and intelligence, and altogether the collection makes a large showing of excellent Gordon presswork.

G. F. PARKHURST, Chelmsford, Massachusetts.— The bill-head is a decided improvement over the copy, with one exception. The letter "M," commencing the address line, should not be larger than the type used in the date line above. Both specimens are good examples of a job set in one series, but as the type is rather heavy, some other color than black would be more suitable.

P. LITTLEPAGE, Madisonville, Kentucky.— The card fulfils all the requirements of correct display. When an article is advertised, its name is the only thing that should be emphasized. The rest of the matter is comparatively unimportant. Lower-case is generally more readable than capitals, but the reverse is true of large sizes of wood type of the condensed Gothic class.

EDWARD STERN & CO., Philadelphia.— Agreeable printing might aptly describe the work of the above firm, indicated fully by the samples shown. Questions of typography, color and paper have all been tastefully solved and their union has resulted in some printing that may be justly styled artistic. The folders and booklets are "fetching" by their excellence and finish in workmanship.

L. H. MCNEIL, Carey, Ohio.— The letter-head is very attractive, both in design and colors, and fully justifies the assertion on the blotter in regard to color printing. The blotter is rather overdone in the way of design, and a simpler arrangement would have been more agreeable. The School Association program is a complete showing of type suitability and could not be improved in any respect.

J. FRED PETIT, Butte, Montana.— The layout and composition on the menu are excellent, but it is questionable taste to print the borders on different pages in varying colors. Harmony and consistency are two elements that enter into the execution of all good printing, even if it is devoted strictly to a commercial use, and color should always conform to these conditions as well as the type and design.

GOLDSTONE & ATKINS, Melbourne, Australia.— Much good printing is shown in the collection of calendars, souvenir booklets and postal cards of Australian views. The three-color work is particularly finished in appearance, and combined with good design and tasteful layouts, makes the specimens an interesting exhibit of capable and efficient workmanship reflects much credit on the above firm.

E. C. SHUMWAY, Garden City, Kansas.— Color selection or division militates against the best appearance of some of the stationery. As red is used for the sake of giving emphasis by contrast, the better judgment would place the main line in color, rather than the border. A light rule border in red is fitting, but a nonpareil border dominates the reading matter and detracts from the desired display that right color division can give.

GREENBERG & STUTES, Spokane, Washington.— The card is attractive and suitable in the two forms, with and without the border, although the latter we think will wear the best. The one with the main line blind embossed is faulty for that reason, as it minimizes in distinction what should be the feature of the card. A blind-embossed rule border



THE FERRIS WHEEL.
Photo by F. C. White. Patented July 5, 1904.

in place of the one printed in color would add greatly to the appearance of the job.

Douglas H. Cooke, New York city.— The half-tones on the monthly calendars make them attractive, but the stationery and labels are wanting in the distinction that right display could give. Contrast in type sizes or some variety in arrangement would improve them. The harmony attained by the use of one size and face of type, or the contrast effected by making one line emphatically large, are two ways of relieving their awkward appearance as shown.

Thomas H. Stafford, Plainfield, New Jersey.— Tasteful composition has a large share in the production of the specimens shown, and although ink and paper have done their share, the typography has given the stamp of distinction to nearly every piece. A thorough appreciation of the suitability of certain type-faces to different kinds of printing has been the chief factor in producing this good work, and the credit must be shared between the compositor and the man who selected the material.

Hugh D. Jarrett, Charleston, West Virginia.— The blotter is faulty in two ways. First by the use of so many different faces and by neglect to give emphasis to any word or line by contrast in size. If no display was required, the matter should have been set in one size and style, but as distinction was desired it could have been effected in a much more emphatic way by contrast in type sizes. A mixture of various styles does not constitute display, which can only be attained by contrast, either in sizes or tone.

W. J. F. Mallagh, Brantford, Canada.— The booklet, "Card and Stationery Etiquette," brings together much interesting information in regard to the printed forms and their usage in polite society. Its attractiveness lies in a complete harmony of type, paper and color that is in entire accord with the subject and text of the book. One error in typography is the use of an italic letter that does not line with the body type, but apart from that the book is a specimen of good taste and good printing.

W. H. Jones, Nelson, British Columbia.— The house organ, so-called, occupies a large share of advertising attention nowadays, and "Business" is a characteristic example of this form of publicity. The insert regarding cards could have been made more attractive by color and typography, or else should have been in same style as rest of booklet. The variation in appearance is not enough to warrant it printed on a different stock, except from motives of economy, which sometimes govern the production of such printing.

F. J. Gibbons, Philadelphia, Pennsylvania.— The variety of design and arrangement in these samples shows ingenuity, but many are not founded on right principles of design. A panel design is much more attractive if divided into sections of varying size. The precise division into two or three equal parts is an offense against good taste. This avoidance of monotonous repetition of a shape can be observed in the façades of buildings that have any pretense to good architectural design. Some of the simpler designs are pleasing, but the more involved designs are in error, as stated.

Walter E. Drenner, Baltimore, Maryland.— A job is not necessarily a failure in good arrangement because rejected by the customer. His ideas may be based on prejudice against the type used or preference for some other face. We notice that the final satisfactory setting was in type that resembled nearly the style of his copy, only heavier. This may have affected his judgment unconsciously. It is a safe thing to follow style of printed copy, unless otherwise instructed. The first two settings are very well arranged, but the question of personal taste condemned them.

R. H. Robinson, Hamilton, Bermuda.— Attractive display and intelligent color division are elements that have produced much good printing with the limited facilities that an insular location naturally has to contend with. We show a heading that may prove suggestive as a panel design. The outside rule and ornaments are in red, the rest in black.



Chiefly as an exhibition of enterprise under difficulties do we wish to compliment the producers of the Christmas number of the Bulawayo (Rhodesia) *Chronicle*, although it possesses many artistic features worthy of note, and is an exceptional "special number." The advertising composition displays much variety and taste, and the designing and three-color work shown make up a book that can not, perhaps, be judged as an artistic whole, but has many excellencies that lift it above the commonplace, and much credit is due its makers, the Argus Printing and Publishing Company.

Regimental Press, Angel Island, California.— When matter is set in a narrow measure on a letter-head that requires a division of the word at the end of every line, it is preferable to arrange it in some other fashion, in order to avoid the divisions. The headings are very neat and set in a good style, except that the panels are about two picas too deep. The border on the cover of the catalogue should have been printed in a lighter tone of ink. The colors on type and border as shown makes the latter dominate the former, thus permitting mere ornamentation to become the feature of the page.

J. Ed Powers, Detroit, Michigan.— The comparison between the two designs is interesting. The slight ornamental arrangement of No. 1 is perhaps unsuitable for a financial folder, but that is merely a matter of taste, and the display is equally effective on both. The customer's preference for No. 2 may have been founded on the natural presumption that type is simply an expression of thought, and he resented the use of the ornamentation as a distraction from the best presentation of his statements. The mission of typography, equally with speech, is to give expression to thought, and to indulge in mechanical ingenuity at the expense of legibility is as wrong as to overload speech with non-essential words that obscure the speaker's meaning.

F. P. Ford, Sydney, Australia.— The work shows much clever adaptation and arrangement of the ornamental accessories in the way of type borders and ornaments, but in an excessive degree that gives the same treatment to all classes of printing alike. The ornamental style is appropriate for advertising, but plainer styles would be more suitable for society printing and some of the announcements and circulars shown. The object of printing is not so much to exploit the printer as to convey information, and we think that more subdued styles will effect this most desirable end in a more efficient manner than a showing of inappropriate ornamentation that will unconsciously distract the reader from the message of the type. The work is interesting and attractive from the printer's standpoint, but does it fulfil in the highest degree the proper function of printing?— to present information in the most clear and explicit manner possible.



THE JAPANESE IMPERIAL GARDENS.
Photo by F. C. White. Patented July 5, 1904.

We have received a copy of the "Eighth Annual Report of the George Junior Republic," at Freeville, New York. It is the work of citizens of that republic, we believe, all boys under twenty-one years of age, and is an interesting exhibit of a unique philanthropic work. It is an acceptable piece of printing, fulfilling all the requirements of good typography. We are indebted to Mr. John A. Parker, General Superintendent, for the copy, and trust we may receive more specimens of the boys' work from time to time.

Good printing has a firm foundation on suitable paper, plain typography and harmonious coloring, in which both stock and ink must share, and "Trade-mark and Brands," issued by the George Ethridge Company, New York, is an illustration in point. The one possible exception is the use of two type-faces on the title that do not agree in style with the text. The book is 11 by 14 in size, with a striking red cover, and is beautifully printed on buff deckle-edge paper. It is devoted to an interesting and very important matter — the value of a trade-mark.

OBITUARY

CHARLES D. ROGERS.

Charles D. Rogers, president of Rogers & Co., of Chicago, member of the Executive Committee of the Chicago Typothetæ and past president of the Chicago Master Printers' Association, died Monday, July 18, the forty-first anniversary of his birth, at Farmington, Connecticut, from injuries sustained in an automobile accident the Saturday previous. Mr. Rogers was an enthusiastic autoist, and with a party of friends was spending his vacation in an automobile trip which began at



CHARLES D. ROGERS.

Chicago the first week in July and which was to extend to the White Mountains. Passing along a country road near Farmington, the automobile which Mr. Rogers was operating struck an unused and weed-covered trolley-car track. The machine swerved from its course, became unmanageable, and Mr. Rogers was thrown from the car, striking on his forehead and fracturing his skull. He lingered unconscious for two days, dying before his wife, who hurried to him, could reach his bedside.

Charles Duane Rogers was born in Watertown, New York, July 18, 1863. Twenty-two years ago he came to Chicago, entering the employ of Pullman's Palace Car Company. Soon after he became bookkeeper for the printing establishment of C. H. Blakely & Co. From bookkeeper he rose to junior partner, and then to full ownership of the business. In 1895, Willis J. Wells became his partner, and the business was conducted as Rogers & Wells until 1902, when Mr. Wells retired, Mr. Rogers again assuming full ownership of the business. One year ago the name of the corporation was changed to Rogers & Co., with Mr. Rogers as president.

Mr. Rogers was best known as a producer of fine catalogues for the world of manufactures. He was a successful printer, although not a printer trained at the case. He was a man of purpose and will, a loved and lovable character, an energetic member of the trade organizations, progressive and enterprising, and his sad and untimely death will prove a distinct loss. His widow and three children survive him.

BENJAMIN E. CONNELL.

Among the victims of the Litchfield railway disaster, on July 3 last, were Mr. Benjamin E. Connell, chairman of the Chicago Freight Committee, his wife and four-year-old daugh-



MARY IRENE CONNELL.

ter. Mr. Connell was connected with railway interests from boyhood. He was born in New York thirty-seven years ago, and while he was still an infant his family settled in Chicago, where he received his education and training.

Among his associates in business and social life, and among the leading railway officials from Chicago to the East, Mr. Connell was a general favorite. His marked ability, thorough mastery of details and agreeable personality were well known and appreciated. In every position which he had filled in the railway world his work had been of a character to speedily earn promotion, and the responsible and exacting duties of the



BEN F. CONNELL.



MRS. B. F. CONNELL

office he held at the time of his death he had qualified for by a training of eighteen years. He was a member of the Press Council of the National Union and was well known in printing circles, as well as in his own particular field. No monument may mark the spot where he and those he loved repose, and no hallowed ground may be set apart on which his friends may lay the tokens of their regard. The flame of the wreck was their funeral pyre, and without a trace of any kind they disappeared as if they had never been. Only their memory remains.



HORACE CARR has resigned from the firm of E. T. Smith & Co., Cleveland, Ohio, and will establish an office in the Caxton building, that city, to be known as "The Printing Press."

J. O. CARROLL, who has been business manager of the Jasper (Ark.) *Republican* since January 1, 1904, has resigned, and C. A. Monroe Meadows, an all-round newspaper man from West Virginia, has been permanently engaged as Mr. Carroll's successor.

THE plant of the Milbrath Printing Company, Milwaukee, Wisconsin, has been bought by the Schueppert-Zoeller Printing Company, which will continue to carry on the business at 144 Reed street. Mr. Emil A. Schueppert, one of the members of the new firm, was formerly manager, and Mr. Anton J. Zoeller, Jr., had charge of the pressroom of the Milbrath Company.

R. R. DONNELLEY & SONS CO., Chicago, announce that Mr. H. C. Maley, formerly of the Illinois Engraving Company, has taken the management of the company's engraving and art departments. Messrs. Donnelley have increased their force of process platemakers, both in black-and-white and color work, and are now in a better position to handle all branches of engraving than heretofore.

O. S. GAUCH, formerly connected with The Henry O. Shepard Company, printers, Chicago, and recently superintendent of the W. B. Conkey plant, Hammond, Indiana, has purchased the stock and machinery of the Sheets Printing Company, Shelby, Indiana, and will organize a company with a capital stock of $75,000 and do a general line of printing and blank-book printing. The new company will be financed by local capitalists and be managed by Mr. Gauch.

SAMUEL LACK, a printer in the office of the Edward Knowles Company, San Francisco, California, has invented a little contrivance which he calls a "stick tilter." Its purpose is to hold a compositor's stick in an inclined position when laid on a level surface, to prevent the lines becoming pied, as when making corrections on the press, etc. It can be attached to any stick without drilling holes. It has been tested and found helpful by California printers and Mr. Lack has applied for a patent on the device.

GEORGE E. MARSHALL & CO., printers and stationers, and the Thayer & Jackson Stationery Company, Chicago, have amalgamated, under the new name of the Marshall-Jackson Company. The combined capital, the union of the two large and varied stocks, and the joining of the two manufacturing plants, will give the new organization excellent and unusual facilities. The combination will continue to occupy the building, 140-146 Monroe street, where both stores and factory will be located.

P. J. DAWKINS has recently returned from Europe and has organized the Acme White Metal Works and Printers' Supply House, 21 Fulton street, Brooklyn, New York. P. J. Dawkins is president of the concern, W. A. Dawkins is vice-president and K. E. Driscoll is secretary and treasurer. Its specialty is composing-machine metals and stereotype metals. The company is the representative of a number of manufacturers, including A. D. Farmer & Son, typefounders, Golding & Co., and P. A. Frasse & Co. THE INLAND PRINTER wishes Mr. Dawkins success on his resumption of business.

JOHN T. FLEMING, for three years in charge of the Cambridge (Mass.) *Chronicle* job department, has associated himself with J. Stedman, at Arlington, Massachusetts, formerly of the Enterprise Print, the new style being the Stedman Press. Mr. Fleming brings to this combination a thorough knowledge of the art gained by practical experience in some of the largest offices in Edinburgh, Scotland, and Manchester, England, both cities noted for the excellence of the product of their printing establishments. By the recent addition of a large number of new type-faces and the installation of new machinery, nearly doubling their plant — already the largest and most modern in that vicinity — they are better equipped than ever to execute commissions.

PETTIBONE, SAWTELL & CO., printers, 178 Monroe street, Chicago, announce the merging of their business into that of P. F. Pettibone & Co., at 44-50 South Desplaines street. Mr. Pettibone and Mr. Sawtell enter the directory of P. F. Pettibone & Co., Mr. Pettibone taking the office of a vice-president and Mr. Sawtell assuming the management of the stationery department. The printing and binding machinery of Pettibone, Sawtell & Co. will be removed from Sherman street and installed with the already large equipment of P. F. Pettibone & Co., in the building 44-50 South Desplaines street. Charles Madary will have full supervision of the combined pressroom. By the combination the capacity of the P. F. Pettibone & Co. printing and binding department is increased about fifty per cent.

THE Baker Printing Company will erect a substantial brick addition to its present five-story and basement building at 251 Market street, Newark, New Jersey. The new building will be 25 feet wide, 115 feet long, five stories and basement, extending north to Clinton street, and will house the company's mechanical department. When the new structure is erected the company will have a building 25 feet front on Market street and running back 225 feet to Clinton street, and the offices and salesrooms on the first floor will occupy the full depth, with entrances in Market and Clinton streets. The construction of the new building will be started when a lease on the Clinton street building expires, and the building will be supplied with elevators and all improvements for an up-to-date modern printing plant. William A. Baker started in the job printing business in 1885, when he rented from the late Dr. Merritt Hard Cash Vail a small room in the old *Morning Register* building, 195 Market street. The following year he moved to 210 Market street and got a printing-press, a small one, of his own. In 1888 he moved to 202 and 204 Market street, where he occupied two floors, his business having developed, and he also started the publication of the *Sunday Standard*, and in the following year the *Town Talk*. In 1890 the Baker Printing Company purchased land at 251 Market street and erected the five-story brick building the company now occupies. At first only two floors were occupied by the company, but business increased so rapidly that two years ago the entire first floor was converted into a salesroom and offices, and the company now uses every floor. It employs regularly over one hundred persons, the pay-roll averages $1,700 a week and the plant is so crowded with the latest style of printing-presses, folders and binders that more space had to be secured. William A. Baker is president of the company, Samuel R. Baker, vice-president and treasurer, and J. S. Shoyer, secretary. The company does all kinds of job printing, including account books for banks and insurance companies, and big corporations in various lines of business in New Jersey and other States.

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

The John Hancock Condensed Series of the Keystone Type Foundry, as shown on one page of a handsome two-color insert in this issue, is a strong, readable and extremely useful display letter, and should become very popular. The other page of the insert shows the Paragon Paper-cutter, another Keystone product which is acknowledged the leader of lever paper-cutters. The type display used on this page is their popular Powell Series and is made in thirteen sizes.

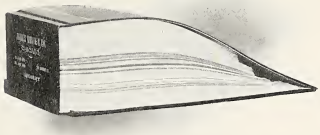
The Century Bronzing Machine, manufactured by the Fuchs & Lang Manufacturing Company, 29 Warren street, New York city, was awarded a silver medal and certificate at the late printing trades exhibition in London, England. This was the highest award made and the only silver medal given for this class of machine. Among the purchasers of these machines was a firm, a member of which was one of the judges in exhibition referred to.

AN IMPROVED QUOIN.

Several valuable improvements have been made in the Lynchard Square-lock Quoin. The notches in the quoin piece have been discarded, and the key works against the solid end of the quoin piece. In the old key the pin connecting the two parts stood the entire strain of the push, while in the new construction it does no work save to keep the parts together, and the strain is fully taken up by the solid metal between the cam and quoin piece. The old keys and teeth broke with a snap. To break the new style the metal in both quoin and key must be literally smashed—an impossibility. The stroke of the new key being downward, instead of sidewise, does away with the tendency to slide small forms over the stone when locking. Complete information will be sent by the Lynchard Square-lock Quoin Company, 284 Washington street, Newark, New Jersey, on request.

JAMES WHITE & CO.'S SAMPLE-BOOK.

One of the most complete and comprehensive sample-books of printing papers is that issued by James White & Co., paper dealers, 210 Monroe street, Chicago. The book weighs twenty-five pounds and represents 1,407 separate items of cover and book paper stock. The costliness of the books prohibiting the indiscriminate distribution of them to all who ask for



copies, the company makes a charge of $7.50 for each book, and on the purchase of $100 worth of stock the amount charged for the book is credited to the customer who orders in this way. The value of the book for ready reference is well worth the amount asked for it. In it the printer gets styles, colors, sizes and prices by a simple yet complete system of arrangement.

SOME STRIKING DESIGNS.

The striking designs used by the Queen City Printing Ink Company in the printing trade journals for some months past have been the subject of criticism—good, bad and indifferent—by advertising experts. The grotesque character of the designs gave opportunity for broad color effects, and the brilliancy and striking character of the inks used were thus forced on the attention of the public. The arguments used in favor of "something more interesting in itself," such as a landscape or a pretty picture as a medium to exploit the inks of the company, did not convince the advertising man in charge, and no matter what opinion one may hold, no one can



deny that these angular, staring and stolid figures have made good results, and that their gorgeous raiment has made them as closely identified with the Queen City Printing Ink Company as the Brownies were identified with Palmer Cox.

A NEW PLATEN PRESS FEEDER.

Attention is called to the advertisement of Messrs. G. G. Williams and E. T. Worley, of Shreveport, Louisiana. They have invented a simple and inexpensive machine for feeding platen presses which will certainly interest the printers of the country, as it feeds any kind of cut stock, cards, envelopes, etc., into and out of the press.

THE NEW STEEL "MILL'S PERFECTION GUIDE."

We desire to call attention of every progressive printer to the new handy steel "Mill's Perfection Guide," just patented by Bauman & Dusenberry, of Cincinnati, Ohio. In this connection it is interesting to note how a practical, perfect and durable guide has been evolved in the "Mill's Perfection Guide," illustrated by the accompanying cut.



PAT. 4-12-04

It is a simple device manufactured of spring steel, which allows of the same being easily inserted in the tympan sheet, It is held firmly in place by the lower spring clamp, the upper clamp holding the insertion points firmly in the tympan sheet, which makes it impossible for the pin to get loose. The tongue can be adjusted back or forth, high or low, at will, owing to the slot between the insertion points, which prevents sagging of sheet and insures a perfect register. The sheets can not slip under, owing to the insertion points. It also admits of close margins, as the tongue can be pushed back flush with the insertion points. A very strong point in its favor is its simplicity.

The manufacturers state that it is strong and durable, and with ordinary care should last for years. The testimonials of printers who have used the "Perfection Guide" speak loud in its praise, pronouncing it just what they have been looking for for years, because it embodies all the desired qualities.

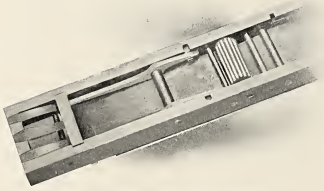
The price is very reasonable—$1 per dozen, 25 cents per set of three. For sale by all dealers, or sent postpaid by the manufacturers upon receipt of price.

A NEW AUTOMATIC LABEL AFFIXER.

A new mailing machine has been perfected by Harry W. McMillan, a practical printer of Stafford, Kansas, and arrangements will be made before long to place the device on the market. The illustration given here clearly shows the construction of the apparatus.

The addresses for the mailing machine are printed on narrow strips of gummed paper and pasted together to form a continuous roll, which is mounted on a spindle and secured to the under side of the press bed. The heading of the newspaper is of special construction, and forms, in fact, the mailing machine.

The plate bearing the name of the paper is mounted on posts raised above type-high by springs. When the impression is brought upon the form in printing, the plate sinks to type-high, and this movement actuates the paper-feeding devices within the hollow base.



INTERIOR CONSTRUCTION OF MACHINE.

The strip of addresses is carried underneath the plate, the gummed side of the strip upward. Then strip passes beneath a perforated tube containing moisture, which dampens the gum, and the strip is fed forward and the first address is cut off and presses upward against the paper being printed, where it adheres. The moisture for dampening the address slip is conveyed through a tube from a small rubber bulb, also attached beneath the bed of the press, spring pressure being applied to the bulb to force the water through the tube. A valve controls the supply of moisture and opens and closes at each impression.

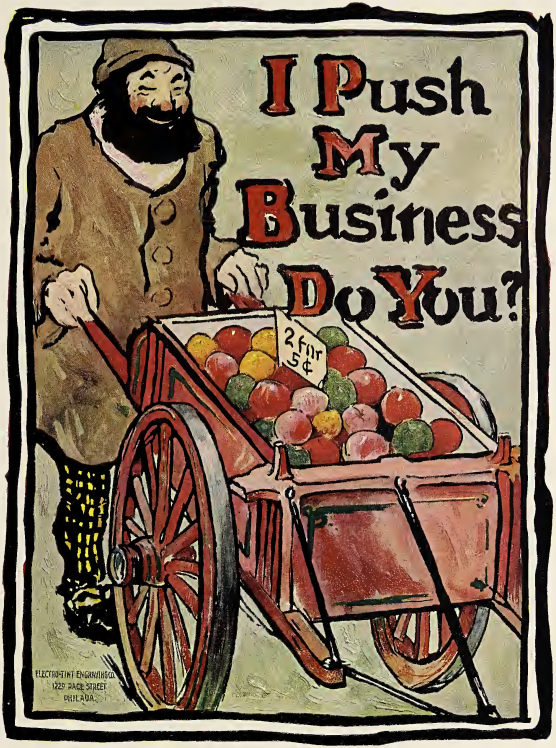
Mr. McMillan is constructing an automatic addressing machine for web cylinder presses, which will be completed and given a test in a month or six weeks.

HEREDITY.

The printer's boy — ambitious lad —
Would learn the trade. He tried to take
A form from off the stone, and then
Made pie like father used to make.— *Judge.*



MC MILLAN'S NEW MAILING MACHINE.



It is an undeniable fact

that the illustrating of things in their natural colors is a wonderful aid to selling. You see the article just as it is — nothing left to the imagination.

It is also widely acknowledged that our three-color reproductions are the best and most realistic made.

Samples furnished and prices quoted on application.

ELECTRO-TINT ENGRAVING CO., 1229 RACE ST., PHILADELPHIA, U. S. A.

SEND 50 CENTS FOR NEW ALBUM OF OVER 100 STOCK PLATES IN COLOR, SUITABLE FOR CALENDARS, INSERTS, BLOTTERS, AND ALL ADVERTISING PURPOSES

PRINTED ON
TRICHROMATIC"
[COATED TWO SIDES]
MADE BY
& COLLINS COMPANY
GRADE PRINTING PAPERS

PRINTED WITH
KAST & EHINGER'S
MANUFACTURING AGEN
CHAS. HELLMUTH
46 E. HOUSTON STREE
NEW YORK

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

COST OF PRINTING — By F. W. Baltes. Presents a system of accounting which has been in successful operation for many years; is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the Art Student, and director of the Chautauqua Society of Fine Arts. 240 pages, cloth, $2.00 postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the various tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER. 150 pages, cloth, $1.50 postpaid. THE INLAND PRINTER COMPANY.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "Making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, $1.00. THE INLAND PRINTER COMPANY.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs. Blue silk cloth, gold embossed. Revised edition, $2.00. THE INLAND PRINTER COMPANY.

THE PRACTICAL COLORIST, taught by correspondence, aids the ambitious, gives knowledge of technic, greater skill, larger income, joy in labor; investigate and you will buy. THE SHELDON PRESS, Burlington, Vt.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley. Just what its name indicates. Compiled by a practical man, and said to be the most practical little book ever offered to the trade. 50 cents. THE INLAND PRINTER COMPANY.

PRACTICAL GUIDE TO EMBOSSING — Written by P. J. Lawler and published under the name "Embossing Made Easy." We have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing. Contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. 75 cents. THE INLAND PRINTER COMPANY.

PRESSWORK — A manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly. The only complete and authentic work on the subject ever published. New and enlarged edition, containing much valuable information not in previous editions. Full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY.

PROCESS YEAR BOOK — We have but six copies of the 1903 book on hand; order at once if you wish to secure one; a magnificent book, worth many times the price asked, $2.00. THE INLAND PRINTER COMPANY.

THE RUBAIYAT OF MIRZA-MEM'N — Published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam. The delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics. As a gift-book nothing is more appropriate. The binding is superb. The text is artistically set on white plate paper. The illustrations are half-tones from original paintings, hand-tooled. Size of book, 7½ by 9¾. Art vellum cloth, combination white and purple or full purple, $1.50; edition de luxe, red or black Nubia ooze leather, $4.00; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

VEST-POCKET MANUAL OF PRINTING — A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons. Contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted. 50 cents. THE INLAND PRINTER COMPANY.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A YOUNG MAN, competent manager, buyer, estimator — has made money for others — desires backing to the extent of $5,000 to equip a small modern printing-office. Southern city, splendid opening for a hustler; original ideas, familiar with all the banks and mercantile institutions of location and contingent territory; am not looking for a snap, but a party who will place capital against a successful experience of over twenty years; upright in character, etc. Address in confidence G 536.

AN OPPORTUNITY to buy a finely equipped, well-established, good-paying printing plant in one of the best towns in Michigan; at least $3,000 required. G 539.

BRITISH COLUMBIA NEWSPAPER FOR SALE — Leading weekly, prosperous mining section, A-1 plant, good business; splendid opportunity for one or two practical men with $1,500 cash; worth investigating. G 492.

FOR SALE — Republican newspaper and printing plant in Republican city, county, district, Minnesota; population 2,500, beautiful homes, fine public buildings, electric lights, waterworks, sewerage, 3 railroads, splendid schools, large business interests; paper established 30 years, 25 years under present management, state reputation, controlling county and city printing and best advertising, legal and job business — $6,000 to $7,000 annually for many years without solicitation, can easily be increased; good prices, desirable competition; complete plant, first-class condition: New 4-horse-power gasoline engine, cylinder and 3 platen presses, folder, cutters, wire and thread stitchers, abundant cabinets, stones, body, job and poster type and material, desks, safe, etc.; 2,000 square feet floor, business and editorial offices, fine location, moderate rent; everything desirable, including business and social conditions — an exceptional opportunity; junior partner seeks change for health, senior partner engaged in business elsewhere; 40 and 20 years in the business respectively; price, $7,000; good trade and local references to parties meaning business. Address C, American Press Association, St. Paul, Minn.

MONEY-MAKING REPUBLICAN NEWSPAPER, in live town of 2,500, in best part of Minnesota; takes $2,200 cash to handle it; owner going to California. G 508.

SNAP for a job-printer with $500; plant worth $2,000: I did a $7,000 business last year at good prices, buyer can hold trade; reason, politics; be quick; Chicago. G 555.

SPLENDID OPENING for newspaper man with capital and ability, to buy half interest in established newspaper and job office in Kentucky city of 7,000; $8,000 building and plant; arranging to start a daily, and need a city editor. Address L. A. CHANDLER, Mayfield, Ky.

$3,500 will buy a good-paying weekly and tourist daily in one of the best seacoast towns in Florida; will bear investigation; don't write unless you have the money. G 522.

$6,000, part time, gets one of the best weeklies and job plant in Kansas; physical disability compels the owner to quit; must sell soon; good for Eastern man who wants to come West for health. G 515.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ELECTRIC MOTORS, cheap; 3 each ¼, ½ and 1 horse-power; 2 each 3, 5 and 7½ horse-power; also small generators; electric fans, $6.75 each. FIDELITY ELECTRIC COMPANY, Lancaster, Pa.

FOR SALE — Addressograph and cabinet in perfect condition, $25 f. o. b. Chicago. THE INLAND PRINTER COMPANY.

FOR SALE — New 32-page Eclipse folder; 1 24-inch Rival and 1 30-inch Gem cutter; installation of Linotype and larger machines reason for selling; also 200 pounds 8-point roman. AMERICAN PRINTING COMPANY, Inc., Indianapolis, Ind.

FOR SALE — Newspaper and job plant; 4 presses, gas engine, paper-cutter, type; sell cheap for cash. MYERS CO., Toronto, Ohio.

FOR SALE — One blank book sawing machine for edition work and paper-box sawing combined; used about one month and in A-1 condition; for further information address OMAHA PTG. CO., Omaha, Neb.

FOR SALE — One Campbell "Economic," 2-revolution, 4 roller printing-press; has 4 (horizontal) air springs, front delivery, extra set of roller stocks; size 43 by 55½; in good condition; will be sold at a *low figure* on easy monthly payments with proper security; for any further particulars address LEWIS S. GRAHAM, 304 Cora bldg., New Orleans, La.

FOR SALE — Two Linotype machines, 2-letter, universal molds, all worn parts replaced with new; complete with two pots; good job or newspaper machines; also 1 110-volt Jenney Linotype motor. F. A. PETTIT, 2627 Garfield av., Kansas City, Mo.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE — Sizes given are for length of knife (not width of cutter).

Style E — To stand on bench. Dry grinding only. 26-in. $50, 32-in. $55, 38-in. $60.

Style A — With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 54-in. $115, 60-in. $150. With water attachment, $10 extra.

Style C — Extra heavy. Wet and dry grinding. 54-in. $185, 60-in. $185, 75-in. $205, 90-in. $225.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N.Y.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — 8 fine Washington presses; 2 Ideals; 1 Allen; 3 elegant cylinder presses; 40 chases; 20 rubber blankets; cheap for cash. WALKER & CO., Madison, Wis.

FOR SALE — 807 — 43 by 56 Century Campbell press, 4 rollers, front delivery, fine condition;
809 — 25 by 30 2-revolution Cottrell press, 2 rollers, table distribution, air springs, rebuilt;
822 — Optimus, 4 rollers, front delivery, table distribution, air springs;
823 — 43 by 60 2-revolution Campbell press, 4 rollers, front delivery, table distribution, wire springs, extra heavy press;
827 — 37 by 52 2-revolution Campbell job and book press, 4 rollers, table distribution, wire springs, front delivery;
828 — 23 by 30 2-revolution Campbell press, 2 rollers, rack, screw and table distribution, wire springs, front delivery;
834 — 35 by 52 2-revolution Cottrell press, 4 rollers, rack, cam and table distribution, air springs, rear delivery.
Every machine guaranteed to be thoroughly rebuilt and in first-class condition; all these machines, and many others, can be seen at BRONSON'S, 14 N. Clinton st., second floor, between West Lake and Fulton sts., Chicago.

FOR SALE CHEAP — One Brown folder, New Monarch style, range 14 by 20 to 37 by 50, first-class condition; must be sold at once to make room for larger machine. GREELEY PRINTERY OF ST. LOUIS.

FOR SALE CHEAP — One secondhand Hickok ruling machine, Collins striker, new No. 2 Layboy. R. C. MAST, Superior, Wis.

HALF-TONE CUTS FOR SALE — Large assortment of hunting, fishing, yachting and outdoor pictures; have been used only once; cost 15 cents per inch, will sell for 7 cents per inch; for further particulars address TILTON PUBLISHING CO., 63 Kilby st., Boston, Mass.

SALESMEN — Get my revised list of Philadelphia printers; it includes private plants and gives names of buyers of each firm; also arranged in routes for systematic canvassing; price, $7.50. B. L. LEHMAN, 2033 Master st., Philadelphia.

SECONDHAND ALL-IRON GALLEY RACKS.— A number of secondhand all-iron galley racks in good condition for sale at an exceptional bargain; prices and terms on application. G 319.

TYPE FOR SALE — 4,500 pounds 10-point roman, with quads but no points; 100 double galleys, brass-lined; all practically good as new. STANDARD OIL CO., Cleveland, Ohio.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with the Inland Printer Employment Exchange and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Operator-machinists, 12; Linotype operators, 4; foremen, 12; superintendents, 4; bookbinders, 2; ruler, 1; ad.-writers, 2; advertising manager, 1; pressmen, 4. Registration fee, $1; name remains on list until situation is secured. Blanks sent on request. Address THE INLAND PRINTER COMPANY, CHICAGO.

All-round Printers.

WANTED — A young man who is all-round printer to take charge of the printing-office in the George Junior Republic School for Boys. JOHN A. PARKER, Freeville, N. Y.

Artists and Designers.

ARTIST — Strictly first-class letterer and designer wanted for our Kansas City plant; address, stating terms and full particulars, to the MICHAELIS ENGRAVING CO., Kansas City, Mo.

Compositors.

YOUNG MAN with two or three years' experience can finish in up-to-date office; send samples and full particulars. G 541.

Engravers.

WANTED — An all-round photoengraver. Address, stating wages wanted, and giving references, PERKINS BROS. CO., Sioux City, Iowa.

WANTED — First-class wood engraver at once; permanent position. MICHAELIS ENGRAVING CO., Kansas City, Mo.

WANTED — Wood engraver; steady situation for good man. G 211.

Lock-ups, Make-ups and Stonemen.

COMPOSITOR — Man thoroughly familiar with imposition, stonework and lock-up; must be reliable; steady work, good pay to non-union man. G 185.

Operators and Machinists.

CALIFORNIA POSITION for thoroughly competent, reliable machinist-operator; must be speedy; steady day job to right man; union. G 511.

WANTED — Linotype machinist-operator for jobwork; must have thorough knowledge of machine and set clean copy; union office. G 514.

Pressmen.

WANTED — First-class pressman for foreman of large printing-office in Ohio; experience in fine half-tone work necessary; must be man of good habits, and capable of handling the work expeditiously. G 532.

Salesmen.

PRINTING SALESMAN wanted by old established complete modern plant; one who controls large amount of fine business. G 553 New York Office Inland Printer.

Superintendents and Foremen.

WANTED — Foreman for medium-sized composing-room; one who thoroughly understands the business, is a worker, capable of handling men to advantage, and possesses advanced as well as artistic ideas in the use and arrangement of type; must also be able to "lay out" and direct the setting up of the very best of advertising matter of every description, including advertisements for magazines; want a man about 35 to 40 years of age, and free from childish traits and notions. Address G 191, sending samples of work, and state where employed, married or single, and wages expected.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employes for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Machinist-operators, 10; operators, 11; machinists, 2; proofreaders, 4; solicitors, estimators or salesmen, 3; compositor, 1; job printers, 11; pressmen, 13; all-round men, 5; stonemen, 3; superintendents or foremen, 18; bookbinders, 5; managers, 12; advertising managers, 5; ad.-men, 8; stereotypers and electrotypers, 3; photoengravers, 4; editors, 4; reporter, 1; artist, 1; ad.-writer, 1; make-up, 3. Address THE INLAND PRINTER COMPANY, CHICAGO.

Artists and Illustrators.

A YOUNG ILLUSTRATOR desires situation with some printing or engraving house. P. J. HENDERSON, Scarboro P. O., Ont., Canada.

Bookbinders.

YOUNG MAN wants position as bookbinder; had experience in a small shop in the line of ruling and forwarding; best of references furnished. G 545.

Compositors.

FIRST-CLASS JOB COMPOSITOR wishes to change; accustomed to best class of work; married, temperate, union; don't want snap — just place where hard work and merit are appreciated. G 546.

JOB or AD.-MAN wants position in good country town; reference, present employer. G 516.

PRINTER, all-round hand, wants position; good habits; wishes to go West. WM. F. WARNER, 715 Race st., Philadelphia, Pa.

Electrotypers and Stereotypers.

SITUATION by a young man as stereotyper; strictly sober and good references. G 398.

Lock-ups, Make-ups and Stonemen.

WANTED — Steady position as stoneman, in Chicago or Detroit, by a first-class book and catalogue printer; has worked on stone 12 years; sober, married, union; will be open for employment September 1. G 550.

Operators and Machinists.

COMPETENT MACHINIST-OPERATOR wants permanent situation; Pacific coast preferred; married, sober and reliable, union. R. H. CONKLIN, Stockton, Cal.

COMPOSITOR of 20 years' experience wants apprenticeship on machine; can set 2,000; not machinist; wages proportionate to ability. G 533.

LINOTYPE MACHINIST, many years' experience book and news; references, union. G 29.

LINOTYPE MACHINIST with 9 years' experience with both newspaper and book office machines, desires position; afternoon paper preferred. G 456.

LINOTYPE MACHINIST-OPERATOR, 7 years' experience, married, at present employed, wishes change; South or West preferred. G 552.

LINOTYPE MACHINIST-OPERATOR, 7 years' experience, wishes change; Rocky Mountain region; day work preferred; practical job printer; reference. G 523.

Imitation Typewriting Ink

Don't print through cloth, don't use ribbon-faced type, but use Little's Ink, and ribbons to match, and print direct from the type as in ordinary printing. Purple Record and Blue Record Ink recommended. Send for samples of the work.

A. P. LITTLE, Manufacturer, ROCHESTER, N. Y.

Offices
New York City
Philadelphia
Pittsburg
Cleveland
London

SITUATIONS WANTED.

LINOTYPE OPERATOR desires situation in West; can do 40,000 to 50,000 minion (8 hours); can care for machine; married, sober, steady, union. G 478.

MACHINIST-OPERATOR, at present running off editorials and expanding skeleton telegrams straight from keyboard on small daily, desires change; specimens sent if desired; 10 years' experience; abstainer, union, testimonials and references; B. C. or Rockies, westerly. G 554.

MACHINIST-OPERATOR seeks change; California, Western or Northwestern town preferred; know my business; any kind Linotype plant, old or new; good operator, good printer, union. G 3.

Pressmen.

CYLINDER PRESSMAN, first-class Chicago experience; able to take charge. G 529.

FIRST-CLASS CYLINDER PRESSMAN desires position in small city to take charge of pressroom. G 558, care New York Office INLAND PRINTER.

GOOD LIVE PRESSMAN wants position in New York city; expert Dexter operator; best of references. G 530.

PRESSMAN, 18 years' experience, desires situation; married, non-union. G 557.

WANTED — A position as cylinder pressman anywhere in United States or Canada; union and temperate. G 556.

Proofreaders.

PROOFREADER OR EDITOR, practical printer, 20 years' experience all branches; references on request; non-union, eligible. G 509.

PROOFREADING at home, or preparing copy for printer; reference. G 548.

Salesmen.

GENTLEMAN having had 17 years' experience in the printing machinery and supply business, is open for engagement; thoroughly familiar with both inside and outside work; best of references. G 549.

PRINTING-PRESS SALESMAN, at present abroad, desires situation with first-class firm; A-1 salesman and practical pressman. G 525.

Superintendents and Foremen.

EXPERIENCED MANAGER'S ASSISTANT, or superintendent, practical man, who does things right and does them six days in the week. G 71.

FOREMANSHIP by all-round printer and pressman; either news or job office; 20 years' experience, 8 as foreman, union, references. G 472.

FOREMAN of large Chicago printing-office desires situation (Chicago only) where high-class service will be appreciated; thorough master of details of composing-room, proofroom, pressroom and bindery; can estimate, buy stock and generally superintend plant; employed at present. G 526.

PRACTICAL SUPERINTENDENT or assistant manager; thorough, competent, reliable, experienced in large working forces; write me. G 85.

SUPERINTENDENT — Practical printer, 20 years' experience "devil" up, present superintendent large New York city plant (position satisfactory in every way), desires to connect with progressive house in smaller city with social atmosphere, where one can enjoy quiet life. G 540.

WANTED — Position as general manager of good daily and job office combined; 20 years' experience; strong on advertising, a resourceful result producer; salary $1,500 per year; would consider a working interest in well-equipped plant or would lease good job office with privilege of purchasing. BOX 202, Monongahela, Pa.

WANTED TO PURCHASE.

SECONDHAND PAPER-CUTTER; must be in good condition; 44-inch or larger. Address BOX G, Austin, Minn.

TWO 2-color quarto or eighth-medium Kidder presses, with or without attachments, to print from rolls. G 542.

WANTED — Kidder press, secondhand, for roll paper. G 217.

WANTED — Miehle or Babcock Optimus press, not over 2 or 3 years old. 4-roller, 2-revolution, for 6-column quarto publication. AMERICAN PUBLISHING CO., Columbus, Ohio.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type and costs no more than papier-maché; also 2 engraving methods costing only $5 with materials, by which engraved plates are cast in stereo. metal from drawings made on cardboard; new stereo. half-tone engraving method, no photowork, for $1. HENRY KAHRS, 240 E. 33d st., New York, N. Y.



IF EVERY PROGRESSIVE PRINTER were convinced that my plan for starting a mail-order printing business is all I claim for it, I believe every one would buy it, even if I charged ten times as much. To convince *you*, I hereby agree to promptly return your two dollars (assuming that you will promptly return the plan), in case you should not be *entirely satisfied* with it. My plan is based upon my own personal experience. In four months (in the little city of Port Huron, Michigan), with an $850 plant, I worked up a mail-order printing business amounting to $50 to $75 a week, in addition to my regular local business. Orders came from the very best class of customers, and I promptly collected every dollar due me. Spent little in advertising. I held my customers without difficulty. I confined myself to a few special lines of work involving very little composition, and had the work systematized so that, while my prices seemed low, they turned me a very good profit. I gave up the business six years ago to become associated with an Eastern advertising agency. I *know* that any printer anywhere in the United States can successfully operate along the same line. I will send you the plan (typewritten) for $2. I will give you all the benefit of my experience. Any young man about to start in the printing business for himself should have this information. This feature of his business may mean the difference between profit and loss — success and failure. Any established printer anywhere should exchange his field by taking up this mail-order branch. Send the $2 now; you may be too busy to-morrow and forget it by the day after. HOLLIS CORBIN, 2219 Land Title building, Philadelphia.

ADVANCE WITH THE TIMES — Our dummy keyboard, with movable keys and spacebars, enables learner to master Linotype keyboard; send for illustrated circular free. AMERICAN LINO-TYPO CO., 7-8 Chatham sq., New York.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos, are easily and quickly made by the unskilled on common sheet zinc; price of process, $1. All material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

GUSTAV JAHN, Berlin S. W. 68, Germany (printer by trade), representing Sigmund Ullman Company, New York, and Koenig & Bauer, Wurzburg, is desirous of undertaking agencies for American novelties relative to the graphic trades.

LEARN LINOTYPE AT HOME — Thaler keyboard; keys and spacebar, made of best spring brass, have similar action to regular Mergenthaler keyboard; treatise by expert "Hints on Keyboard Manipulation, How to Acquire Speed," given free with each keyboard; $3.50 prepaid. THALER KEYBOARD CO., 453A O st., N. W., Washington, D. C.

MY STYLE CARD will improve your paper; 12 cents, 3 for 25 cents. E. S. HANSON, 1524 E. Ravenswood Park, Chicago.

STEREOTYPE PAPER, prepared ready for use, for finest jobs, manufactured by FRIEDRICH SCHREINER, Plainfield, New Jersey. Samples for stamps.

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Always Flexible. Pure White. Tough. Quick Drying. Never Sticky. Don't Mould. Samples and prices on application.
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WE have invented a machine that will accurately feed a platen press of any description. It will feed any kind of cut stock, cards, envelopes, etc., as fast as the press will run. You will hear lots about this machine later. Can make it ready as quick as though you were going to run it by hand, or you can feed it by hand if you are going to run embossed calendars or a sheet too large for the press. It will be sold for about the same price job presses themselves are sold for. It is about as simple and substantial as a platen press itself. If you are interested, we would be pleased to hear from you right away. It will be to your interest to write now. Address,
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Not made for anything but Plated and Coated Stock
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Put up in ½ and 1 pound tin cans.

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saves worry and prevents mistakes in ascertaining cut-offs and indentions, and solving the various other problems incident to the casting-up of matter for ads., catalogs, etc. Useful every day to any operator or ad. man, in newspaper or job office. 50 cents each, $4.00 per dozen, postpaid.
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Booklet and sample on request.
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When a DURANT COUNTER comes with a press, for then you know the press-builder has used the best material.

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"Buying A Press"
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AN Illustrated Brochure, having the above title, has been written for us by F. W. Thomas, Press Expert, well known to readers of The Inland Printer.

It tells a great deal about Platen Presses which every printer ought to know. It explains WHY some presses do better printing than others, and WHY some turn out the finished product at LESS COST than others. It gives some interesting FACTS concerning wear of type and plates which will surprise many printers.

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Bartlett & Co. have executed the book, and it is well worth writing for and preserving as a specimen of fine printing.

Any printer, publisher or pressman can obtain a copy of "Buying A Press" by applying to

JOHN THOMSON PRESS CO.
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Or, to any of Our Branch Offices, Dealers and Agencies

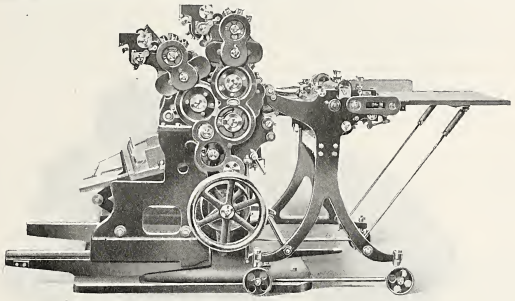
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57 Shoe Lane, LONDON, E. C.

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PARTIES receiving the above Brochure who desire further technical or practical information concerning the selection of a press are at liberty to write directly to the author, F. W. Thomas, P. O. Box 356, Toledo, Ohio. Illustrated Catalogue describing the various models and sizes of our presses, prices, terms, etc., can be obtained by writing direct to John Thomson Press Co., 253 Broadway, New York City, or any of the Branch Offices given above.

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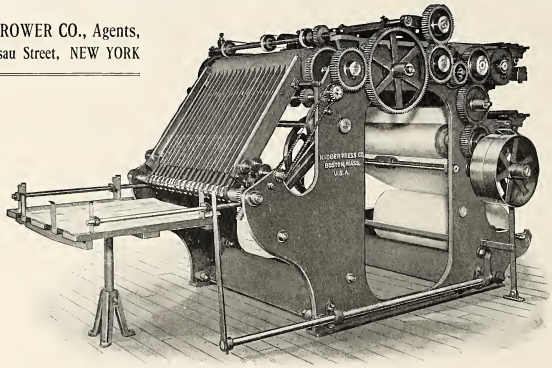
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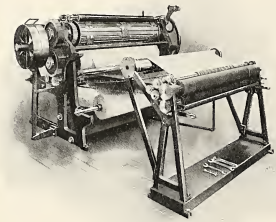


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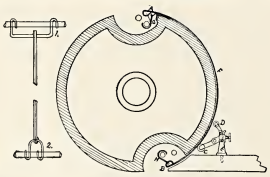
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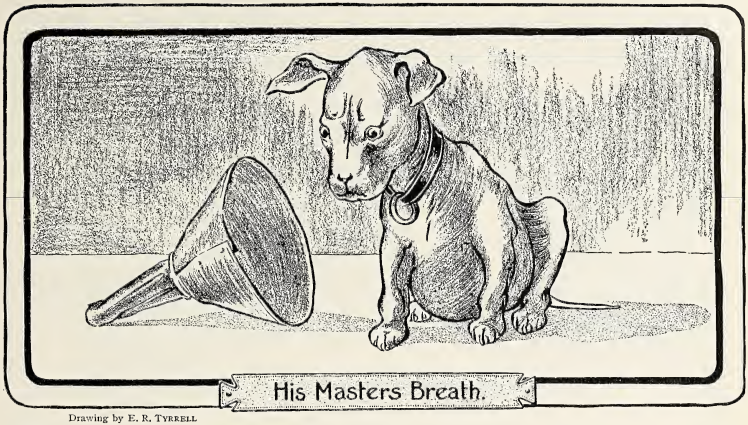
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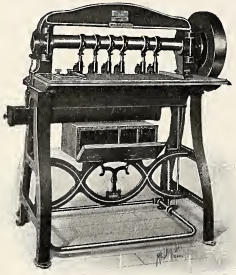
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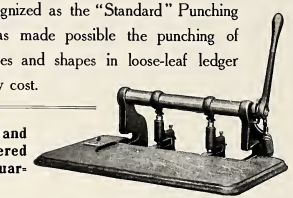
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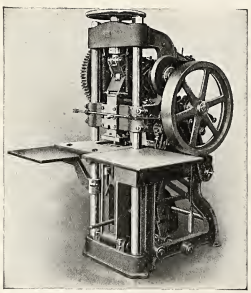
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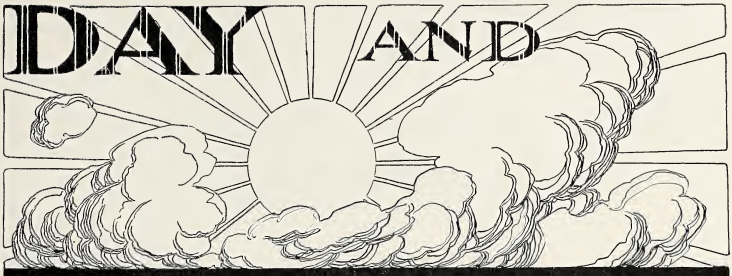


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The New Huber-Hodgman Printing Press

Is a new machine entirely, and built of same excellent material that made the Crank Press famous. The bed is driven by a straight shaft. No sliding gears or lifting mechanism. We ask the customer to see this press run—how noiseless the operation, how simple the construction, how rigid and strong the parts, how easy to handle, and how light to drive. It requires very little power, being so finely adjusted. The cylinder runs uniform speed. There are no intermediate gears, everything is direct and the speed the limit of the feeder's capacity. Let us show you the new press.

OUR NEW SIZES ARE

28 x 33	Two and Four Rollers.	Type matter,	22 x 29	46½ x 86	Four Rollers . . Type matter, 40½ x 82
31 x 43	" " "	" "	25 x 39	46½ x 62	" " . . " " 40½ x 56
38 x 48	" " "	" "	32 x 44	49 x 66	" " . . " " 43 x 62
42 x 82	Four Rollers.	" "	36 x 48		

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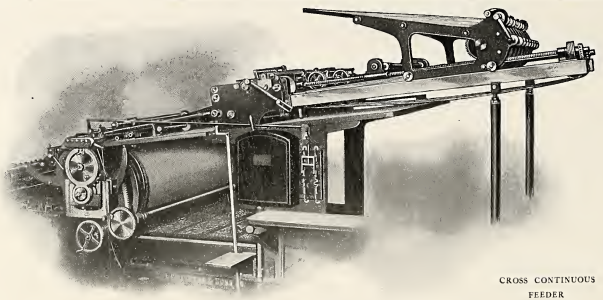
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CROSS CONTINUOUS FEEDER

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PILE STYLE FEEDER—This feeder carries a load of about five feet of paper.

CONTINUOUS STYLE—This machine takes up no floor space; is loaded while press is running, no time lost in reloading, thereby resulting in a continuous run equal to capacity of press; no adjustments for weight or quality of paper.

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3. Spool retarded by gravity eliminating springs, bolts, clasps, etc.
4. Wire passes through a felt-lined tube after leaving the spool.
5. The electric motor equipment is the best and most compact ever placed on a stitcher. Takes up no room.
6. Cutter is one piece of specially prepared steel, easily replaced and inexpensive.
7. Clinchers operate after the stitch is fully driven, the pressure being on the sides of the stitch and not the points, the entire support of the driver being utilized; hence the even, flat clinch.
8. A wire straightener removes curls and kinks from the wire.
9. Only one wrench required, which fits all removable bolts. The entire front mechanism can be removed by loosening (not removing) two bolts.
10. Wire clips are part of the stitcher and are placed conveniently at the left of the face plate.
11. Improved treadle and foot rest. The whole foot rests on the former, and the motion of tripping the machine is that of walking.

The above are only a few of the many points of superiority. For further information and net prices, write to the nearest selling house or agency.

American Type Founders Co., General Selling Agent

Profits Increased

10 to 25 per cent by use of the

"WHITE" SPEED REGULATOR

A thoroughly practical machine is the "White" Speed Regulator, which so controls the speed of any printing press as to make it possible for a feeder to increase the number of impressions from the lowest to the highest including all intermediate speeds without stopping the press. This machine has been tested in many job offices and the results show that a saving in time is effected and the number of impressions is easily increased ten, fifteen, and even twenty-five per cent on many jobs Any rate of speed can be obtained by simply shifting the speed lever, it being possible to change the speed as little as five impressions per hour.

The "White" Speed Regulator is destined to displace all other countershafts and cone pulley arrangements, as it saves so much in the cost of work over ordinary methods in use that it quickly pays for itself and earns a profit in addition.

The rate at which the press is operated is always indicated on the gauge and is in plain sight of the operator and foreman at all times. Printers are quick to see the great advantage of this machine over the ordinary step cone countershaft, as it enables the feeder to gauge his speed to exactly suit the work to be done.

The "White" Speed Regulator has been on the market for some time past, but has been advertised but little as the demand for it from the first has been so great as to test the capacity of its makers to the utmost.

The factory at Kalamazoo is now able to get out the machines promptly and is furnishing them on 30 days' approval to all responsible printers desiring to test the machines and prove the great economy and increased profit they are guaranteed to effect.

From the many enthusiastic letters of endorsement received from printers who are using the "White" Speed Regulator with profit and satisfaction, the following are selected to show how the profits of any printing office can be increased by the use of this machine :

Kalamazoo, Mich., April 8, 1904.
Power & Speed Reg. Mfg. Co. Ltd.,
Kalamazoo, Mich.

DEAR SIRS:

We have been using for several months one of your No. 4 "White" Speed Regulators on an 8x12 Gordon Press. It has increased our output at least 20 per cent. and has made us money from the minute we installed it.

We also have a No. 5 Regulator which drives our 14x22 Universal and it is just what that particular press needs to make it "Universal."

Very truly yours,
S & M PRINTING CO.,
Per W. S.. Jr.

Kalamazoo, Mich., April 8, 1904.
Power & Speed Reg. Mfg. Co. Ltd.,
Kalamazoo, Mich.

GENTLEMEN:

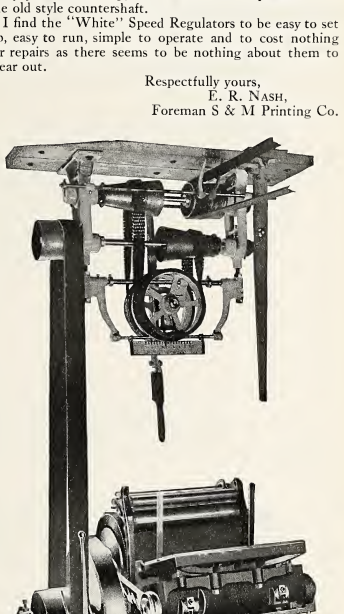
In my 15 years' experience as a printer I have never seen any device which was as satisfactory from every point of view as the "White" Speed Regulator, for printing presses.

The presses which I have equipped with this device are doing more and better work than with the old style step cone counter-shaft, which of course means reduced cost of press work as well as more acceptable appearance of the job.

I am able to break in a "green" operator on any press at low speed and then increase until press is working at full capacity. I am getting the maximum speed on every job in the shop, which would be impossible with the old style countershaft.

I find the "White" Speed Regulators to be easy to set up, easy to run, simple to operate and to cost nothing for repairs as there seems to be nothing about them to wear out.

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We have been making Knives 72 years and feel that we know how to produce the BEST

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Watch this corner next month for the *winning* number.

If you don't know, ask our man.

Coes is always first!

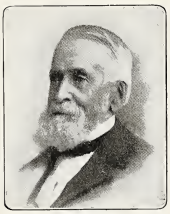
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Ask us why—

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TRADE MARK "Micro-Ground." COES

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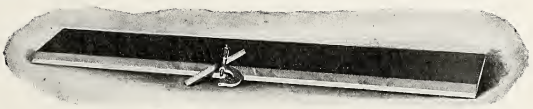


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Our Bronzing Machines received Highest Award

The Fuchs & Lang Mfg. Co., 29 Warren St., New York, U. S. A.

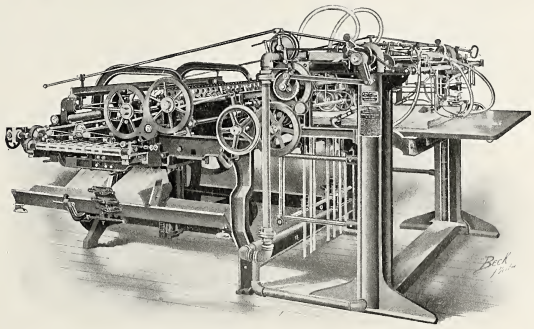
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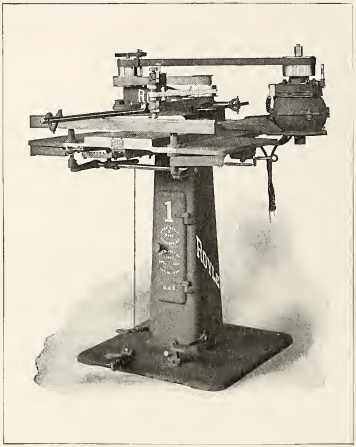
With best wishes, I am, Very truly yours,
C. M. SMITH,
Superintendent of Bindery.

We are always pleased to receive enquiries and give specific information about our products.

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is the No. 1 machine here shown. The workmanship and materials used in its construction are of the highest grade. The machine is capable of maintaining the highest speed of the cutting spindle, producing the finest quality of work in the least possible time at a minimum cost of operation.

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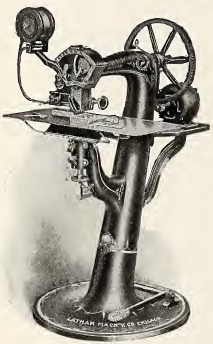
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The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged $7 per year for two lines; more than two lines, $2 per additional line.

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Crescent Embossing Co., Plainfield, N. J. See "Crescent Goods."

ADVERTISING NOVELTIES OF WOOD.

American Manufacturing Concern, Jamestown, N. Y.

AIR BRUSH.

Thayer & Chandler, fountain air brush, 146 Wabash ave., Chicago. Send for catalogue.

BALL PROGRAMS AND INVITATIONS.

Butler, J. W., Paper Co., 212-218 Monroe st., Chicago. Ball Programs, Folders, Announcements, Invitations, Tickets, Society Folders, Masquerade Designs, etc.

Crescent Embossing Co., Plainfield, N. J. See "Crescent Goods."

BOOKBINDERS' MACHINERY.

Hickok, W. O., Manufacturing Co., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

Isaacs, Henry C., 10-12 Bleecker st., New York.

Keystone Type Foundry, 9th and Spruce sts., Philadelphia, U. S. A. Makers and exporters of the Paragon Ruling Machines for ruling paper, constructed of iron, steel and aluminum, with brass rollers. Also Paragon Paper-cutting Machines.

BOOKBINDERS' LEATHER AND CLOTH.

Thomas Garnar & Co., manufacturers, 181 William st. and 22 Spruce st., New York.

BOOKBINDERS' SUPPLIES.

Slade, Hipp & Meloy, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies.

BOXWOOD FOR ENGRAVERS.

Grand Rapids Boxwood Co., Grand Rapids, Mich. Also mounting woods.

BRASS RULE AND BRASS GALLEYS.

Hammond Printers' Supply Co., 45 Eddy st., Providence, R. I. Big discounts.

BRASS-TYPE FOUNDERS.

American Type Founders Co. See list of branches under "Type Founders."

Missouri Brass-Type Foundry Co., Howard and Twenty-second sts., St. Louis, Mo.

CALENDAR MANUFACTURERS.

Crescent Embossing Co., Plainfield, N. J. See "Crescent Goods."

CALENDAR PADS.

The Sullivan Printing Works Co., Court and Broadway, Cincinnati, Ohio, make 33 sizes and styles of Calendar Pads for 1905. The best and cheapest in the market. Write for sample book and prices.

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CARDBOARD MANUFACTURERS.

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CASE-MAKING AND EMBOSSING.

Shepard, The H. O., Co., 120-130 Sherman st., Chicago. Write for estimates.

CHARCOAL FOR ENGRAVERS.

Atlantic Carbon Works. Prepared charcoal. E. 40th st. and E. Bdwy., Brooklyn, N. Y.

COATED PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

American Steel and Copper Plate Co., 150 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates.

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Wagenfohr, Charles, 140 West Broadway, New York city. High-grade work.

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EMBOSSERS AND STAMPERS.

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Struppmann, C., & Co., 78 5th ave., New York.

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THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, clectrotypers' and stereotypers' machinery. Chicago office, 143 Dearoorn street.

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AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

PRESSES—HAND AND FOOT POWER.

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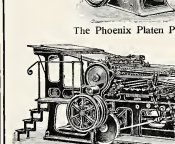
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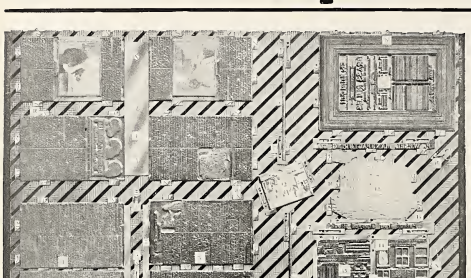


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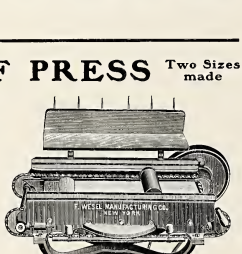
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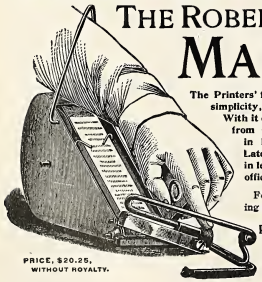
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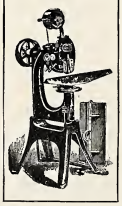
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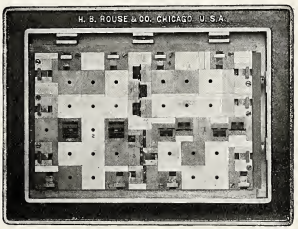
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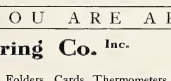
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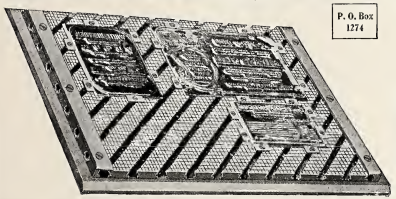
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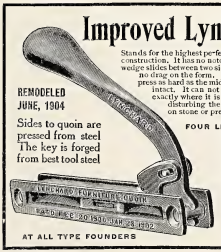
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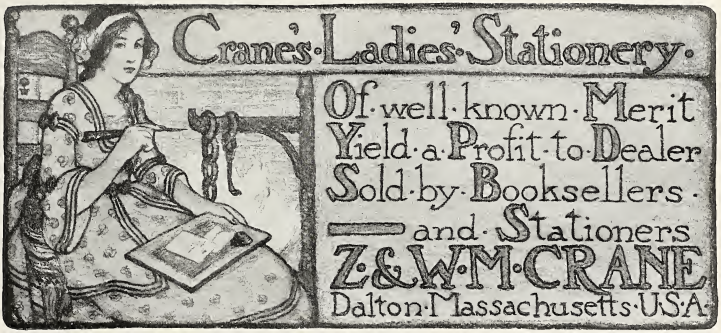
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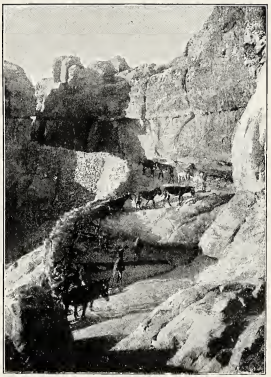
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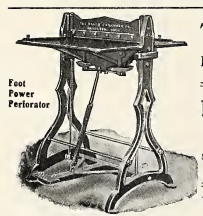
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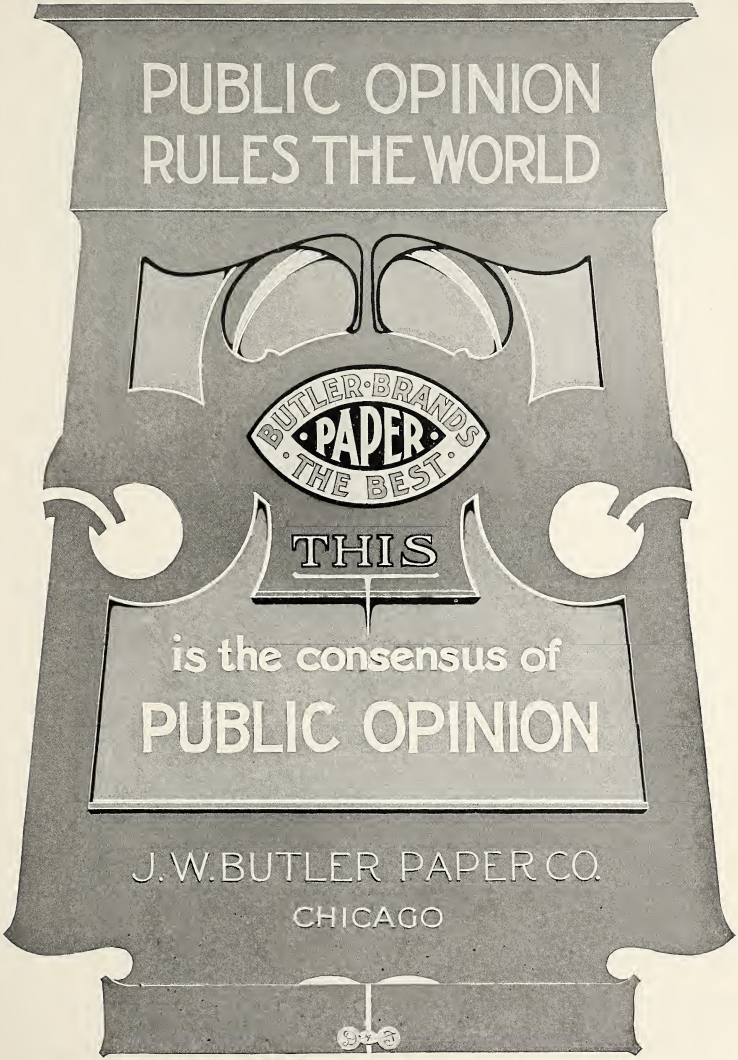
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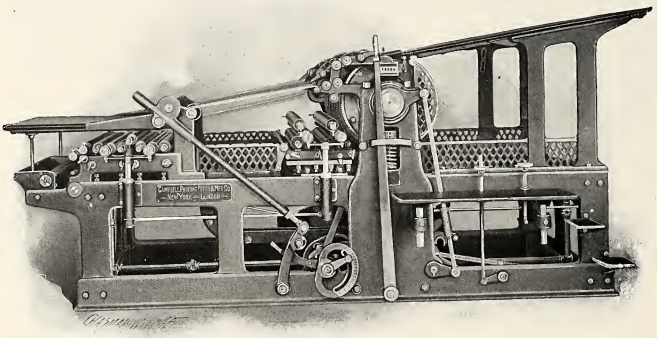
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—Hamlet.

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The Century

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The CENTURY accomplished it and preserved the absolutely exact register of overlays to blocks as well as of paper to type, because both the CENTURY bed and cylinder are locked together throughout the printing stroke by the continuous register racks and gearing.

The boy who fed the machine had had only nine months' experience as a feeder, but he had able assistants in the Radially-closing Grippers and the Instantaneous Front Guide Action found only in the Century.

Every printer should see and study, with a magnifying glass if necessary, this insert. Extra copies were mailed to a long list of printers, but some few may have been overlooked. It will be cheerfully sent on application, and it is worth writing for as it is an

Object Lesson *in the* Printing Art

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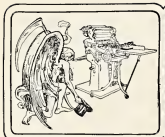
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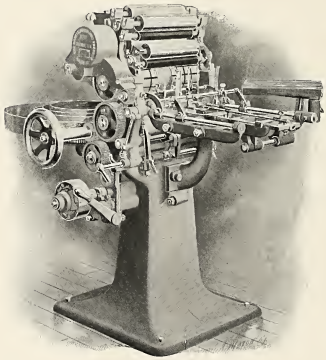
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—*William Pitt, Earl of Chatham*

¶ Confidence, however, in some few cases, is a plant of marvelously quick growth.

¶ Already, for instance, the printers of America have amply demonstrated their confidence in the MONOTYPE.

¶ After a very short trial a majority of the leading firms have sent orders for additional machines. Their repeat orders mean absolute confidence in MONOTYPE results.

¶ When the samples of work shown on the following pages done by the Trow Directory, Printing and Bookbinding Company are considered it is not surprising that the company, as shown by Mr. F. H. Doelle's letter on the last page of this insert, should have ordered additional Monotypes.

¶ It is not every printer who has such intricate composition as the "Students' Old Testament" to carry out, but a machine that can do this with ease and celerity can do anything, a fact the Trow Company were quick to recognize.

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PITTSBURG, PA.
Perley & Bro.
Jas. McMillin Printing Co.
Wm. G. Johnston & Co.

Early Judean

his brother, Come up with me into the territory allotted to me that we may fight against the Canaanites; then I will also go with you into the territory allotted to you. So Simeon went with him.

Later Judean

bir king of Eglon. [5b]So the king of Jerusalem, the king of Hebron, the king of Jarmuth, the king of Lachish and the king of Eglon, gathered themselves together with all their hosts, and encamped against Gibeon. [6]And the men of Gibeon sent to Joshua at the camp in Gilgal, saying, Do not abandon your servants, but save us. [7]So Joshua went up from Gilgal, he and all the people of war with him, and all the mighty men of valor. [8]And Jehovah said to Joshua, Do not be afraid of them; for I have delivered them into thy hands; not a man of them shall stand against thee.

Early Ephraimite

Amorites saying,
[4]Come up to me, and help me, and let us smite Gibeon; for it has made peace with Joshua and with the Israelites; [5a, c]Therefore the five kings of the Amorites went up and made war against it. [6a]*And the inhabitants of Gibeon sent to Joshua saying,*
[6b]Come up to us quickly and help us; for all the kings of the Amorites who dwell in the hill-country are gathered together against us. [9b]So he went up from Gilgal all that night.

Late Prophetic Narratives

Perizzite, the Hivite and the Jebusite, heard of the capture of Ai;[m] [2]they gathered themselves together with one accord to fight with Joshua and with Israel.

Their first decisive victory

[9a]Joshua therefore came upon them suddenly, [10b]and slew them with a great slaughter at Gibeon, and chasing them by the way of the ascent of Beth-horon, he smote them to Azekah and Makkedah.

[10a]And Jehovah threw them into confusion before Israel. [11]And as they fled from before Israel, while they were at the descent of Beth-horon, Jehovah cast down great stones from heaven upon them even to Azekah, so that they perished. There were more who perished from the hailstones than those

[4]Then Judah went up; and Jehovah delivered the Canaanites and the Perizzites into their power, so that they smote ten thousand of them in Bezek.

[5]And they found Adoni-bezek in Bezek, and they fought against him and smote the Canaanites and the Perizzites.

[12]At that time Joshua spoke to Jehovah (in the day when Jehovah delivered up the Amorites to the Israelites); and he said in the presence of Israel,

Sun stand still[o] in Gibeon,
And thou, moon, in the valley of Aijalon,

[13]Then the sun stood still,
And the moon stayed
Until the nation had taken vengeance on its foes.

[n] Josh. 9[1] Heb., *it*, referring to the capture of Ai.
[o] Josh. 10[12] Heb., *be silent*. So in [13a]. It may mean *cease thy shining*, anticipating the storm and darkness which were to indicate Jehovah's presence; but the parallel in [13b] and the note added by the Judean author tend to support the usual interpretation given above. It is the natural, poetical method of stating that the overthrow of their foes was as complete as would ordinarily require two days to accomplish.

Early Judean

Is not this written in the book of Jashar? So the sun remained standing in the zenith and did not hasten to go down nearly a whole day long. [14]And never before or after was there a day like that, on which Jehovah hearkened to the voice of a man; for Jehovah was fighting for Israel.

Later Judean

Early Ephraimite Prophetic Narratives

whom the Israelites slew with the sword [15]Then Joshua returned and all Israel with him to the camp at Gilgal.

[6]And Adoni-bezek fled, but they pursued and caught him, and cut off his thumbs and his great toes. [7]And Adoni-bezek said, Seventy kings with their thumbs and their great toes cut off, pick up crumbs under my table; as I have done, so God hath requited me! And they brought him to Jerusalem and there he died.

[8]Then the Judahites attacked Jerusalem, and took it, putting its inhabitants to the sword and setting the city on fire.

Josh. 15 [63]But the Judahites could not dispossess the Jebusites, the inhabitants of Jerusalem; but the Jebusites dwell to this day with the Judahites at Jerusalem.[p]

[16]And these five kings fled, and hid themselves in the cave at Makkedah. [17]And it was told Joshua, saying, The five kings are found, hidden in the cave at Makkedah. [18]Then Joshua said, Roll great stones to the mouth of the cave and station men by it to keep them; [19]but do not remain yourselves; pursue your enemies and attack them in the rear; do not allow them to enter their cities, for Jehovah your God hath delivered them into your power. [20]And when Joshua and the Israelites had made an end of slaying them with a very great slaughter, until they were consumed and the remnant which remained of them had entered into the fortified cities, [21]all the people returned to the camp to Joshua at Makkedah in peace, no one uttering a word against any of the Israelites.

Fate of the conquered

[22]Then Joshua said, Open the mouth of the cave and bring out to me those five kings from the cave. [23]And they did so, and brought out those five kings to him from the cave, the king of Jerusalem, the king of Hebron, the king of Jarmuth, the king of Lachish, the king of Eglon. [24]And when they had brought those kings out to Joshua, Joshua called for all the men of Israel, and said to the chiefs of the men of war who went with him, Come near, put your feet upon the necks of these kings. So they came near, and put their feet upon their necks. [25]And Joshua said to them, Do not be afraid nor dismayed; be courageous and strong; for thus shall Jehovah do to all your enemies

[p] Josh. 15[63] Judg. 1[21] has the following variant, also from the early Judean group of narratives: *But the Benjamites did not dispossess the Jebusites who inhabited Jerusalem; but the Jebusites dwell to this day with the Benjamites in Jerusalem.* Josh. 15[63] undoubtedly has the older reading. The change to *Benjamites* may be due to the theory that Jerusalem was within the territory of Benjamin, or may be simply an editorial effort to reconcile Judg. 1[8] and [21]. That 1[8] is a later addition to the older narrative of Judg. 1 is clear. Like [4, 9, 10, 18] it reflects the late Jewish tendency to regard the conquest of Canaan as complete in a generation rather than two centuries. Jerusalem was first captured by David, II Sam. 5[6-9].

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aj—Canners' Supplies.
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aq—Viveres y productos conservados —Fabricantes de.

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Alaska Salmon Association	San Francisco, Cal	ad		
Alaska Salmon Company	San Francisco, Cal	ad		
American Preserve Company, The	Philadelphia, Pa	ac		
Ams, Max	New York, N. Y	ac	*Ryralline*	WU
Anderson Preserving Company	Camden, N. J	ac	*Anderson*	WU
Armour & Co	Chicago, Ill	ag-ah	*Armour*	WU
Booth, A., & Co	Chicago, Ill	af-ah	*Booth*	WU
California Fish Company	Los Angeles, Cal	af		
Campbell, Joseph, Preserve Company	Baltimore, Md	ac-ah	*Beefsteak*	WU
Curtice Bros. Company, The	Rochester, N. Y	ac-ag	*Curtice*	A
Dold, Jacob, Packing Company	Buffalo, N. Y	ag		
Erie Preserving Company	Buffalo, N. Y	ac-ag	*Fenton*	WU
Exley, Watkins & Co	Wheeling, W. Va	ah	*Exwaco*	WU
Fairbank Canning Company	Chicago, Ill	ag	*Fairean*	WU
Fernald, Keene & True Company	West Poland, Me	ah		
Feron & Ballou Company	Chicago, Ill	ac	*Feron*	WU
Flaccus, E. C., Company, The	Wheeling, W. Va	ah	*Chilimato*	WU
Flickinger, J. H., Company, The	San Jose, Cal	ah	*Flick*	WU
Fontana & Co	San Francisco, Cal	ac	*Fontana*	WU
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Frost, Walter A., & Co	Chicago, Ill	ac	*Frostsmall*	WU
Geneva Preserving Company	Geneva, N. Y	ac		
Hammond, G. H., Company	Hammond, Ind	ag	*Calumet*	A
Haserot Company, The	Cleveland, O	ac	*Haserot*	WU
Hazard, E. C., & Co	New York, N. Y	ac-ag	*Hazard*	WU
Hemingway, H. C., & Co	Syracuse, N. Y	ah	*Hemingway*	WU
HIGBIE, PRED. K., COMPANY (See p. lxviii)	**CHICAGO, ILL.**	ap	*Fredhigbie*	WU
Hume Bros. & Hume	San Francisco, Cal	ad		
Hunt Bros. Company	San Francisco, Cal	ab-ah	*Huntbro*	WU
Kingan & Co., Ltd	Indianapolis, Ind	ag		
Knight, W. S., & Co	Chicago, Ill	ac	*Knightlc*	WU
Leggett, Francis H., & Co	New York, N. Y	ac-ag	*Leggett*	WU
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Loggie, A. & R	Island Pond, Vt	ah		
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Lovell, Mansfield	San Francisco, Cal	ab	*Lovell*	WU
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Richardson & Robbins	Dover, Del	ac	*Leonlopdi*	WU
ROTH, JOHN C., PACKING CO. (See p. lxxxi)	**CINCINNATI, O.**	ag-ak-al-am-an-aq		
Sachem's Head Canning Company, The	Guilford, Conn	ac	*Sachemhead*	WU
Sacramento Packing & Drying Company	Sacramento, Cal	ah	*Sacpack*	WU
Schriver, B. F., & Co	Westminster, Md	ac	*Schriver*	WU
Sears & Nichols	Chillicothe, O	ah	*Sugarloaf*	WU
Sherman, R. I., Mfg. Company, The	Boston, Mass	ac		
Sinclair, T. M., & Co., Ltd	Cedar Rapids, Ia	am	*Sinclair*	WU
Sniders, T. A., Preserve Company	Cincinnati, O	ac		
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Swift & Co	Chicago, Ill	ag-an	*Swiftcoy*	WU
Tohica Packing Company	Tohica, Cal	ah		
Trench, Daniel G., & Co	Chicago, Ill	ag		
Tuhey Canning Company	Muncie, Ind	ac		
Underwood, Wm., Company	Boston, Mass	ah		
United States Canning Company	Buffalo, N. Y	ac		
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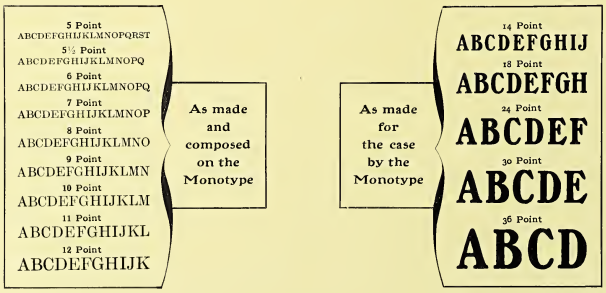
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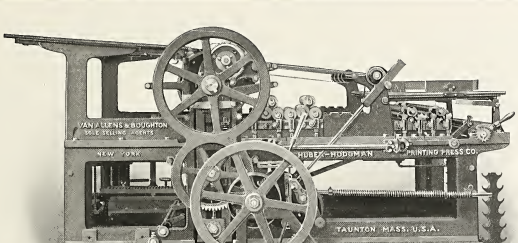
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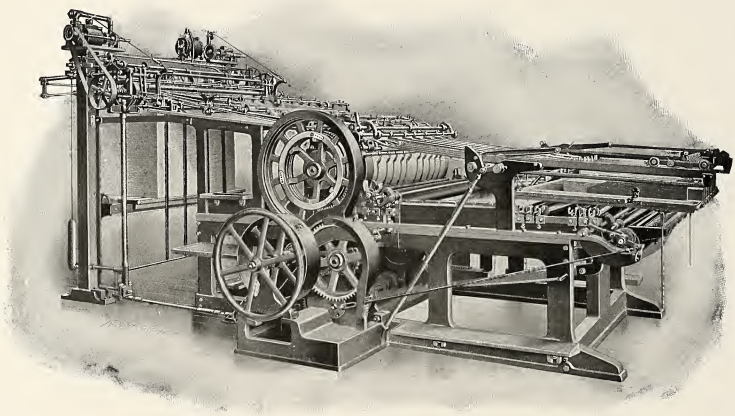
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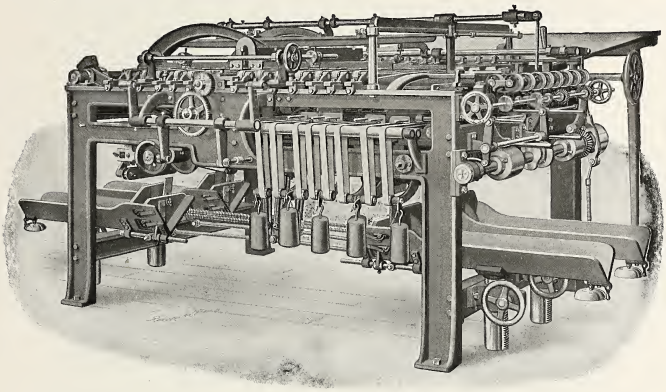
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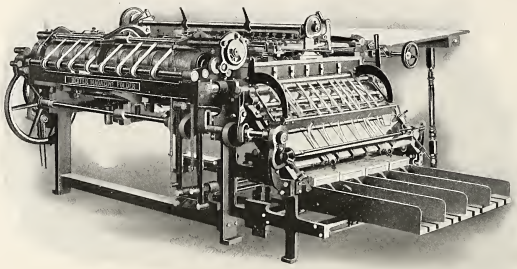
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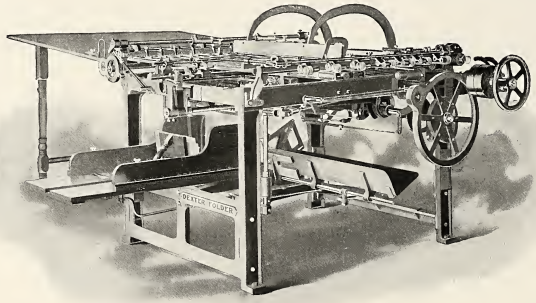
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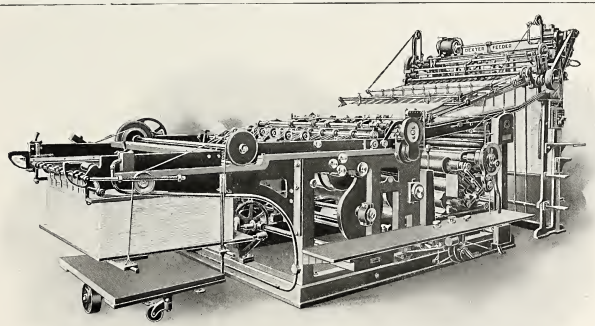
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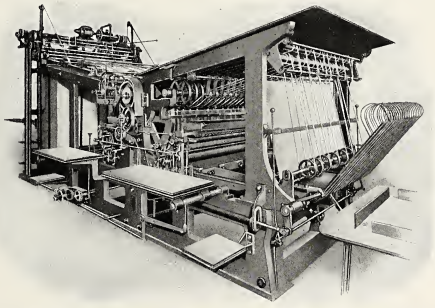
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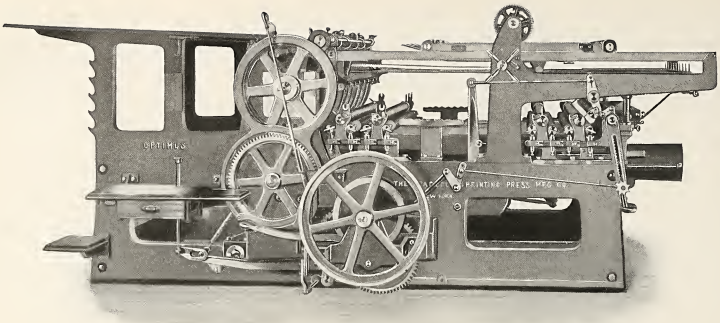
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It is only an oscillating eccentric box, holding the cylinder shaft journal (rotating with it while lifting), and the cam and lever necessary to operate the eccentric. The box is unyieldingly fixed as a part of the side frame, and gives the Optimus distinction as the only press whose side frames carry the brunt of impression. Provision is made for easily taking up any wear consequent upon years of use.

During impression the eccentric is firmly locked upon its center, and, therefore, no strain whatever comes upon the lifting connections. The trip is only operative when cylinder is off impression. The use of trip when cylinder is on impression has no effect, the impression will be completed perfectly. The bearings holding the cylinder shaft journals are long and large; and the shaft itself is of steel as large as the cast-iron shafts others use. The upward thrust of impression is sustained by the cylinder shaft held in the immovable boxes forming a part of the side frames. In other words, the cylinder is held to form by side frames, contrary to the practice in all other presses. All parts are calculated to sustain a force many times greater than can be needed for the heaviest work. The girt supporting tracks and bed under impression is the heaviest in use.

There are no springs, toggles, rods, or other complexities. The massive side frames of the Optimus are left uncored, unbored and uncut, and take the place of these generally employed complications. Neither is a weight needed to counterbalance cylinder.

The cylinder is adjusted by means of a short and very heavy steel screw so fitted into the box that all strain is taken upon its head. This screw is capable of resisting fifty times the strain that it ever will be called upon to endure.

The raising or lowering of the cylinder never throws it out of line with the bed. Whether cylinder is high or low, its relation to bed and tracks is always true.

In other two-revolutions the lifting of the cylinder is controlled by an eccentric shaft running through the center cross-girt below the bed. The strain of impression is entirely upon the girt. It comes directly upon the eccentric shaft, which passes through the girt, and upon the lifting rods connecting the eccentric shaft to the cylinder boxes. The boxes are loose in the side frames, and rise and fall with the cylinder. The girt, therefore, not only supports the bed from below, but it also holds the cylinder to its work from above. The side frames of these presses act mainly as guides, or as crates to contain them, and offer little to assist rigidity. As the girt must take the strain of impression in both directions, and as there is a multiplicity of parts whose connections, joints, etc., are subject to wear, is it surprising these machines manifest the weakness of guttering? The stretch of the rods, and the lost motion by wear in toggles, joints, rollers, pins, etc., are taken up by a bolt under cylinder boxes and the shortening of the rods. With the cylinder type high these bolts are set as firmly as they can be pulled. This puts a lot of wear upon the cam and cam roller which operate the cylinder. To meet the work, lifting rods have grown from 1½ inches diameter to 2 inches, and in quality from machine to tool steel.

With the exception of the Optimus there is no press that does not use a spring to assist in lifting the cylinder, and for that reason safety pins and mechanical devices are used to prevent accidents should the trip be used at the wrong time. In some cases the raising or lowering of the cylinder throws it out of line with bed and tracks unless made with greatest care.

There is a difference in presses. That shown above is not the only point wherein the Optimus differs to be superior.

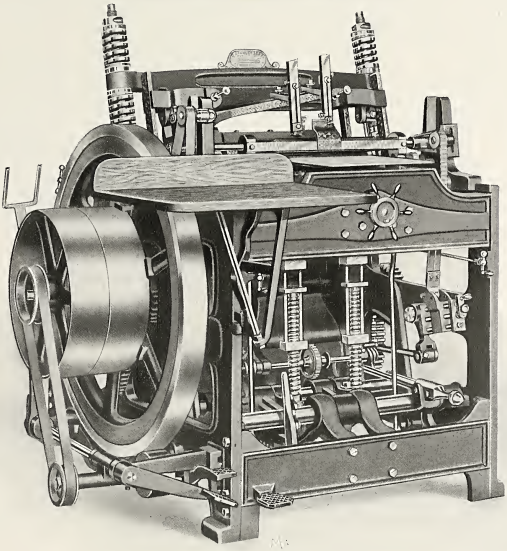
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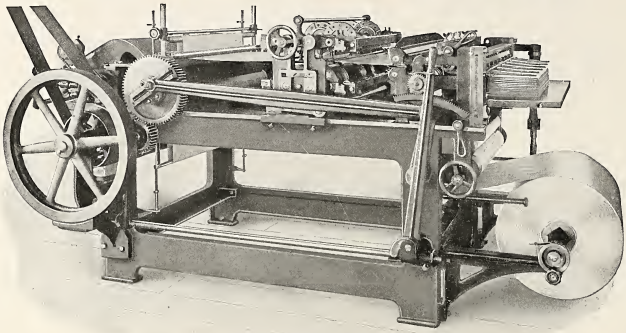
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The Standard VISIBLE Writer.

Operates as smoothly as the delicate mechanism of a watch, durability unquestioned.

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147 Pearl St., BOSTON
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H. D. BLACK, 40. KHAKI BROWN, 2558. BLUE, 2557.

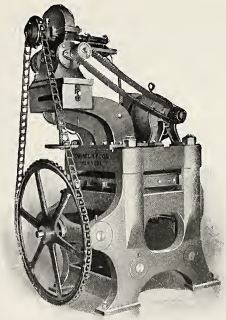
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This is a specimen of our new typewriter face, made from patterns furnished us by the manufacturers of the machine for which it is named. It is put up in job fonts (9A-42a) at $2.50, and is also sold in weight of 25 lbs. and multiples thereof at 74 cents per lb. Justifiers are put up separately in 1-lb. and 5-lb. lots at 46 cents per lb. These should not be omitted, as they are essential to the proper justification of the type.

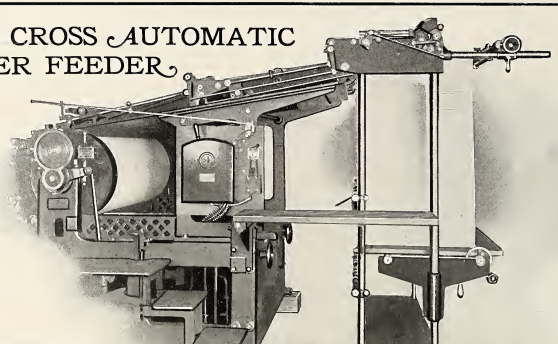
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INLAND TYPE FOUNDRY SAINT LOUIS CHICAGO & BUFFALO

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PILE ELEVATOR TYPE

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Pvery ink maker that tries it continues to use it:—

Every ink made with it prints perfectly with a black brilliant impression.

Ead these letters from representative ink makers.

Rook at the printing in this paper,—the ink used was made with it.

Lvery ink maker should use it for litho and half tone inks.

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We have purchased Peerless Black for many years, and that we continue to use it is a proof that we consider it a Black of exceptional merit.

Yours very truly,

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Yours faithfully,

MANDER BROS.

Philadelphia, August 9, 1902.

Referring to yours of the 6th, we find the Peerless Black fully maintaining the superior quality that has characterized it over other Carbon Blacks.

Yours very truly,

CHAS. ENEU JOHNSON & CO.

TRADE THE PEERLESS MARK
CARBON BLACK
GUARANTEES COMPANY QUALITY

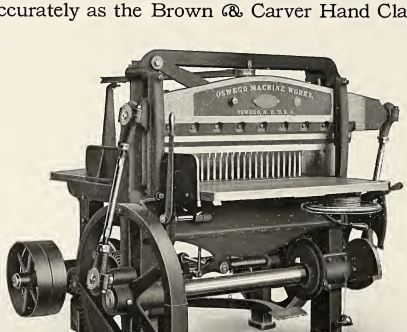
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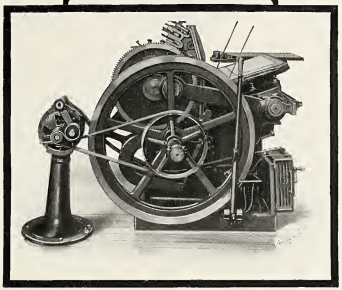
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The Jenney Motor with pedestal base is an ideal drive for Job Presses. It is up out of the dirt and dust of the floor, and is easy of access. It takes up very little floor space, and presses may be set where most convenient. Always reliable and economical of power. Built for direct current only.

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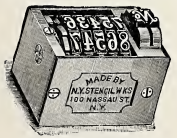
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Special machines made to order with drop ciphers, entirely automatic, for printing backward without stopping the press; also, machines for Harris Automatic Press, or any other special numbering machine or device.



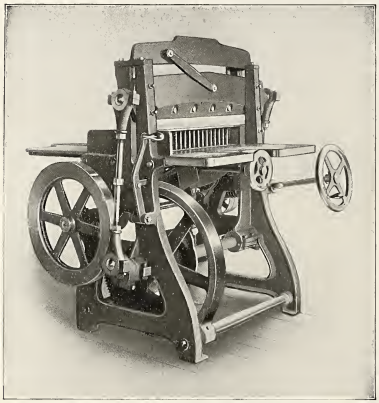
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Made entirely from steel and fully automatic.

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Improved Keystone Cutter



34-Inch Special

No need to tell you about the material and workmanship of these machines. *They can't be beat!* The *price* is *low* and what is wanted in any well-equipped plant.

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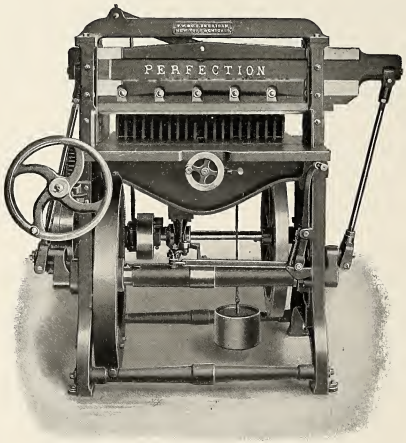
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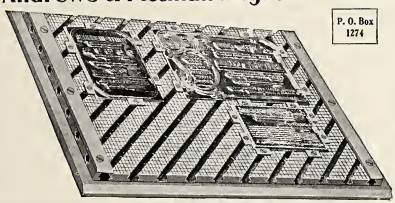
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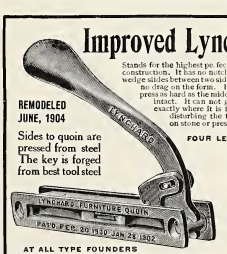
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Improved Lynchard Quoin

Stands for the highest perfection in modern quoin design and construction. It has no notches, cogs, springs or screws. The wedge slides between two side pieces to cause the expansion—no drag on the form. It is a square lock-up. The ends press as hard as the middle. It is in one piece and always intact. It can not go in the form wrong and stays exactly where it is first placed. It unlocks without disturbing the type. Works easily and rapidly on stone or press. It can not slip.

REMODELED JUNE, 1904

Sides to quoin are pressed from steel The key is forged from best tool steel



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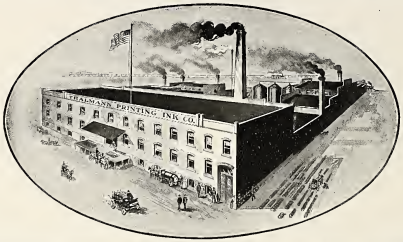
3½	In,	21c,	each, $2.50 doz.
5½	"	25c,	" 3.00 "
6½	"	34c,	" 4.00 "
8½	"	42c,	" 5.00 "

Same key fits all sizes, 40c.
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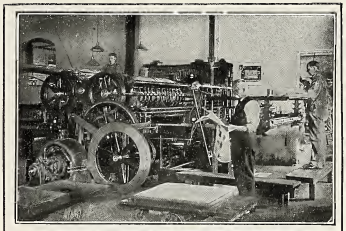
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Westinghouse Direct Current Motor Driving Double Cylinder Press.

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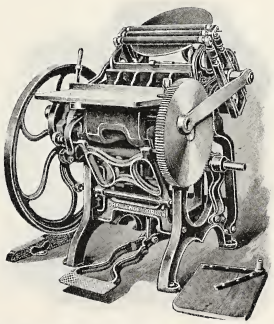
New York, Atlanta, Dallas, Baltimore, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Detroit, Los Angeles, Minneapolis, New Orleans, Philadelphia, Pittsburg, St. Louis, Salt Lake City, San Francisco, Syracuse, Seattle, Denver, Mountain Electric Co.
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IT IS NO WONDER

Printers prefer the

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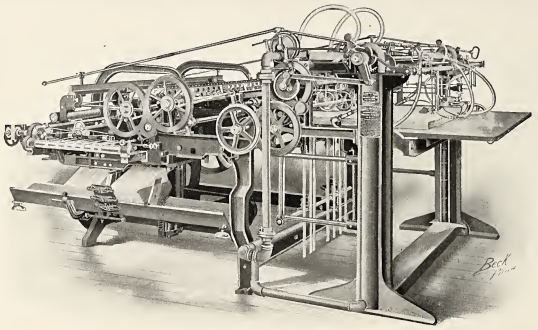
It runs easier
Costs less for repairs and
Lasts longer than others
Besides
It is guaranteed



BETTER SEND FOR THAT BOOKLET—IT'S FREE

Challenge Machinery on exhibition at
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SOLD BY DEALERS EVERYWHERE	Manufactured by The CHALLENGE—MACHINERY CO., Grand Haven, Michigan	SALESROOM AND WAREHOUSE: 127-129 Market St., CHICAGO



THE CHAMBERS DROP-ROLL DOUBLE-SIXTEEN FOLDER WITH KING FEEDER ATTACHED.

Three Chambers Drop-Roller Machines in one day

is the record for Richmond, Virginia.

This results from independent personal investigation on the part of Mr. Everett Waddey and Mr. W. H. Adams. If machines are wanted "to fold paper" day in and day out, the right kind are found in our product.

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PHILADELPHIA, PENNSYLVANIA

JOB CASES FOR CAP AND FIGURE FONTS

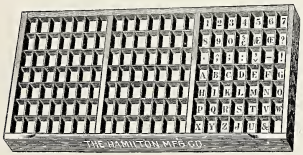
PRINTERS will here find a practical demonstration of Job Cases for holding cap and figure fonts. In laying fonts advantageously the size of the font of type should determine the style of case. The new Hamilton Job Case will be found very useful in laying extra large sizes of metal type, now extensively shown by most typefounders. These four full size cases are alike except in general arrangement, one being single, one double, one treble and one quadruple.



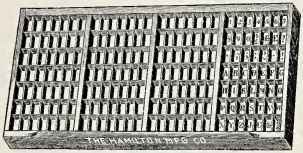
Hamilton Job Case
Holds one large font of caps and figures



Cap or Upper News Case
Holds two medium fonts of caps and figures



Triple Job Case
Holds three fonts of caps and figures



Quadruple Job Case
Holds four small fonts of caps and figures

Quarter Size Cases

We show here two new additions to the popular Quarter Size Cases, four of which just fill the ordinary blank case.

The use of quarter cases is constantly increasing.

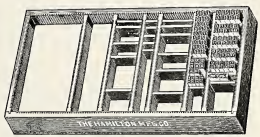
The job compositor finds them very convenient, as they can be taken from the blank case and carried to the make-up stone and elsewhere as required.



Ideal Brass Leader Case

Designed to hold ordinary five and ten pound fonts of brass leaders as put up by the typefounders. Has compartments for all lengths from one to twenty-two ems. Variations by one-half ems from one to ten, and by full pica ems from ten to twenty-two. Four of these cases will just fit inside the regular blank case in a rack or cabinet. The case is fitted with a "New Departure" bottom. Numbers are printed over each compartment. :: :: ::

Price, 90 Cents



Happy Border Case

This is a new quarter size Adjustable Border Case which will be found very useful. The great variety of border designs now made by the typefounders, and the styles constantly changing, make it impossible to design a satisfactory border case with fixed partitions. The partitions in this case are adjustable by picas the long way and by three points from front to back. Any font of border can be laid in this case and the compartments laid out to accommodate the different characters and left that way. Six long division strips slotted on both sides accompany each case, and a sufficient number of short divisions in various lengths. Four of these border cases will fit inside an ordinary blank case in a cabinet or case rack. The little cases can be carried about the office to the stone or job bank. :: :: :: :: :: :: ::

Price, $1.25

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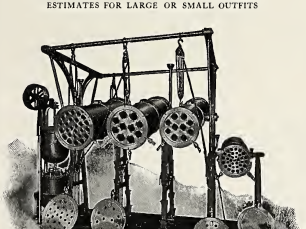
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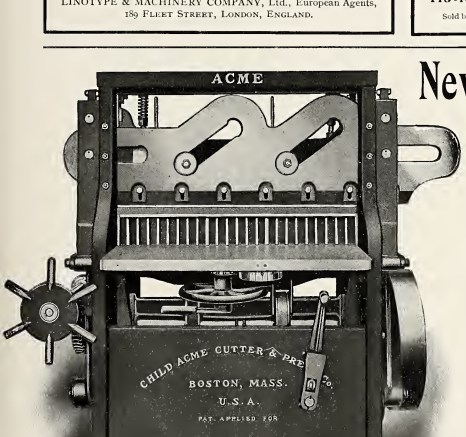


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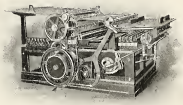
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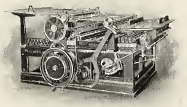
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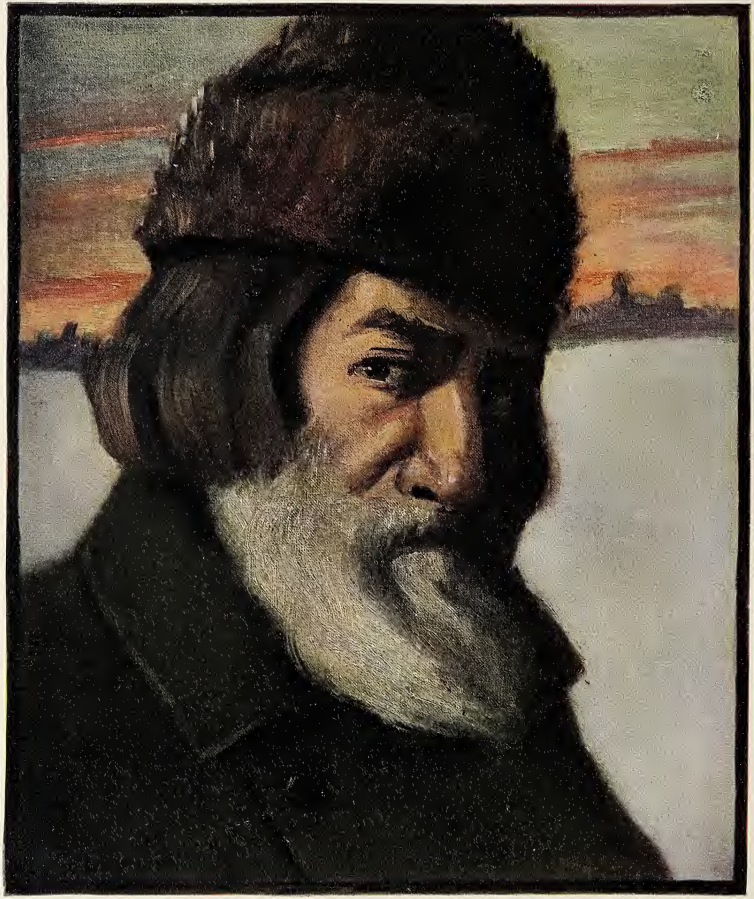
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CHICAGO, SEPTEMBER, 1904.

POSTERS IN BRITAIN.

BY J. A. HUNTER.

AN improvement has been made in poster printing in the United Kingdom during the last twenty years. Letterpress bills have been modernized and made neater by the use of newer type, wider margins and improved machinery. Lithographic placards, in mechanical perfection, have still further evolved. Designs, it is true, leave much to be desired. The movement that promised, two or three years ago, to revolutionize hoarding art has gone astray. Artistic aspirations have been slaughtered on the altars of economy and utility by men of no artistic perceptions. But broad and bold effects in inferior draftsmanship are still wanted, and the lithographer who can obtain dense and vivid coloring is still in fairly good demand. Subsidiary detail in the completest of pictorial placards is but crudely worked in. Everything is sacrificed to the usually thrilling central situation.

Apart from imperfect efforts to resemble nature or the stage, there is the large class of bills advertising commodities. In these massivity, and of course permanence, are the desiderata. The bronze-blue must be of the bronziest, the reds must be over and over printed until the pigment stands thick on the paper, and the white ground must protrude in contrast in dazzling purity. In the production of such, our best lithographers have little enough to learn. Their lettering, their proportioning and their coloring are good and their prices are not too high to drive trade out of the country. In pictorial posters, British printers have already learned more from America perhaps than from the masters of our continent. What the Englishman has gathered has been chiefly the use of stipple to obtain those mellow effects, soft shades around contours, that have redeemed American posters that were not otherwise singular for excellence of production.

On many recent occasions English observers have had the chance to admire American lithographs. A year or two ago there was an invasion of stock posters for local tradesmen's use. These perpetuated many of the defects in drawing common to the fashion-plates of all countries, but they did convey some technical hints of skill. Some of these methods native printers of stock bills have already adopted, but without always achieving the mastery of method typical of the originals. However, it is not only by such casual observation as these bills or those brought by American theatrical companies afford that English lithographers are influenced. One at least of our leading poster-printing firms keeps open house for touring artists. If a lithograph designer from France or Germany or the States presents himself at Messrs. Stafford's door, his worth is sure of a trial. He may not be allowed to stay, but of a chance to display ability he is reasonably certain.

Other large firms follow the same practice, and the methods that these newcomers bring are assimilated with those already in use. Perhaps the custom is not unknown in America. It is one — our critics tell us — that Britons have been too slow to adopt. Experience has helped to further this ready attention to whatever is new. One English firm which turned away an artist untried from its door had the mortification of learning that the man subsequently built up the business of its most formidable competitor, and earned a salary thereby of $7,000 per year. The printers who have thus welcomed the technical learning of all comers would with equal gladness lend their aid to the different business of improving the quality of design. They would coöperate with the advertiser to make London's hoardings more comparable with those of Paris. But the advertiser is prone to parsimony and he is burdened by the low idea of what constitutes the public taste. That is why our Hassalls or Beggarstaffs and Dudley Hardys are neglected, and why the anonymous are favored.

If printers are to be praised and the proprietaries of patent commodities to be blamed, the billposter must

also be reckoned with. He has had a considerable share in improving the hoardings that sometimes adorn our mainways. Fifty years ago his was a disreputable trade, carried on largely by stealth in the face of popular indignation. It was no more respectable a vocation than pulling doorbells and running away. Now, billposting is on quite another plane. It engages some of the shrewdest heads in the business world, and the United Kingdom Billposters' Association is a force to be reckoned with by printer, advertiser or public. Gradually the business of billposting has been regularized, sites for hoardings have been bought, durable



A VICTIM OF THE FLOOD.
Photo by J. B. Lee, Wichita, Kansas.

and sightly constructions have been erected and efforts have been made to keep the billboards in a creditable condition. This has been done apart from the Legislature. By taking trade matters boldly into their own hands and putting their business upon an orderly basis, the billposters of these islands have escaped the taxation and restriction measures common to most States of the Union. One of the best pieces of work done by this association has been the purging of the boards from all forms of objectionable quack medicine advertisements. Thus the tone of their medium was raised. Further than this, a censorship committee has been appointed which passes in review the more risky pictures that are sent for exhibition. Blood-curdling horrors, deeds of violence, scenes of carnage and the like atrocities, dear to the hearts of managers of touring melodramas, are constantly condemned. If capable of amendment by over printing, such items as a smoking revolver, a pool of blood, a gory dagger, are sentenced to elimination. Unless the fiat be complied with, the members of the association, standing firmly together, decline utterly to allow the objectionable placard to disgrace their properties. Against this decision theatrical managers beat their wings in vain. By forwarding a sketch of any doubtful picture, a verdict may be obtained before printing begins. Commonly, in pursuit of a blind determination not to submit to censorship, the manager gets his printing ready only to find, perhaps, that he can use it in no effective way.

In return for their surveillance the censors gain the detestation of the baser sort of theatrical manager or the general approval of press and public. On the whole, there can be no doubt but that the benevolent despotism of the censors is all for the weal of the poster trade. In the face of an almost universal condemnation of the poster medium, the best class of advertisers could hardly be expected to make use of it. Thanks to the care exercised, the billboards of Britain are materially less offensive than the advertising columns of many newspapers, and in a growing measure manufacturers of edibles, sauces, soaps, drinkables and so on are being encouraged to use posters. How beneficial that circumstance is to the printing trade is apparent. Being a relatively small country, it is not unusual for advertisers to enter upon national campaigns, covering the boards of every town and all urban districts and to make contracts for twelve months' continuous display.

In this way the billprinter and billposter are provided with a fairly settled trade with regular customers. It is not the aim of these customers to stifle and crowd out the bills of each other so much as to maintain a constant reminder to the public of the goods wherein each deals. This also is to the good of the trade, for violent efforts designed to overshadow all other advertisements are apt to be spasmodic in their intervals. Billposters encourage the annual client by easier rates than are charged to those who use posters spasmodically and fitfully. Varying with the values of separate locations, rates for exhibition differ, but the association has its minimum scale of charges below which no member may go. Many members are themselves printers and many printers are shareholders in the legion of small, limited liability companies that have largely replaced the humble one-man billposting concerns. Furthermore, two members of the Censorship Committee are poster printers concerned chiefly with theatrical printing, and they are elected to that body by the theatrical-printing trade.

Whether or no the present or any future censors may make bold to bell the cat or to insist upon a minimum of artistic merit in picture posters, makes an interesting speculation. Possibly artistry is too elusive a matter to be rough handled by censors. No set of men are better abused by art lovers in England than the Hanging Committee, which passes or rejects paintings proffered for the annual exhibition provided by our Royal Academy. Poster art has its devotees no less keen than those who follow the higher branch of painting. What these would say, were a picture of the modern continental style condemned, might make interesting reading. On the other hand, their remarks might provoke a flow of bad blood, and the good intentions of critics and censors might, perchance, lead only to mischief and the injury of trade.

Written for The Inland Printer.

THE ENGLISH LANGUAGE.

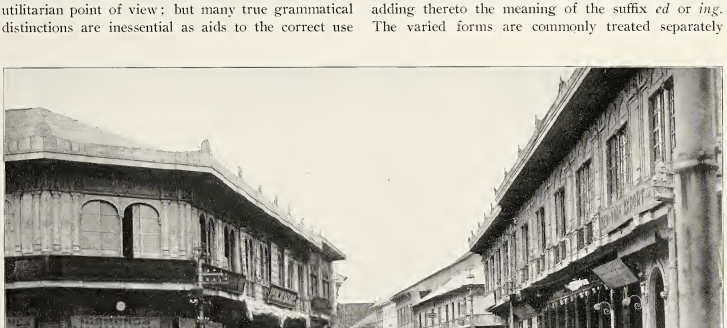
BY F. HORACE TEALL.

NO. XI.— THE GRAMMAR OF VERBS.

AN attempt to explain all variations in the use of verbs, so clearly and so fully that no one could challenge the result as insufficient, is not only beyond the intention here, but, for ordinary practical purposes, is needless. No feature of grammar can be too thoroughly elucidated by special students, even from the utilitarian point of view; but many true grammatical distinctions are inessential as aids to the correct use of language. Even some of the most essential points are subject to dispute among authoritative grammarians, and of no part of speech is this truer than of the verb.

A verb is a word used to express acting, being or existing, or undergoing action. Many definitions have been written, a very common one being "a word that signifies to be, to act, or to be acted upon." This is the one given by Goold Brown. William Dwight Whitney says a verb is "a word that asserts or declares, and hence that can stand, alone or with other words, as the predicate of a sentence." He also says: "We can not describe a verb truly except by saying that it is a kind of word which goes with the name of something to declare, or help to declare, something about it. . . . . This can not be too much insisted on, as the definitions given of a verb are often wholly erroneous." The present writer does not know of any definitions wholly erroneous; but one which is certainly not all it should be is William H. Maxwell's: "A verb is a word used to say something about some person or thing."

Dictionary definitions of verbs are always given with the simplest form of the word, and the forms that are called "principal parts" (the variations to suit varying time) are given in brackets just before the definition. Thus, "live," "lived," and "living" as a mere form of the verb are all covered by the treatment of the first form, but the last is also entered and defined separately. For the sense of the bracketed forms consulters are expected to vary the definitions given by adding thereto the meaning of the suffix *ed* or *ing*. The varied forms are commonly treated separately when they have any meaning not very easily or clearly recognized as mere variation, as when one of them has a regular adjective or noun sense, without the idea of action that characterizes verbs.



THE ESCOLTA, MANILA'S PRINCIPAL BUSINESS STREET.
Photo by Knight, Manila.

In dividing verbs into classes, most grammarians have carried the distinguishing habit beyond the bounds of practical need, and many have in this way rather confused than elucidated the subject. Goold Brown divides verbs into four classes according to form — regular, irregular, redundant and defective. Of these, the last two are certainly unnecessary, because they are simply irregular in a specified way. Thomas W. Harvey and others are more sensible; they give only the two classes regular and irregular, these words referring to system in inflection. Brown divides the words into four classes according to use — active transitive, active intransitive, passive, and neuter. But those he calls passive are mainly considered transitive, and only a long and hard study can decide whether a certain verb would belong to his neuter class or not, and there

would be no gain in knowing. It affects understanding and usage not a whit whether a verb is or is not neuter.

The one useful distinction is between transitive and intransitive. It is the one that is now made by all our dictionaries, and it is one that many writers for dictionaries do not find easy to make. But even this notes merely a difference in the manner of use, many words being used in both ways.

A verb is transitive when its action has an object expressed, or passes over to something. Transitive means passing over. In saying that "action has an object," the verb *has* is transitive; action does the having, and an object is what it has. In saying that "only study can decide whether a verb belongs to his neuter class or not," *decide* is transitive; study does the deciding, and "whether a verb belongs to his neuter class or not" is what is decided.

A verb is intransitive when its action has no object expressed, even if the action must be understood to be exercised upon something. In saying that "study decides whether a verb belongs to a class or not," *belongs* is intransitive; its action is complete in itself, and the only object is that of the preposition. If the sentence said, "This question must be decided, and only study can decide," *decided* would be transitive and *decide* intransitive; in the latter case no object is expressed, and the actual saying terminates with the action.

A striking example of the difficulty experienced by some persons in distinguishing transitive and intransitive verbs is this, from a good grammar text-book by Robert C. and Thomas Metcalf: "An intransitive verb is often followed by a noun similar in meaning to the verb; as, 'He ran a race.' Such a noun is regarded as the object of the verb." In fact, the noun *is* the object, and so the verb *is* transitive. But this verb may be so used with a noun following that it is really intransitive. It is so in "He ran a mile," which does not mean that anything was done to a thing called a mile, but that the person ran until he had reached a point a mile away.

The main practical usefulness of this classifying distinction is in its guidance in consulting the dictionary. Lexicographers used to treat verbs as active and neuter. Now all dictionaries define them in the classes transitive and intransitive.

The two relationships of acting or doing and of being acted upon are called voices — the active voice and the passive voice. Some grammarians assert that English grammar does not need these terms, and it seems to be a well-founded assertion if slightly modified. Verbs in a certain use are active, and in another passive, whether we call the difference one of voice or not. When we say "John wrote a letter," we express action by John, which means that John was active, and "active" is a good distinguishing word for this relation. When we say "A letter was written by John," we make the same assertion in an opposite way, by speaking of the letter first, as being subjected to action, not as acting, and "passive" is the word for this relation.

Many grammarians include voice among the modifications of the verb. William H. Maxwell says: "Only transitive verbs are inflected for voice." J. M. D. Meiklejohn says: "Verbs are changed or modified for voice, mood, tense, number, and person." It is a matter of comparatively slight importance, but the present writer would not say that any verb is either inflected or modified for voice; it seems sufficient that, used as instanced above, some are active and some are passive. Goold Brown says: "These terms [active voice and passive voice] are borrowed from the Latin and Greek grammars, and, except as serving to diversify expression, are of little or no use in English grammar. Some grammarians deny that there is any propriety in them with respect to any language." And in the Century Dictionary we read: "In English there is no distinction of voices; every verb is active, and a passive meaning belongs only to certain verb-phrases, made with the help of an auxiliary."

(To be continued.)

Written for THE INLAND PRINTER.

DISPLAY COMPOSITION.

BY FREDERIC FLAGLER HELMER.

VI.— CAPITALS, LOWER-CASE AND ITALIC.

THE derivation or original purpose of our common roman letters lies underneath the strata of present every-day use, just as the Roman Forum to-day lies under the level of the streets of the modern city of Rome. When we dig into the subject of capitals, lower-case and italic we not only find that their former uses have been abandoned largely, but we are likely to turn up in our excavations a good many dogmatic opinions and traditional practices of intermediate invention, which have lain long in the field of typographical work and are deeply rooted.

Should these opinions and practices seem to us productive of the best results in composition, by all means let us cherish them and be thankful that their roots are already deep so that their continuance is thus the better assured. But if we find that they actually stand in the way of what is more desirable, let us not revere them for their antiquity or for the deference that others give them, but let us have the courage to straightway cut them out.

It will not do for us to take either of two extreme positions; one, that what has been practiced in the past is proved right for all time; and the other, that whatever is old is necessarily out of order, so that all must be made over. Indeed, the basis of what is really good printing still remains pretty firmly fixed upon the lines laid down by the "Old Masters." To be sure, where conditions have changed we have abundant right to depart from their conclusions, but where centuries of use have attested the value of certain conventions or principles of their adoption we should not be iconoclasts.

In the first place, the capital was the letter of Latin inscriptions, cut in stone upon walls and arches of the

Roman cities. The letter has a simplicity and dignity which well fits it for this use, and we hail it eagerly today for titles or headings.

With its frequently repeating vertical stems and a strict maintenance of parallel lines, in large lettered title it well suits the rectangular page of a book, just as it was well adapted in the first place to architectural façades erected by plumb and level. But we notice that when several lines of capitals are placed close together, as is the case with the interior lines of Fig. 1, there is a tendency in the rhythm of repeating stems and the unvarying horizontal parallels to carry the eye along without really disclosing the words themselves. This

ROMAN CAPS
CROWNED THE HEADS THAT
RAISED INSCRIPTIONS TO
RECORD THE VICTORIES OF
S P Q R

Fig. 1.

is even more strongly shown in Fig. 2, where capitals have been used as a body letter. The effect is good, but the reading is not easy.

The derivation of our roman minuscule (or lower-case letter)* is from certain of the rounder, clearer styles of penned letters used in the manuscripts that preceded printing. Recognized as having marked characteristics by which they could be easily distinguishable one from another, these letters were accepted with increasing appreciation. By their use, words could be recognized more quickly, the long projecting stems ("ascenders" and "descenders") of certain of them being as helpful to the eye as the index finger on a crossroad sign, the frankly varying widths assisting also, with all the more peculiar points, such as the forms f, g, k, t, etc., in increasing the individuality of words.

After the Roman stonecutter's majuscule (or capital letter) was wedded to the penman's minuscule (our lower-case letter), a closer fitting, slanting type letter was invented to economize space, and this has been made to serve since by its contrast with the erect roman, to mark changes or distinctive portions in the text.

Thus we find in our hands to-day, capitals, lower-case letters and italic letters, together making up the complement of a font of any common face of type, particularly of roman. What use then shall we make of these elements of the font? Naturally, if there is no argument against it, we follow precedent.

* In this lesson, as in previous lessons, our examples are chosen mainly from composition in old-style roman, because that is a face employed for all sorts of work and used at the present time in this country more commonly than any other. It is a thoroughly typical type, and one most easy and satisfactory to use for experiments and examples.

In practical work of the most conservative character (i. e., using the minimum of display) we observe the following uses of these three classes of letters:

Capitals alone are used effectively and legibly for titles or headings.

The Craftsman Fabrics

HAVE BEEN SELECTED WITH A VIEW TO COMPLETING, WITH APPROPRIATE TEXTILES, SIMPLE, VITAL PLANS FOR HOME INTERIORS.

INEXPENSIVE WEAVES, LENDING THEMSELVES ADMIRABLY TO QUAINT, INDIVIDUAL DECORATIVE SCHEMES, ARE AMONG THESE CRAFTSMAN FABRICS. THE CHARM OF THESE MATERIALS LIES IN PECULIAR QUALITIES OF TEXTURE AND UNUSUAL COLOR EFFECTS. THEY VARY IN FIRMNESS OR PLIABILITY ACCORDING TO THE USE FOR WHICH THEY ARE INTENDED. SOME OF THEM APPEAR IN A VARIETY OF EXQUISITE HALF-TONES THAT MAKE THEM PECULIARLY PRACTICABLE FOR EFFECTIVE EMBROIDERY.
THE SIMPLE NEEDLEWORK FOR WHICH SOME OF THESE FABRICS — ESPECIALLY THE CANVASES AND THE LINENS — ARE ADAPTED, WILL BE FOUND PLEASING FOR EXECUTION IN THE HOME. THE CRAFTSMAN DESIGNS FOR NEEDLEWORK ARE BOLD, PRIMITIVE, SUGGESTIVE. SOME OF THEM ARE DRAWN AFTER THE MANNER OF THE QUAINT SYMBOLIC ART OF THE NORTH AMERICAN INDIAN TRIBES. THEY DEMAND ONLY SIMPLE STITCHES IN A SOFT-LINEN FLOSS. CHARMING EFFECTS ARE IN SOME INSTANCES SECURED BY MEANS OF APPLIQUÉ, IN CONTRASTED OR BLENDED COLORS.

WE FURNISH FABRICS (INCLUDING THOSE SUITED FOR WALL-COVERINGS) IN ANY DESIRED QUANTITY, AND STAMPED OR BLUE PRINT DESIGNS FOR EMBROIDERIES, WITH MATERIALS TO CARRY OUT THE DESIGNS (LINEN FLOSS AND PIECES FOR APPLIQUÉ) AND INFORMATION AS TO MEASUREMENTS AND PROCESS. WE ALSO FURNISH FINISHED EMBROIDERIES AND TAPESTRIES: MAKING TO ORDER, PORTIERES, CURTAINS, PILLOWS, TABLE-COVERS, SCARFS, BEDCOVERS, ETC.
THE CRAFTSMAN FABRICS INCLUDE: CANVASES, LINENS, TAFFETAS, GOATHAIRS, AND CERTAIN UNCLASSIFIED WEAVES, OFFERING A CHOICE OF COLOR, TEXTURE AND WEIGHT ADAPTING THEM FOR A WIDE RANGE OF HOUSEHOLD PURPOSES.

The Craftsman Workshops, Syracuse, N. Y.

Fig. 2.

Lower-case letters with capitals for the first letters of important words, are used for titles and headings.

Small capitals are used with capitals, in the same manner as lower-case, for titles and headings.

Small capitals are used for the remainder of a word begun with an initial letter.

3 LOVE NOT
1 TOO MANY FACES
4 Even Solomon Failed
6 when he
5 *Set His Heart*
7 *upon a*
2 *PLURALITY OF FAVORITES*

Fig. 3.

The capitals of script, black-letters, and other ornate styles are seldom effectively used alone. (See first and last lines of Fig. 2.)

In the midst of text matter, lower-case with the first letters of important words capitalized is considered more emphatic than lower-case alone.

In the midst of text matter, italic lower-case is considered more emphatic than roman lower-case, small capitals more emphatic than italic lower-case, full capitals more emphatic than small capitals.

The foregoing are accepted without dispute as most proper in composition. And there is no reason why,

OKLAHOMA

AT THE

LOUISIANA PURCHASE EXPOSITION

ILLUSTRATED SOUVENIR VOLUME OF THE

RESOURCES OF THE TERRITORY

STATISTICAL, HISTORICAL AND BIOGRAPHICAL

ALSO AN APPENDIX WITH

PORTRAITS OF OKLAHOMA'S REPRESENTATIVE MEN

OFFICIALLY COMPILED AND EDITED BY A CORPS OF ABLE WRITERS

FIG. 4.

as rules of conventional typography, they should not be continued and respected. But modern work has discovered other values in the various kinds of letters of a font and is inclined to add to their duties.

For instance, as we see capitals, lower-case letters, italic letters and combinations of these set in lines one over another, as in Fig. 3, we recognize, of course, that roman capitals are larger and bolder than italic capitals; also that roman lower-case letters are really stronger than italic lower-case letters, the former being full and open while the latter are, of course, slanting and compact. Line 1 of Fig. 3 is obviously stronger typographically than line 2, line 4 stronger than line 5, line 6 than line 7. Therefore, we have amended the conventional progression of emphasis, which consisted merely of italic, small capitals and full capitals (indicated in copy by single, double or triple underscoring), to include all the practicable variations of the font's characters. This enables us to keep from the mixture of strange types of other cases and assists in harmony.

Display enlists all possible forces. It declares its right to use any possible typographic effect that will bring out the meaning of the copy in hand and prove to be an attractive arrangement of type. Therefore it delights in available contrasts such as we have in Fig. 3. It is not claimed, however, that Fig. 3 is a specimen of good composition, for in the first place seven changes in seven lines transgresses the principle of restraint which saves display from confusion, and in the second place, the great number of small differences is not restful or agreeable to the eye.

When we come to the point of how capitals, lower-case and italic are to be treated for the most artistic results in composition, we find diversity of opinion. Although by virtue of long association they are practically akin, and have a family resemblance that enables them always to be recognized as having relationship, this does not mean that they can be mixed together indiscriminately with no friction. Being of human derivation they have human limitations.

In fact, there are those who say that capital lines and lower-case lines should never be brought together in display, particularly in title-pages or uncrowded

National Electrical Machinery

Catalogue No. 60

Alternating Current Machinery

for Lighting, Power and Railway Service

Manufactured by

National Electric Company

Milwaukee, U. S. A.

FIG. 5.

advertisements, where there is plenty of white space and few lines. It is true that the use of all capitals, as in Fig. 4, assists in producing perhaps the most harmonious and dignified composition, and that the use of lower-case, as in Fig. 5, is consistent and attractive to a high degree, though not so appropriate for reasons of derivation and harmony as that of the full capitals.

But, on the other hand, there are sometimes difficulties in getting the proper degree of emphasis upon lines, or, rather, contrast *between* lines, unless a compositor resorts to the differences of capital and lower-case, or roman and italic. He who insists upon all capitals or all lower-case is a purist. He aims for a very correct and chaste form of composition, but sacrifices the wider choice of media, and in some cases the clearer presentation of the matter. This, from the standpoint



FIG. 6.



FIG. 7.

of a printer who keeps near the advertiser and appreciates his demand for the greatest possible assistance from type, is a backward step.

It seems as if the "eclectic" school of composition, which uses capitals with sometimes a little lower-case (Fig. 6), and lower-case with sometimes a few lines of capitals (Fig. 7), sacrifices nothing and still maintains

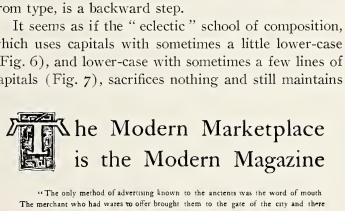


FIG. 8.

a very dignified style of composition. This style of work retains the stronger contrasts and at the same time does not shatter the idea of harmony, for we must certainly admit that in even the composition of book pages, capital, lower-case and italic have long been used together without great offense.

It would possibly be well to establish a rule that capital lines should seldom be subordinated to lower-case lines. That is, when the chief line in the display is in lower-case, supporting or subordinate lines should be lower-case also, unless there is some matter set in type of smaller body which is nevertheless important enough to have the right to assume a contrast with the chief line; then capitals may safely appear.

Fig. 8 shows a two-line title in lower-case at the head of an advertisement, with the name of a magazine in capitals below. As this is an advertisement of the magazine, the name properly assumes a position approaching equality and at the same time makes a contrast with the heading.

Fig. 9 flagrantly transgresses the principle involved in the suggested rule, for "London, W." has no apparent right to be capitalized while the heading of the page

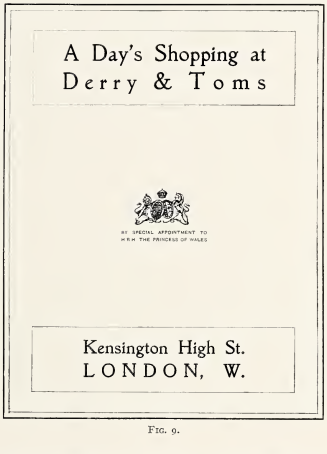


FIG. 9.

remains in lower-case. Again, in Fig. 10 it would seem that if the top line must stand in lower-case, it is presumption for so many other display lines to appear in capitals.

Capitals have an innate dignity which lower-case letters lack. They are older; they are traced genealogically from proud Rome; they are aristocrats. The lower-case letters are of the masses, the working class, so to speak; the most useful, yet not the natural leaders. They do not grace important posts with the same facility as capitals, and with the "majuscules" or majors these lower-case letters or "minuscules" certainly appear at a disadvantage except as attendant letters. But it is possible to increase the importance of capital lines by the proximity of lower-case lines, and for this reason one class should not be banished from the pres-

ence of the other. They are practically of one face and font.

The mixture of italic with roman in display ought to follow the same regulations, whatever they are, that we impose upon capitals and lower-case. Italic, though it is sometimes accepted as the mark of emphasis within roman, is such only by contrast. Roman becomes the

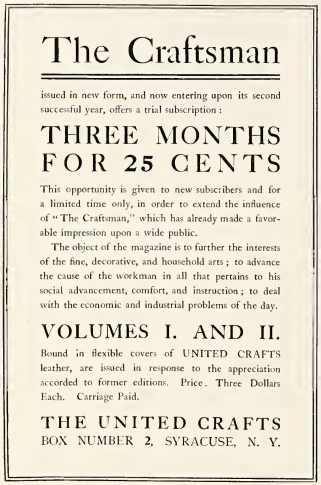


FIG. 10.

mark of emphasis when italic is used as the body letter. Roman is naturally the stronger face and in display it should be to italic what the capital is to the lower-case letter.

There is no good reason why with these few considerations, one for another, held simply in recognition of comparative size and diversity of character, the family of roman-italic letters should not get on together. If either capital or lower-case may work out a design alone, well and good; if either roman or italic unassisted can carry a display satisfactorily, well and good; but if the task is heavy or confusing for any one of these, then let the others help.

(To be continued.)

GOOD, BETTER, BEST.

Inclosed please find remittance by postoffice money order for the best trade journal on earth — THE INLAND PRINTER. No, I do not want to miss any numbers, because I could not run an ideal country newspaper without it. Since being in business for myself I have not found much time for even recreation, but I take my "I. P." and enjoy myself by the hour, after business hours. It seems impossible to make the best any better, but that is what you are doing with THE INLAND PRINTER.—*J. Ortvill Wood, Morgantown, Indiana.*

Written for THE INLAND PRINTER.

SLUG 6 ON ARTISTIC HANDWORK.

BY LEON IVAN.

"WHEN I hear them old-timers cussing the machine," said Slug 6, "I feel like telling them something. Some time ago I went to the wake of an old friend and stayed to the funeral; by the time I had paid for the carriage and one thing and another I landed home without a sou, and my board bill up in the air. Next morning I showed up at the foundry looking pretty rocky, and Tom told me I had better take another day and brace up. I was not feeling very good and didn't like the way he spoke nor the idea of bumming around all day in the rain. I started to walk home, and a couple of blocks up the street spotted a sign 'Job Printer Wanted,' and in I goes. From the way the boss cross-examined me, I first thought he was going to offer me about forty plunks per, but I soon saw it was hot air, and told him my digital dexterity in typographical technicalities was astounding, and sent 'em back right over the plate every time. He told me to peel off and he wanted to give me a trial, so he hands me a pan and a hunk of straight nonp. that would be good for fifteen or twenty minutes on the Merg. I fell down on the first line, because half the holes in the case had nothing in them and there was not enough mats. in the magazine to set the headline, and I had to chase around and pull sorts; because it ain't like the machine, where you can sit down and wait till they come around. You have to hot foot after them yourself in artistic business. The layout of the case must have been invented by a congenital imbecile in a paroxysm of mental aberration. When you reach for an 'x' you get a 'k' or something else. The keys are all mixed up, and when you do hit the right hole there's no telling what you'll get out of it. I had a peach of a time. The type was all over stove-polish — slippery as an eel — and every letter I landed in the assembler knocked another down, and when the line was full it had to be all justified by hand, because there's no spaceband driver to the stick, and if you was not awful careful you got a back squirt every time. I dropped a lot of them on the floor and observed to one of the boys that if I had a bigger stick I could catch them better. He replied that a basket would probably do me more good. The hod keeps getting heavier every minute.

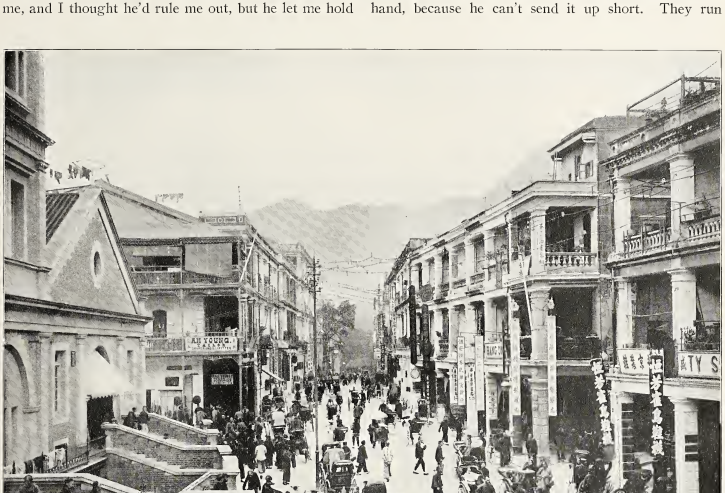
"The iron comp. sends up each line as it is set, and you don't have to hold a pan to catch them in, either. But that would be too easy for the Chinamen who work at case. They would think that they were not earning their money if they didn't sweat good.

"A little consumptive, weighing about ninety-five pounds, that worked next to me said these hand artists who set case type by hand were men of independent means, and could stay at home and starve if they wished, but they preferred to come down there and reduce their weight by hand typesetting to exercising

in a gymnasium, and that their share of the gate money was a secondary consideration.

"I got my stick full at last, but the metal was cold and the ejector stuck, and in trying to force her a little I sent a lot of it into the pi channel. Of course, the umpire in watching the play had to be right behind me, and I thought he'd rule me out, but he let me hold

"Did you ever see a potato race at a picnic? Well, that's the way to do artistic printing by hand. Every type-snatcher grabs his pan and starts off with a rush, and claws up the type he needs from the different cases as he goes along and hand-spaces every line with his fingers, and if it don't suit he has to throw it in by hand, because he can't send it up short. They run



QUEEN'S ROAD, CENTRAL, HONG KONG, CHINA.
Public Market at left, Victoria Peak in distance.
Photo by Knight, Manila.

my base. Setting type by hand out of a case may be artistic, but it is hard work, and before I had got that take up my slats ached, my ridge pole was bent and my underpinning giving away, while I had an ingrown toe-nail on each finger from banging against the boxes.

"I meant to quit at noon, if I lived that long; but one of the boys told me that I had a case and a half in and that if I stuck it out and got canned the guy would pay me off in spot cash; otherwise I would have to wait a week for my dough. Say; three cases are a consideration when you are stone-broke, so I rested up a little at noon and started in at a mild canter that I thought I could keep up all the afternoon, but you ought to have seen the artists hustling.

two heats a day, and the winner of each heat is entitled to enter for the next day's race until qualified for the final, which comes off at the cemetery, where he is permitted to rest amid floral decorations if his friends have the price. I tell you it is exciting.

"Because I didn't set fast enough, the boss gave me something to throw in. If setting type by hand is fierce, distributing is worse — jiggling a tottering tower of wet mats. in one mit and looking for cases with the other. No font distinguisher and no dingus to do nothing for you; got to do it all yourself. I just held my fist over the emptiest hole in the case when I was transferring, and if anything got away from my clutches it went where it was most needed.

I kept hustling till five o'clock and began to think about quitting, but one of the boys said that was a five-furlong sprint, and we had to work till six. That was a solar plexus for your life — me hanging on the ropes, expecting to go to the mat for the count any time, and another round to go; but I had to get my end of the purse, so I gets a chair and plants myself right down before the bin and keeps right on throwing in. Just before six the boss comes down the line and handed me a bouquet of long green and some small change, at the same time telling me I need not come around in the morning. I felt so tickled at pulling in carfare and lunch money that by way of apology I said I was afraid I hadn't thrown in a deuce of a lot. 'And a darned good job, too,' he howled, 'because you have been dumping it into the wrong case.'

"I don't want any more of your artwork by hand in mine, because the less money you get the more hours you have to put in and the harder you have to work, and if anybody says anything about the patented printer they can have a debate with me.

"The next morning I shows up at the foundry again and Tom told me to get busy as he had a big bunch of copy in. You can bet I have been on the water-wagon ever since, as I don't want to take no more chances of getting back into that 'also ran' class."

Written for The Inland Printer.

NEW AND INGENIOUS USES OF THE TYPOGRAPHIC NUMBERING MACHINE.*

BY GEORGE SHERMAN.

HERETOFORE the typographic numbering machine has been looked upon as an improvement with but limited uses. Even the constant user of these machines recognizes within them the possibility only of printing and numbering consecutively.

It is true that the makers of typographic numbering machines are producing special machines for special purposes. These may be classified as follows: Machines to skip 1, 2, 3, 4, 5, 6, 7, 8, 9 or 10 numbers at each impression; machines to print one number any number of times and then advance automatically to the next higher number; machines to number backward from any number down to 1; machines made to number 100 to 1 or 1 to 100 and repeat, and machines for cash-sales books to number from 1 to 10 and repeat. Besides these special machines, which are made regularly by the manufacturers, other and various combinations can be put into these devices by special order.

To produce each one of these results, however, requires a special machine in each instance. Under these circumstances, to thoroughly equip himself for every emergency, the numbering specialist would be compelled to make an immense outlay, as the price of a single machine for special work sometimes reaches more than $100.

* All rights reserved.

The writer is a "numbering specialist," and has spent years in the perfection of a sectional numbering machine wherein each unit is a movable type. Close alliance with all makes of machines through years of experience in ticket printing has brought me in contact with almost every numbering requirement.

It would be impossible, even in an entire issue of The Inland Printer, to faithfully detail the wonderful possibilities within the standard $15 consecutive-numbering machine. I will, therefore, dwell briefly upon a few practical and profitable uses unknown to the trade in general.

With a little ingenuity all of the special numbering enumerated in the beginning of this article can be accomplished with the most ordinary machine on the market. Almost every practical combination can be

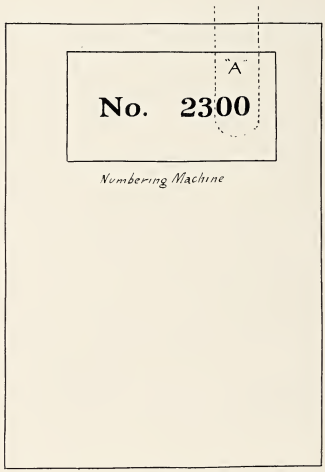


Fig. 1.

made with the press running at high speed and without once moving the numerals with the fingers.

In these days of numbered printing the problems confronted are many and various, and, in most cases, where the numbering is anything but consecutive, the usual method is a resort to the hand-numbering machine. One of the most frequent jobs of odd numbering is the cash-sales slip. The requirement in this class of work is to print one number any number of times and then advance automatically to the next higher number.

To illustrate how easily this may be done with an ordinary consecutive machine we will presume that the

order calls for seventy-five pads of cash-sales slips, each pad to contain 100 slips.

The slips of the first pad are to be numbered 23, and then, from there up to 98, making seventy-five pads. I will illustrate the methods applicable to special numbering with single forms, although the schemes are applicable when running any number on.

Lock up the type and numbering machine as though it were an ordinary case of consecutive numbering and set the machine to start at 2300, as illustrated in Fig. 1.

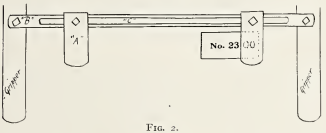


Fig. 2.

By attaching an obliterating tongue or frisket "A" to the grippers so that it will cover the units and tens wheel during the process of printing, you will be ready to proceed. It is at once evident that 100 sheets will have been printed as No. 23 before No. 24 will appear on the slip, and so on, without stopping the press, until the entire edition of seventy-five pads is completed. Should the order call for pads of but ten slips, then the tongue should be arranged to engage the units wheel only, with the result that one number will be printed



Fig. 3.

ten times before there is an advance to the next higher number.

In order to insure stability, the frisket tongue should be made from a piece of copper hair-space with a thin piece of cloth glued to its under side. The cloth will prevent unusual wear on the numeral wheels. Fig. 2 more fully illustrates the frisket arrangement.

The band "B," which is attached to the grippers, should be made of tin, with an opening cut through a portion of its length "C," which will permit of fastening the copper tongues at any position with small rivets.

Fig. 3 illustrates a variation in the use of the frisket tongue with entirely different results. Here it is the intention to print and number from 1 to 10, 1 to 100, or 1 to 1000 and repeat. Special numbering of this kind is in frequent demand and is applicable to receipt and order books, tickets printed in series and innumerable miscellaneous jobs. In Fig. 3 the position of the tongue produces the effect of numbering from 1 to 100 and repeat.

By obliterating the printed impression of the plunger (No.), the ten thousands, the thousands and the hundreds wheels with the copper tongue as previously described, it is easily seen that if the machine was set at 00001 at the outset, the resulting printed impressions will be a continuation of 1 to 00. Therefore, if the job consisted of 100 lots of blanks, each to be printed and numbered from 1 to 100, entailing 10000 impressions, there would finally be 100 lots completed from 1 to 99, leaving 100 single sheets numbered 00.

By locking up a figure 1 and printing it in front of the 00 on these 100 sheets, the entire job will be finished by merely making 100 extra impressions. In numbering from 1 to 10 and repeat, the tongue must cover everything but the units wheel, and in numbering from 1 to 1000 and repeat, only the three right-hand figures must be revealed.

[Editor's Note.— Next month's continuation of this article will show how it is possible to print any figure any number of times and then progress to the next higher figure at will without stopping the press; how to number and skip with an ordinary machine; printing and numbering a form of tickets (two on), using but three machines and simultaneously producing the individual number and the series number, practically progressing at each impression one number, with a change in the series at each 100 impressions.]

(To be continued.)

Written for The Inland Printer.

GOVERNMENT NEWSPAPERS AND MAGAZINES.

BY ARTHUR F. BLOOMER.

NO. II.— PATENT OFFICE PERIODICALS.

OF these there are two, but one of which, the *Official Gazette*, a weekly, would be of interest to the public, and that only to those who are interested in new inventions. In the production of this nearly one hundred printers, counting compositors and proofreaders, are engaged. The issue being reviewed, that for May 3, 1904, contains 335 quarto pages, executed by the photolithographic process, the type being English, of which proofs are taken, pasted into pages, with the drawings of the inventions inserted, and reduced to nonpareil by photography. The text comprises the portion of the patent technically known as the "claim," that being the soul of the patent, the remainder being merely descriptive matter. This issue contains the drawings and claims of 613 patents, 12 designs, 44 trade-marks, 28 labels, 1 print, and 2 reissues of patents. The "designs" shown are for "Medallion or similar article," "Badge or similar article," "Picture frame," "Handle for spoons, etc.," "Plaque," "Smoker's set," "Paper

weight," "Font of type," "Tiling," "Lavatory," etc. The trade-marks range from arbitrary trade names like "Rajah," "Flaxo," "Oilette," "Oilcloteen," etc., to a picture of a negro holding an angry cat by the tail, the latter being for chewing tobacco. The "prints" are usually arbitrarily chosen pictures for advertising purposes. The number also contains the decisions of the Commissioner of Patents in contested cases for the



THE WATERFRONT AT CANTON, CHINA.
(Sampans [boats] crowded together in foreground.)
Photo by Knight, Manila.

week and indexes of the patentees and inventions of the same period. The *Official Gazette* is mailed to subscribers by the Patent Office for $5 per year.

The "Alphabetical Lists of Patentees and Inventions" is issued bimonthly, being what its title indicates, and it is a quarto making some two hundred pages of nonpareil, depending on the number of patents granted.

BULLETIN OF THE BUREAU OF LABOR.

This is a bimonthly of from 220 to 250 pages, of which the "Contents" give the best idea, the articles contained in the last two numbers bearing the following titles:

Labor Unions and British Industry, by A. Maurice Low.
Land Values and Ownership in Philadelphia, by A. F. Davies.
Course of Wholesale Prices, 1890-1903.
The Union Movement Among Coal Mine Workers, by Frank Julian Warne, Ph.D.
Agreements Between Employers and Employes.
Digest of Recent Reports of State Bureaus of Labor Statistics: Maryland; Michigan; North Carolina; Ohio; Rhode Island; Virginia.
Reports of State Boards of Arbitration.
Digest of Recent Foreign Statistical Publications.
Decisions of Courts Affecting Labor.
Laws of Various States Relating to Labor Enacted Since January 1, 1896.

As may be seen from the above, there is much matter of interest in this bimonthly to those who wish to keep in touch with the labor question, and here one gets it uncolored by the passions of either capitalist or laborer. Besides the *Bulletin*, the Bureau issues an

annual report of over one thousand two hundred pages, going with more detail into the statistics of labor. All the publications of the Bureau may be had on application to the Commissioner of Labor, Department of Commerce and Labor, "without money and without price."

COPYRIGHT CATALOGUE.

The Copyright Office of the Library of Congress issues weekly a *Catalogue of Title Entries of Books and Other Articles entered in the Office of the Register of Copyrights, Library of Congress, at Washington, D. C., under the copyright law, wherein the copyright has been completed by the deposit of two copies* — a long enough title, surely. Its contents are divided into —

A. Books: (1) Books Proper; (2) Miscellaneous; (3) Newspaper and Magazine Articles.
B. Periodicals.
C. Musical Compositions.
D. Dramatic Compositions.
E. Maps and Charts.
F. Engravings, Cuts and Prints.
G. Chromos and Lithographs.
H. Photographs.
I. Fine Arts (a list of the photographs deposited with applications for copyright of paintings, drawings, statuary and models or designs intended to be perfected as works of the fine arts).

The copy under review contains 148 pages, set in brevier half measure, the number of pages being governed, of course, by the amount of business the Copyright Office has done, which, in turn, depends upon the number of applications for copyright made, for I believe the office does not go out and solicit trade — in fact, it has a monopoly of all the trade there is in its peculiar line. The subscription price of the Catalogue is $5 per year, and the Treasury Department will take your subscription.

CATALOGUE OF UNITED STATES PUBLIC DOCUMENTS.

The *Catalogue of United States Public Documents* is a monthly issued by the Superintendent of Documents, Government Printing-office, the number before me consisting of 156 pages. It contains the usual catalogue description of every publication issued from the Government Printing-office during the month and the prices of those which are for sale by the Superintendent. The titles are arranged under headings showing the department of the Government from which emanating and subheaded to show from which of the minor subdivisions of those departments. It is gotten up in the gloomily peculiar style affected by cataloguers, the result either of collusion or astoundingly similar mental characteristics, by which the ordinary use of capital letters is ignored and hideous and inscrutable abbreviation and punctuation are indulged in. It is issued unbound and without cover at the low price of $1.10 per annum, by money order payable to the Superintendent of Documents.

CROP REPORTER.

This is an eight-page monthly quarto, three columns to the page, and it has a funny little ornate head that would not have looked out of place forty years ago. It is devoted principally to the crops and prospects of crops of the United States and foreign countries, but deals with a wide range of topics, as a few of the titles of articles will indicate:

Crop Conditions on April 1, 1904.
Cotton Schedule for May 26.
The Cotton Situation April 1, 1904.
Coffee Consumption in the United States.
Crop Statistics of Argentina.
Range of Prices of Agricultural Products.
Brazilian Cotton Crop.
Condition of Farm Animals.
Foreign Crop Report.
Cotton-growing in the British Empire.
Cultivation of Cotton in Argentina.
The 1903 Crops of the Northwest Territories of Canada.
The 1903-4 Rice Crop of British India.
The 1902 Crops of Mexico.
The Beet-sugar Crop of the United States.
Vegetable Fibers in the United States.
Total Visible Supplies of Grain, etc.

All communications regarding the *Crop Reporter* should be addressed to the Statistician, Department of Agriculture, Washington, D. C.

A LIGHTHOUSE MONTHLY.

The copy before me of this 100-page quarto bears the full title "List of Lights, Buoys, and Daymarks on the Pacific Coast of the United States," which comprises the twelfth and thirteenth lighthouse districts, and it is issued by the Lighthouse Board, Department of Commerce and Labor. It contains copies of the laws of the United States and of the States of California, Oregon, and Washington on the subject, besides lists of the various guides to navigation in those waters, with full descriptions of their character. Other issues give similar information as to other coasts and waters. A note at the head of the title-page says:

"A copy of this list will be sent free of charge to any shipmaster on application to the office of the Lighthouse Board, Department of Commerce and Labor, Washington, D. C."

EXPERIMENT STATION RECORD.

This is an octavo monthly of 112 pages, issued from the Office of Experiment Stations, Department of Agriculture, and is a résumé of the operations of the agricultural experiment stations, of which every State and Territory has one and several two or more. In the April number there are "Editorial Notes," with articles on "A Respiratory Calorimeter for Farm Animals," "Rural Economics as a Department of Agricultural Education," and "Instruction in Rural Economics in European Countries." An article on "Recent Work in Agricultural Science," "Notes," and "Subject List of Abstracts" comprise the remainder of the number, the latter being abstracts of scientific articles on all subjects connected with agriculture appearing in American and Foreign publications.

The *Experiment Station Record* is supplied by the Superintendent of Documents, Office of the Public

Printer, Washington, D. C., at 10 cents a copy or $1 per year.

There are a number of leaflets issued monthly and bimonthly by the Agricultural Department, which, being merely catalogues of publications ready for distribution, are scarcely worthy of being dignified by the term "periodicals."

INDEX OF SPECIAL MILITARY SUBJECTS.

A War Department quarterly with the lengthy name, *Index of Special Military Subjects contained in Books, Pamphlets, and Periodicals received in the Military Information Bureau, Office of the Chief of Staff, War Department,* contains but nineteen octavo pages besides its title, and is a catalogue of all the papers, in all the principal European languages, on military subjects which have come to that division. It is useful only to those who keep in close touch with all that pertains to military matters.

AN ENGINEER CORPS QUARTERLY.

A quarto quarterly of thirty-two pages, entitled *Statement Showing Rank, Duties and Addresses of the Officers of the Corps of Engineers, U. S. Army,* is just what is purported by its title. It would not prove absorbing to any but the officers themselves and their friends.

ANOTHER BUREAU OF STATISTICS MONTHLY.

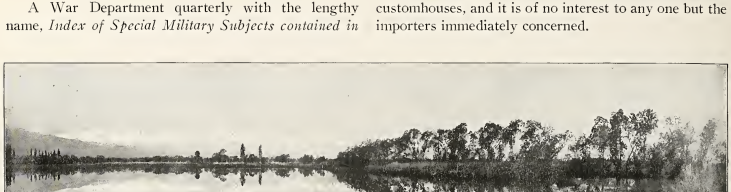
Exports of Domestic Breadstuffs, Provisions, Cotton, and Mineral Oils from Principal Customs Districts of the United States" is a quarto, issued once a month, and is composed entirely of tabular statements, the number under inspection making fourteen pages. Like other Bureau of Statistics publications, it is sent free for the asking.

TREASURY DECISIONS.

The full title of this Treasury weekly is *Treasury Decisions Under the Tariff, Internal-Revenue, and Other Laws,* and this explains pretty fully what it is. The copy before me consists of sixty-five pages of octavo, and the decisions are arranged under the headings "Customs," "General Appraisers," and "Internal Revenue." It does not appear in the publication how it may be procured, but a letter to the Secretary of the Treasury would probably bring the information and the *Decisions.*

REAPPRAISEMENTS OF MERCHANDISE BY U. S. GENERAL APPRAISERS.

This is another Treasury weekly of sixteen quarto pages, and its mission also is fairly well indicated by its title, consisting of statements of reappraisements at the customhouses, and it is of no interest to any one but the importers immediately concerned.



NATURE'S MIRROR.
Photo by A. A. Forbes, Bishop, California.

CHANGES IN THE OFFICERS AND RESERVE AGENTS OF NATIONAL BANKS, ETC.

Still another Treasury weekly, dealing with the affairs of national banks. It is a twelve-page quarto, and undoubtedly the officers of banks and the fiscal agents of the Government generally find it of engrossing interest.

CASH IN THE TREASURY.

This is a daily statement issued by the Secretary of the Treasury, consisting of four quarto pages, of which but two are used to show the amount of cash in the Treasury each day.

SPECIAL ORDERS.

This is a War Department daily, showing the orders issued each day concerning army officers—leave of absence, changes of station, transfers, etc. The copy before me consists of four 12mo pages, but its size is determined by the amount of business transacted.

DIPLOMATIC LIST.

This is a State Department monthly, showing the members of foreign legations and the ladies attached to them, with the locations of the embassies. It has a delicate robin's-egg blue cover and probably is more for social than official uses.

SOME WAR DEPARTMENT MONTHLIES.

Army List and Directory — Officers of the Army of the United States, is a seventy-six-page quarto containing the name and rank of every officer in the Army, from Theodore Roosevelt, Commander-in-Chief, to the youngest second lieutenant, with the arm of the service

to which attached. It can be procured only of the Superintendent of Documents, Office of the Public Printer, Washington, D. C., at 10 cents a copy or $1 per year.

Monthly Station List of the Officers of the Pay Department, United States Army, is a four-page octavo, its business in life being indicated by its title.

Roster of the Subsistence Department, U. S. Army, is another four-page octavo leaflet, whose mission is also explained by its title-page.

Roster Showing Stations and Duties of Officers of the Quartermaster's Department, U. S. Army, makes eight pages, same size, and tells its business in its name.

Stoppage Circular, four octavo pages, is undoubtedly extremely interesting to the officers whose pay is stopped and very useful to the paymasters whose business it is to do the stopping. It does not particularize why pay is stopped, but does give information as to whose orders cause the stoppage.

Enlistments for the Line of the Army is an eight-page, 12mo issue, showing the number of enlistments during each month at each of the recruiting stations in the United States, under the headings "White — foot, mounted; colored — foot, mounted; aggregate; total number rejected."

WEATHER BUREAU PERIODICALS.

The Weather Bureau publications of the class under inspection being produced under the supervision of a printer who has climbed to the exalted position of Chief of the Weather Bureau by his own efforts, a review of his career will be interesting to all printers.

Prof. Willis L. Moore, Chief of the United States Weather Bureau, was born in Scranton, Pennsylvania, in 1856. The early years of his life were spent near Binghamton, New York, in which city he received a common-school education. His father was a civil engineer in Grant's army, and when young Willis was eight years old he joined his father at City Point and marched with the army up the Appomattox to Petersburg. He became a compositor and reporter on the Binghamton *Republican,* and was afterward employed on the Burlington *Hawk-Eye,* which latter position he left to enter the Government weather service.

Professor Moore has always been an ardent student of the natural sciences, and for a considerable period he was under the private tutorage of some of the most eminent Government scientists. He advanced through every grade in the weather service by merit alone, and in 1894 he was appointed professor of meteorology as the result of a competitive examination open to all the scientists of the country. His marked success while forecasting for fifteen of the Northwestern States, with headquarters in Chicago, and his unusual executive ability, attracted the attention of Secretary of Agriculture J. Sterling Morton, and in 1895 President Cleveland appointed him to the chiefship of the United States Weather Bureau, which position he has held ever since.

Professor Moore is the inventor of the system that has been in use in the Weather Bureau for twenty years for the rapid preparation of the daily weather map. Instead of using the single type he employed logotypes of parts of words, whole words, and phrases, which permitted the forecasts and synopses to be set up almost as rapidly as dictated, resulting in a great saving of time and labor. He is also the inventor of a gravity cooling apparatus, which, by the use of ice and salt, cools and purifies air in places of habitation. He is the author of "Moore's Meteorological Almanac," of the chapter on "Climate" in the "American Encyclopædia," and many other publications of a scientific character. He is a forceful speaker and is in much demand as a lecturer.

Though Professor Moore has been for many years away from the mechanical part of the printer's art, except that the Weather Bureau publications are produced under his superintendence, he has never failed to show his sympathy with his former fellow craftsmen



PROFESSOR WILLIS L. MOORE,
Chief of the United States Weather Bureau.
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and still wants to be considered a printer. When the International Typographical Union convention was held in this city last August, he made a most delightful talk at the reception at the Ebbitt House on the Saturday night preceding the opening of the convention, and a few evenings later entertained the officers and many of the delegates at a dinner. He is very popular with the craft, both in this city and in other cities where he was stationed prior to his reaching the chiefship.

(To be continued.)



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THE FAKER.

From Wash Drawing by F. De F. Schook.

THE INLAND PRINTER

[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQUILKIN, EDITOR.

Editorial Contributors — ARTHUR K. TAYLOR, F. W. THOMAS, EDWIN B. DEWEY, W. B. PRESCOTT, R. C. MALLETTE.

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $5.00; six months, $1.50, payable always in advance Sample copies, 50 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.— To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum, in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credit.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, Exclusive Agent for Great Britain and Ireland, 170 Edmund street, Birmingham, England.
JEAN VAN OVERSTRAETEN, 17 rue l'Kint, Bruxelles, Belgium.
SOCIETA DELLE MACCHINE GRAFICHE ED AFFINI, via Castelfidardo, No. 7, Milan, Italy.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & CO. (Limited), Capetown and Johannesburg, South Africa.
JAMES G. MOSSON, 6 Glinka street, St. Petersburg, Russia.

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EDITORIAL NOTES.

TWO British typefounding concerns are indulging in a war of words, one of the bones of contention being the possibility and desirability of the point system.

THE land of the free evidently has no monopoly of expansion in the newspaper line, for it is said Holland has 250 daily publications to-day, as compared with five in 1840.

IT doubtless is eagerly sought for by its patrons, but English-speaking printers will hardly make the welkin ring calling for the new Scandinavian trade paper. It is known as the *Nordisk Boktryckarekoust.* Let us hope its subscription list is ever longer than its name.

ALL elements of the printing trade of South Africa appear to be agitating for the establishment of a protective tariff on printed matter. In support of the demand for a heavy duty, Cape Town printers assert that a large amount of printing that could be done as well in the colony is being sent abroad.

WHAT may be called "Americanism" is evidently appreciated in the trade in Great Britain. It is at least significant to see a pressman in quest of a situation advertise in a transatlantic journal that he possesses "American experience, notions and methods." This young man does not seem to have heard the harrowing stories retailed to us about British resentment of the American invasion.

MRS. HENRY FAWCETT is the special champion of women as Linotype and Monotype operators, and says there is no reason, outside the rules of (British) trade unions, why these machines should not be as commonly used by women as typewriting machines now are. If the lady were in charge of a composing-room with operators of the caliber of the average typewriter, she would probably change her mind about "closing up" time or when a rush job came in. "The average typewriter would make a good operator" is an old and exploded idea.

ACCORDING to an English exchange, in some offices a new machine is never known to work properly until the workman has "been seen," though the public seldom hears of the practice. Recently a pressman visited the agency for a new press he was running, made himself known and coolly announced that it would be a good investment for the firm to give him some money. A small sum was offered and rejected, though double the amount was accepted grudgingly. Within a few days there was a $50 "accident" under such conditions that the pressman was discharged instantly, but the unabashed gentleman sued for wages in lieu of the customary notice given over

there. Then the facts came out and instead of getting judgment for the amount asked the litigious pressman heard the court designate his act as a species of blackmail, and the system that fostered it monstrous and iniquitous.

AS all the world knows, the London *Times* has reduced its price, and in other ways, especially through extensive advertising, modernized its methods. This has raised a storm of comment not at all flattering to the "Thunderer." Sir Philip Burne-Jones is very severe on the great paper, which, in his opinion, is on the decline as a result of its adoption of methods "borrowed from the sewing-machine and piano trades." As Sir Philip attributes the *Times'* depravity to American influence, some of our advertising experts ought to take him in hand, for if a newspaper — even the *Times* — can not advertise without lost of prestige, then there is something wrong in Denmark.

AS was intimated in these columns, the pressmen in convention assembled made short work of the attempt to repudiate the agreement with the United Typothetæ. So far as it goes, this is pleasing, but better still is the avowed determination that technicalities should not interfere with abiding by such agreements in harmony with the spirit and intent with which they were adopted and entered into. The pressmen, it is noticed, are becoming nice about the use of language, so far as their laws are concerned, for the words "rat" and "scab" are to give way hereafter to the more euphonious "unfair."

MANY are the devices resorted to by the touring printer when down on his luck, and some of them not above suspicion, but the *Printers' Register* tells of an alleged printer who is entitled to a place among the champion mean men. His name is Weller, and at his trial recently in an English police court, it was divulged that for eight years he had made a practice of calling upon women and, representing that their husbands had been either killed or seriously injured, obtained rugs and blankets and money to bring them home. The anxiety of the family until the "old man" made his appearance can be better imagined than described. This ingenious fellow also worked business houses with the story about employes, but the judge punctuated his rascally career with a three-year sentence.

IN discussing conditions of employment in Great Britain and America there is a tendency to overlook the length of service usual in the former country. Here changes are made with great frequency and the twenty-year employe is a rarity, while on the other side "life situations" seem to be as plentiful as Sunday-school pupils in the picnic season. Eyre & Spottiswoode, the King's printers, are said to hold the record for long-time service of its employes. In addition to several who have retired on pensions of this firm's staff in its London office, 209 men have a record of over twenty years' service, of whom 131 have served thirty years, fifty-seven over forty years and twenty-two over fifty years. These gentlemen should be acquainted with the "style" by this time, but when any of the later acquisitions are in a quandary they doubtless consult the patriarch, who has had a steady job at the same frame in the same room for the respectable lifetime of fifty-nine years.

IN one respect the American journeyman printer differs from his English-speaking confrères — he is not in the habit of "passing the hat" among employers to augment his beneficial schemes. In British exchanges there are frequent references to employers subscribing to this or that fund established for the purpose of dispensing charity to indigent craftsmen. An Australian overseers' association contemplates the establishment of a home for old printers and their wives, and an orphanage for printers' children, and the promoters intend seeking pecuniary assistance through donations from patrons. When the Union Printers' Home at Colorado Springs was founded there was some slight sentiment in favor of asking "endowments" from wealthy employers, but the idea never assumed tangible shape. One of the presidents of the board of trustees urged the abandonment of all hopes of subvention on the ground that mendicancy in any guise was not in keeping with the professions of the International Typographical Union. From that time on all proposals to raise "endowment funds" have been given short shrift, and doubtless the printers feel all the prouder of the home on that account. Their friends and well-wishers, at least, admire the policy of "going it alone" in this case, and might it not be worth while for the British and Australian unions, notwithstanding the immense good they do through their excellent benefit systems, to go and do likewise? Not the least of the good derived from trades-unionism is the spirit of independence which it inculcates in its members, and begging subscriptions does not tend in that direction.

DENVER TYPOGRAPHICAL UNION is acquiring a reputation as a peacemaker. As was noted in THE INLAND PRINTER at the time, last year, through its good offices, a sympathetic strike which involved a majority of the industrial population of Colorado's capital was settled. This year the merchants "boycotted"—that was not exactly what they called it, but it was what they did — two papers on account of their attitude toward Governor Peabody. As one writer says, the columns of the paper were as destitute of ads. as a striking miner's pockets were of money, but the newspapers had friends, who retaliated so effectively that in turn the aisles of the stores resembled a cemetery on a rainy day. Meantime the principal

owner of the paper, who is one of the leading criminal lawyers of Colorado, vowed he would have the law on the boycotters. At this juncture the Denver Typographical Union got out its olive branch and wig-wagged it so effectively that the merchants are again advertising and the affidavits for the lawsuit have been consigned to the waste-basket.

AFTER much conferring with the employers, the London Society of Compositors has decided, by the decisive vote of 7,075 to 681 (1,092 members refraining from voting), not to permit machine operators to be temporarily transferred to casework. This is the result of fear that some situations may be lost if men can be shifted from one class of work to another to suit the convenience or necessity of the office. In America the general, if not universal, rule is for a man to do what is given him to do in the line of composition, the union contenting itself with declaring what wages shall be paid on the various classes of work. When machines were being introduced it was urged on more than one occasion that a policy similar to that of the London Society would "save situations" for the men, but the consensus of opinion among American printers was that the machine problem should be met in a large way and a fair way, and it was felt that any situations thus obtained would be bought dearly if the restrictive regulation caused a rankling in the breasts of employers. As a matter of fact, it is questionable if such regulation has any effect on the number of situations. As an irritating inconvenience it looms large in the eyes of employers, and there is in it, too, a large element of injustice, which is bound to breed controversy, contention and mischief. It is said that outside of London, the English method is the same as ours, so far as bookrooms are concerned, and it has been the experience of the English provincial printer — as with us — that few situations are affected. It may be that a tactical reason in hope of getting something in return for the concession prompts the Londoners to take the position they do, but such a vote on the merits of the proposition is surprising in face of the experience at home and abroad.

TWO VIEWS ON YELLOW JOURNALISM.

AN English journalist or newspaperman, in a recent article, has, in the *Referee,* something to say regarding American newspapers and their methods:

"It is a trade," says he, "and with divers striking exceptions it is a trade in which little scrupulosity has been shown. American journalism, like everything else which is American, is characterized by great energy and unbounded enterprise. It has produced some men of the highest gifts and the most sterling honesty. It boasts some organs the probity of which has never been assailed. But the typical newspaper of America is not quite all that might be desired by the most fastidious. American journalism is very like a palace abandoned mainly to the occupation of insects. There are clean-swept chambers in it, but they are few, and they stand in strong contrast to the hundreds which are given over to corruption and all uncleanness." Then, referring to Mr. Pulitzer's demand for "accuracy and love of truth," this trenchant critic says, "nobody who knows American journalism will dispute the necessity for the demand. In that country nobody believes a thing because he has seen it in a newspaper, except in those rarest of instances in which accuracy and love of truth are known to be always in the editorial mind. The American press in the main holds a charter for the forgery of intelligence. It breeds fraudulent information as a dead hog breeds maggots."

A veteran member of the American newspaper press reviews the conditions a little more favorably, and says:

"That daily journalism, as it exists to-day and as it was a decade ago, has undergone a phenomenal process of evolution, is a fact which can not be controverted by the most superficial of observers.

"The daily newspaper of the present day is a complex affair, as contradistinguished from its prototype. It is not only an epitome of the world's news of the day, but it is also an illustrated magazine conveying to the minds of its readers a graphic idea of the world's happenings in a succinct and intelligent way which far transcends the comparatively crude, cut-and-dried methods of the past. Condensation of news, short, strong editorials are the order of the day, and the result is the almost perfect newspaper of the twentieth century.

"American journalism has always been a thing *per se* in its enterprise and its ability to meet the needs of the hour. The business man has no time to read long editorial diatribes on the questions of the day, and the newspaper profession, recognizing this fact, briefly epitomizes news in its headlines. In fact, this may be said to be the day of the head-line writer. A hurried glance over the columns of a paper enables a business man to gain a comprehensive idea of any subject in which he may be particularly interested without having to wade through a mass of irrelevant matter in order to arrive at the kernel of the subject.

"The proprietors of newspapers throughout the English-speaking world, with true business instinct, have adopted American methods with a distinct advantage in the appreciation of their assets.

"Even in conservative London the influence of American journalism has made itself felt. Sir A. C. Harmsworth, proprietor of the *Daily Mail,* and some thirty other publications, has achieved his business success by the adoption of American methods. Sir George Newnes, another very successful magazine and newspaper publisher, has emulated Harmsworth's example. Arthur Pierson is another notable example of the adoption of American methods, and the magazine publications of all three are certainly a practical exem-

plification of the superiority from a business standpoint of American literary methods. To the casual observer it would seem that no further improvement can be made in the newspaper of to-day, but there are possibilities in the future which may so transform daily journalism as to render it unrecognizable by that mythical personage, Lord Macauley's New Zealander, sitting on the ruins of London or Brooklyn bridge.

"Unquestionably, the impetus given to the evolution of journalism as it exists now is due more or less to the advent of 'yellow journalism.' When it made its appearance in the field, a howl went up from all sides against its methods. Why? Because it was an innovation. But it succeeded, and what is more, the very men who objected when they realized that it had come to stay, began to follow in its footsteps in a modified form. Estheticism gave way to realism and sensationalism in a degree gave way to the new order of things. Yellow journalism and its ways was something which the ordinary newspaper reader demanded, but when it came it was too pronounced and the more conservative denounced it. But it can not be denied that 'yellow journalism' has had much to do with the evolution and revolution in English journalism throughout the world."

TECHNICAL CLASSES IN AUSTRALIA.

TWO of the Australian states conduct printing classes in connection with their technical colleges, in which composition and presswork are taught. Admission is restricted to apprentices and journeymen, and as the fees are small the classes are crowded. The Government of New South Wales is said to be the most liberal in providing equipment for ambitious printers, it having established a model office, of sufficient capacity for fifty students. The thoroughness of the range of instruction given at this school is attested by the syllabus of the printing classes of the Sydney College, which we give in full:

COMPOSITORS' CLASS.

FIRST YEAR.— Spelling; punctuation; appliances and materials in caseroom; technical terms generally; composition of type-metal; qualities of good type; description of the parts of a type; weight of type and leads; relationship of type bodies and their proportion to font; point system; lay of case; characters in a font; casing letter; attitude at frame; rules to remember when setting; habits to acquire and avoid; rules for spacing and justifying; rules for dividing words; rules for distributing; locking-up and unlocking; casting-up matter; reader's marks; definition of stereotype, electrotype, woodcut and process blocks; paper and cards — various subdivisions, qualities and weights, equivalent weights.

SECOND YEAR.— Production of bookwork; casting-off manuscript; preliminary matter — how to set; notes — how to set; making up — various operations; proportions of type to page; measures for bookwork; making margin; imposition; sheet and half-sheet work; signatures and their use; display in its various phases; use of ornament in display; use of borders and vignettes, etc.; classification of jobwork; sketching (rough); tablework — how to set.

THIRD YEAR.— Higher grade of display than for second year; harmony of color; composition of colorwork; tint-blocks; the principles of estimating; charging up work; the various essentials required for the production of a perfectly printed book.

Students will be required to submit themselves for examination, and to be eligible therefor a student must attend sixty lessons — that is, twenty theory and forty practice in each year.

PRESSMEN'S CLASS.

FIRST YEAR.— Sizes of paper and cards; number of sheets in quires and reams; pressing — hot and cold; rolling — hot and cold — how each is performed; use of signatures; sizes of furniture and chases; simple impositions; technical terms and phrases; locking and unlocking forms; definitions of stereotype, electrotype, woodcut and process blocks. The construction and working of the hand press; how to make the tympan and frisket. The construction and management of the platen machine; varieties of platen machines; packing to be used for various classes of work; difficulties likely to be met with. How to dress a cylinder and prepare a machine for running; setting of geared rollers; casting and care of rollers; working condition of rollers under various circumstances; underlaying and overlaying; care of inks.

SECOND YEAR.— Papers, various qualities of; machine, hand-made, calendered, coated, perfection and fancy cover-papers; when to be wetted and when to be worked dry; the damping-down of paper; counting, packing and keeping stock; sizes of jobs; legal work; folding, stitching, perforating, cutting. The construction and working of stop-cylinder, two-revolution and perfecting presses; difficulties likely to be met with and how they may be overcome; various methods of making ready; the importance of systematic working on cylinder machines; cutting of overlays for cutwork; patent overlays and their construction described. The line and photo-zinco process explained; the use of coarse and fine grain blocks; effects to be obtained by different manipulation of the same plate; general treatment of plates. Inks, medium and quick drying; colored inks; suitable inks for certain papers; pigments, oils, varnishes and other vehicles; fugitive, copying, double-tone, trichromatic inks and their treatment; duplex and trichromatic printing from the original electrotype and hard-metal stereotype plates; tints; how to make them; theory and harmony of color, mixing and blending of colors practically demonstrated; selection of rollers for colorwork; underlaying and overlaying; more difficult impositions than first year; varieties of patent plate mounts and how to use them; printing with bronzes and leaf metal; embossing; care of machinery and running gear; machine-room economy.

THIRD YEAR.— Will be based upon the syllabuses of the first and second years, with a wide range of the whole subject of letterpress printing and will include such subjects as the following: Rotary machines; multicolor machines and their management; motive powers; modern presses and machinery; discussions upon all the latest ideas and appliances brought to notice for the benefit of the printing profession, etc.

Students will be required to submit themselves for examination, and to be eligible therefor a student must attend sixty lessons — that is, twenty theory and forty practice — in each year.

These classes have two instructors, who were appointed, not by reason of their influence or through political pull, but after passing a competitive examination in which forty participated. It is said that Germany's wonderful progress as a commercial nation has been due to the fact that it afforded its mechanics opportunities to secure a thorough education, and the Australians — conceded to be a most progressive people — are profiting by Germany's example. To readily understand what the government of New

South Wales is doing, just ponder on the difficulties an American apprentice would encounter in securing the knowledge and practice that is almost forced on the Australian boy.

Written for THE INLAND PRINTER.

THE ARTIST-COMPOSITOR'S OPPORTUNITIES.

BY ALBERT WARD DIPPY.

"IT is a strange fact that few compositors take sufficient interest in their life-work to rise above the average. I have been trying for months to secure the services of a few men who know a little more about printing than the mere handling of types. I want men who can originate ideas for various kinds of high-grade printing and then carry out these ideas in a distinctive manner. For the right men, permanent positions at exceptional salaries are waiting — but the men are lacking. It is easy to secure any number of ordinary compositors, but artist-specialists are few and far between."

A prominent master printer, the proprietor of a noted art printing concern, voiced his sentiments on the scarcity of art compositors recently in these words. He desired highly trained specialists, men who knew in a moment whether a word or two embossed on a cover-page would give a better effect than a panel design in colors; who were capable of taking manuscript copy in hand and pushing through to completion work of the "out-of-the-ordinary" quality.

The demand for such men is general, and the golden opportunities awaiting the few who qualify should be a sufficient inducement to cause more ambitious young men to fit themselves for the positions.

Salaries from $3 to $10 above the scale are no longer uncommon for artist-compositors. One of the largest advertising and educational institutions in the country recently offered a salary of $2,000 a year as an inducement to a well-known specialist to tone up their work. The officers realized that their printing plant, although equipped with the latest productions of the various typefoundries, was not turning out the distinctive class of printing required to produce the best results. In order to make their advertising literature attractive and avoid constant resetting, they were seeking a man capable of handling all the copy and preparing it for the compositor's hands. His special work was to be the laying out of booklets, folders and miscellaneous job-printing, the designing of all display, and the choosing of appropriate color schemes. In a word, he was expected to make the work so attractive that it would compel attention.

A thorough knowledge of artistic and advertising typography and some literary ability was required. The opportunity for advancement was one that seldom occurs in the lifetime of a journeyman printer, and yet the writer is cognizant of the fact that two artist-compositors, fully qualified, refused to leave their present positions to accept the offer with all its inducements. Surely this proves there must be berths of exceptional merit about, when two young men refuse a situation at nearly $40 per week!

The names of three or four artist-compositors are known wherever the higher grades of printing are produced. They have achieved this enviable position among their fellow craftsmen simply because they made up their minds to reach the top, and were not afraid to study and work to get there. Specimens of their work appearing in trade journals are creations of rare typographical beauty.

In the advertising world, opportunities for the skilled idea-producers are unlimited. It requires little thought to reach the conclusion that a compositor who is valuable to his employer as a creator of distinctive attention-attracting printing is of still greater value to the advertising specialist through his practical knowledge of typography, and the relative value and limitations of types.



QUEEN'S ROAD, EAST, HONG KONG, CHINA.
Photo. by Knight, Manila.

The artist-compositor, who has an eye to the future, will reinforce his knowledge of typography with a course in practical advertising. Linked together, these two qualifications place opportunities before ambitious young men which under other circumstances they would be compelled to refuse. Advertising, extensive as it is at present, is still in its infancy, according to authorities on the subject. It pays salaries which a few years ago would have appeared visionary, and it is a well-known fact that some of the best advertising experts to-day are graduates from artist-compositors' frames.

It stands to reason that a man who has handled copy and type, who has originated designs and clothed them in appropriate typographical dress, is better qualified and can produce results excelling the best work of the advertising man lacking the practical experience.

The study of advertising is immeasurably simplified by an artist-compositor's knowledge of his art, and his chances for coveted positions are far better than one less qualified in this way.

When a master printer requires a man to represent him on the street he invariably looks for one who has won a reputation on the case. He knows that a man who can talk practically to his customers is a valuable acquisition. Such a man rarely has to return to the office to inquire if this or that detail can be mastered, or whether so much matter will go into a given space and still be attractive. He can suggest ideas to the customer that will tone up his work and raise the printer in his estimation; he can, by his practical knowledge, impress the customer with the knowledge that he knows his business, and, knowing his business, can produce the best results — and thus secure his trade.

The opportunities presented to those who continue working on the case are not to be despised. The artist-compositor always commands a higher salary than the average man. He is a specialist in the office, the man to whom the employer looks for exceptional results, and to whom in return he extends special privileges. His work is on a higher plane than that of the ordinary compositor. There is a subtle attractiveness about it, an individuality displaying taste and harmony. The reputation of the office is in his hands, and he has every inducement to do his best. Average men lose their individuality, but the specialist is in a class by himself.

There is a position at an attractive salary in every printing-office worthy the name for at least one artist-compositor — and master printers are always on the lookout to secure the services of men whose native good taste has been developed by a study of design.

The compositor who, having finished his trade, is working mechanically, without striving to increase his knowledge, or improve his work, should ponder over these facts. There is always room at the top, but the men who are satisfied with a mere working knowledge of the trade never reach the top. The golden opportunities are for those who observe and study, and then put into practical use the knowledge they have assimilated.

Written for THE INLAND PRINTER.

A SCOOP.

BY ROY GRIFFITH.

"I have a scoop," the stranger said;
Said the pressman, "Say no more;
Go see the city editor
In 20, second floor."

The stranger climbed the winding stairs,
Still turning to the right,
When, turning left in downward course,
A desk-man hove in sight.



"I have a scoop," the stranger said;
The desk-man's eye grew bright;
"You'll find the city editor
In 20, second flight."



But first he came upon the staff,
In gay apparel clad;
They gave the stranger notice slight;
His face grew long and sad.

"I have a scoop," the stranger said;
About the haughty group
There ran a wondering murmur of
"Great Scott! He's got a scoop!"

And then, in more respectful tone,
They bade the stranger go
And see the city editor
In 20, just below.



So with the air of one who comes
To stay forever more,
He sought room 20, just below,
And knocked upon the door.



"I have a scoop," in accents sad
The aged man began;
The city ed. looked o'er his specs. —
He was a busy man.

"I have a scoop," the stranger said;
The other, "Quick! The rest?"
And clutched his precious telegrams
More tightly to his breast.

"I sell them cheap," the stranger said;
And from his coat within
He pulled a patent sugar-scoop,
A wretched thing of tin!



In wrath the editor arose,
The stranger fled before,
He took the stairs in horrid bumps
Of twenty steps or more.



He overtook the desk-man
And he beat him by a yard;
He landed mighty sudden,
And he landed mighty hard.

A moment sat the stranger there,
Then, stupefied, arose;
With Chesterfieldian dignity
He brushed his tattered clothes.

"Yit, all the same," he made remark,
And smoothed his battered hat,
"I've heern 'em say they wanted 'em —
"There's no denyin' that."

Written for THE INLAND PRINTER.

POETS AND HUMORISTS OF THE AMERICAN PRESS.

BY ARTHUR K. TAYLOR.

GEORGE VERE HOBART, probably better known to the newspaper readers of the country as the genial "Dinkelspeil," was born in Nova Scotia about thirty-seven years ago. At the age of eleven years he left school to become a telegraph operator, and how well he succeeded was attested by his having, at twelve years of age, charge of a little station where news of the world was daily sent over the wires. It was not long after this that the young operator decided to broaden his horizon, and struck out for South Carolina, from whence he went to Cumberland, Maryland, where as an operator he was employed in the service of the United Press.

While at Cumberland, Mr. Hobart enlisted himself in laudable efforts to boom the town, sometimes as manager, backer



GEORGE V. HOBART.

and general "hustler" for the local baseball team, at other times bravely facing the public in the glare of the footlights of the local stage. Here was known his first work as a librettist — a field in which he has since won an enviable position. His first effort was a burlesque on "Pinafore," the music for which was written by local musical aspirants. Mr. Hobart took one of the characters of his own creation, that of "Captain Corcoran." The memory of the success of that performance will long remain with those who had the good fortune to witness it.

It was also at Cumberland that Mr. Hobart first became identified with journalism. It was while handling the service of the United Press that he was concerned in establishing a weekly, the *Sunday Scimitar,* for which each week he wrote a half page of jokes and verses. "Dinkelspeil's" meditations and "gonversationings" first appeared in the *Scimitar,* where about the same time appeared a character named "Guggenheimer" and an Irishman of the "Dooley" type, long before Peter Finley Dunne immortalized "Archey Road."

The Cumberland *Times* next claimed his services. It was at this time that General Coxey's army made its memorable march in the direction of Washington, along the line of the old Chesapeake & Ohio Canal. Mr. Hobart was one of a number of newspaper correspondents who accompanied this ill-starred expedition. Carle Browne, chief of staff of the army, and Lieutenant-General Coxey had a difference, which resulted in Browne's determination to resign his commission. So he entered a telegraph office and filed a long telegram to Coxey, who was in advance of his columns, giving the whys and wherefores of his important decision. Mr. Hobart, with his ears open for news, soon knew from the ticking of the "sounder" that something important was on, and he was soon "sitting up and taking notice," with the result that in a short time, thanks to his telegraphic experience, he had the copy for a most beautiful "scoop," which, by the correspondents that marched with the "Coxeyites," is remembered to this day.

From Cumberland Mr. Hobart drifted to Baltimore, where he worked successively on the *Herald, News, American* and *World.* Politics and baseball furnished the subjects for most of his work on the Baltimore dailies. While on the *Herald* he first performed the feat of reporting the baseball games in verse, to the delight of the local team, who had just won the pennant. These baseball epics were very widely copied and added not a little to his growing fame as a humorist. While on the staff of the *News* Mr. Hobart performed his baseball verse stunt in a manner that, as far as known, has never been equaled in the annals of poesy. The game was played in New York and Mr. Hobart occupied a seat in the press box. As the third man went out in the first inning the story of the first ninth of the game was being telegraphed to Baltimore, where in less than eight minutes it was in type in the *News* office. At 6:30 the baseball extra of the *News* was on the street with the complete story of the whole contest in beautiful "machine-made" verse, mechanically perfect. This feat naturally created a great sensation in poetical circles, and when it is considered that it took Gray at least eight years to produce his "Elegy," it is readily seen that America is still far in the lead in point of speed.

After a few years' work in Baltimore, Mr. Hobart came within range of the siren voice of Mr. Hearst, and it was not long before the cogitations of "Dinkelspeil" appeared in the New York *Journal,* the Chicago *American* and the San Francisco *Examiner,* where, notwithstanding his surroundings, the versatile Teuton still waxes cheerful — one day in his "heart-to-heart" talks, to be followed by his "Lives of Famous Men" and interspersed with "gonversationings" and book reviews.

Even before Mr. Hobart decided to make New York his home, he met, while in the metropolis, "Manny" Friend, lawyer and theatrical man. Through him he was introduced to George W. Lederer. To this chance meeting may be ascribed the beginning of his career as librettist, for that very night Mr. Hobart had the contract to collaborate with Louis Harrison on the book for "Broadway to Tokio." Soon afterward he added to his laurels by his librettos for "A Million Dollars," "After Office Hours," "Miss Printt," "Hodge, Podge & Co.," "The New Yorkers," "The Wild Rose," etc.

Next to "Dinkelspeil," Mr. Hobart's fame is probably best credited to the "John Henry" books, issued under the *nom de plume* of Hugh McHugh. The first of the "John Henry" sketches was written as an advertisement for the New York Theater, and upon its publication, publishers were not slow to recognize its possibilities, and from a number of offers for a book of sketches of the same character, he accepted a proposition made by the G. W. Dillingham Company, and in six hours produced the first of the "John Henry" books. His opinion as to this effort may be surmised from the fact that he was unwilling to sign the sketch, and being given a day to supply a *nom de plume,* saw a sign with the name "McHugh" on it, and he let it go at that.

The success of the "John Henry" books has been phenomenal, the last one issued, "I'm from Missouri," bringing the aggregate of sales up to more than four hundred and forty-five thousand copies.

Mr. Hobart has written more than two hundred songs, among those for which the music was composed by such prom-

inent composers as Reginald De Koven, Ludwig Englander and A. Baldwin Sloane, have been some that have become widely popular.

To those who are familiar with Mr. Hobart's work only through his "Dinkelspeil" sketches, his handling of the negro dialect, shown in the three verses "Sleep, Li'l Chile," and child verse, "The Wee One's Wishes," may come as a surprise.

Mr. Hobart, while a prolific writer, is most painstaking, and to keep up with the demands for the products of his pen it has often been necessary for him to resort to the burning of the midnight oil.

Mr. Hobart is married and has a son of five years—George V., Jr. Mrs. Hobart, a native of Maryland, was, before her marriage, Miss Sarah H. Devries. Mrs. Hobart is a woman of charming personality, as well as of literary tastes and achievements, having before her marriage written much for publication.

SLEEP, LI'L CHILE!

De night am long an' de col' win' roar,
Sleep, li'l chile, go sleep!
Yo' Pappy he doan' come home no more,
Sleep, li'l chile, go sleep!
I wonder he sees us all alone,
Wif nuffin' to eat except a bone;
An' do he hear yo' Mammy moan?
Sleep, li'l chile, go sleep!

De stars am hid an' de sky am black,
Sleep, li'l chile, go sleep!
Yo' father am gone an' he doan' come back,
Sleep, li'l chile, go sleep!
He say "Good-bye!" an' he gone erway
Till comes dat everlastin' day—
An' it seems sech a long, long while to stay!
Sleep, li'l chile, go sleep!

De trees, dey ben' an' de branches break,
Sleep, li'l chile, go sleep!
Mah heart ben', too, an' it ache an' ache,
Sleep, li'l chile, go sleep!
I reckon ef Pappy looks down below
He say: "Mistah God, please le' me go;
Kase mah wife an' chile dey needs me so!"
Sleep, li'l chile, go sleep!

THE WEE ONE'S WISHES.

I wisht I was a drate big King,
The bigges' ever seen!
'En nights 'at wasn't Tris'mas Eve
I'd make 'em Hollow E'en.
An' 'en I'd go an' tell my Paw,
"See here, you, Paw!" I'd say,
"Now you jus' dare to call me in
When I go out to play!"
I wisht
I was
A King!

I wisht I was a drate big King,
I'd buy some tickets so
'At I could see the circus, an'
I dess I'd let Paw go.
But if he made me study at
My joggerty I jus'
Would leave him home, 'tause like as not
He'd aggervate an' fuss—
I wisht
I was
A King!

I wisht I was a drate big King,
I know what I'd do with
A boy 'at always chases me,
His name is Bobby Smith!
I'd buy a big perliceman's club,
A dog, an' 'en a gun,
An' 'en I'd say to Bobby Smith,
"You dasn't make me run!"
I wisht
I was
A King!

I wisht I was a drate big King.
I'd bring my Mamma here;
Paw says she's up 'ere in the skies,
An' 'en he calls me "Dear";
His eyes gets full of tearses, too,
'En he don't speak at all.
I dess I'd go an' get my Maw
If I was not so small—
I wisht
I was
A King!

A HUSTLING INLAND PRINTER AGENT.

The photograph herewith presented is that of F. H. Janssen, the popular and well-known agent for THE INLAND PRINTER in New York. Mr. Janssen started in 1897 as an agent for this publication, selling eight copies the first month, and by the end of a year had secured twenty-two customers monthly. This list has been increased until he now handles thirty-five copies of THE INLAND PRINTER each month.



F. H. JANSSEN.

Mr. Janssen started in 1885, at the age of fifteen years, as an errand-boy in the printing-office of Wynkoop & Hallenbeck, New York city, and has worked himself up to his present position with that firm, now known as the Wynkoop-Hallenbeck-Crawford Company, where he is employed as job compositor and stonehand. Nearly twenty years of service with one firm is a good record and speaks well for the sterling qualities of Mr. Janssen, which are further witnessed in the record he is making as a hustling agent for the printer's favorite magazine.

FROM A RECOGNIZED AUTHORITY.

The following review of "The Principles of Design," by Ernest Allan Batchelder, published by The Inland Printer Company, appeared in the *International Studio* for June, 1904:

"If there is one evil more than another which is predominant to-day in architecture and pictorial art alike, it is the vagueness and indefiniteness of ideas with which the architect or artist sets out to accomplish his work—or, at any rate, appears so to have proceeded. Hence the surfeit of hybrid expressions and mixture of intentions which we observe on every hand in the attempts at would-be novel designs in almost every medium. This book is written by one who was associated with Doctor Ross, of Harvard University, as instructor at the Summer School of Design. The author believes that many books on the same subject, while helpful and instructive, oftentimes leave too much to be taken for granted; he also hopes that he will have succeeded in adequately defining the principles from which the student's first steps should be taken, in order to acquire a clear concept of line and area composition. The development of his subject is indicated in the following chapter heads: The Elementary Line, Shape Rhythm, Measure Balance, Areas, Tone Balance, Measure Harmony, Measure Rhythm, Tone Rhythm, Tone Harmony, From the Abstract to Nature, Decorative Arrangement, From Nature to the Abstract. The volume is fully illustrated in a way that seems to be thoroughly practical and adequate. The book is one that students will find worth while mastering from cover to cover."

HE WAS DISCHARGED.

City Editor—What did you discharge that reporter for?

Managing Editor—For lying. I sent him up to interview my mother-in-law and he came back and said she wouldn't talk.—*Western Publisher.*



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

TRAINING OF APPRENTICES.

To the Editor: CONCORD, N. H., July 27, 1904.

John G. Saxe, in one of his more pretentious poems, says:

> "As landsmen, sitting in inglorious ease,
> Prate of the dangers of the stormy seas,
> As parlor soldiers, graced with fancy scars,
> Rehearse their bravery in imagined wars,
> As arrant dunces have been known to sit
> In grave discourse of wisdom and of wit
> As each is oftenest eloquent of what
> He hates or covets but possesses not."

So may not a fellow who has never had the employment of labor or its personal direction propose a scheme that appeals to him for the advancement of the profession which he has chosen?

In these days, when the technical journals are, almost without exception, voicing the need for competent instruction for apprentices, when the smaller general repair shops are furnishing nearly all the all-round machinists for foremen and superintendents in the large shops, and when the country printing-office, with its varied opportunities, is looked to for the man with the best general knowledge of the allied trades as a whole (a knowledge absolutely necessary for foreman and manager). When these facts are so plainly apparent, why is it that the large offices do not "rise to the occasion?"

The country printing-office or the smaller city office is usually conducted by the owner, and it is to his manifest advantage that his apprentice gets an earning knowledge of the business as quickly as possible. As a rule the bright boy in such offices gets this knowledge at least two years earlier than the boy under a foreman, who is left too often to absorb the trade from the atmosphere of the large office, along with a good deal else.

When I entered the office as devil, my duties were many and varied, but I received no direct instruction until one of the journeyman who, for some reason, took a liking to me said, "Now, see here; there is not anybody in the shop who cares a continental whether you learn the trade or not. Any of them will answer your questions, if you know enough to ask them. Now, I will tell you what you have to know before you are a passable journeyman, and if you 'tend to business you can learn them in their regular order, and at the end of three years you ought to be of some use to yourself." Some fellows might put these things in different order, but this was the way the old man "put me through."

You proprietors, how many of your journeymen are in reality but apprentices in all but a limited specialty? What does your average compositor know about stock, or pressman about type, or either about the possibilities of cutmaking? Given a bid necessary to meet in order to get a certain job, how many of them can help you out in working down the cost of production. Suppose next season, or now, for that matter, you were to inaugurate a series of practical talks or lectures to your entire force. Choose some suitable compositor (he may be from your own force, but better still from outside). Then a job pressman and cylinder pressman, make-up man, stockman or cutter, a good bookbinder, if you do binding. Stock and ink drummers can talk well and to your profit; cutmaking and papermaking might be interesting and instructive. Then yourself sum up the result of the course with the suggestions of some of the things brought out that may be adaptable to your business. Some of the problems of the business office might give the men an insight and more sympathetic interest in the success of the business. An important feature would be to have every man present at each lecture, even if you had to put them into the working hours. Do not expect the highest degree of interest by all the men until they get awakened. The cost will be somewhat, but you will fare exceedingly ill if many ideas are not brought out that will pay you big interest for years. I know a job pressman who was able to save his employer more than his wages by a chance conversation with an ink drummer after hours. The overlay-cutter and cutmaker ought to be brought together. The men who like to hang around the office at noon or evening should be encouraged. A table of trade journals, type specimens, tasty display jobs and dainty booklets, as well as bindings, might be arranged.

I have in mind a journeyman who for years was absolutely barren of ingenuity, who, by judicious use of specimens, used to do a good grade of displaywork (he was very rapid), but suppose he had not been able to see the specimens.

See to it that every man gets a copy of the nice jobs he has had a hand in; do not make him pilfer it. Most men have a pardonable pride in their good work. Hang up in some place the best work you turn out, with the names of the men who worked on it.

Do not depend too much on your foreman. How many times, when necessity has made you call a man from the ranks to the position of foreman, you have found it an advantage. Capabilities undreamed of lie in many men.

Now, do not understand me that you can make pressmen of compositors, or vice versa, but a better knowledge of the allied trades will surely make them better specialists.

The most progressive indication in the whole realm of unionism is the course of lectures to apprentices by Chicago Typographical Union, No. 16, as reported in THE INLAND PRINTER, and it is a hopeful sign that employes are realizing that along with increasing wages and better conditions should come increased efficiency. C.

THE STATUS OF PROOFREADERS.

To the Editor: DES MOINES, IA., June 9, 1904.

Noting by the current PRINTER that you invite contributions on all themes relating to the printer's art, I send the following, believing there is a place for its consideration by both printers and publishers.

Would any one be so good as to answer through the columns of THE INLAND PRINTER the apparently simple question: What is the status of the proofreader in the composing-room? In many of our larger cities and in some smaller ones they are required to be members of the printer's union, in whatever form it may exist there, which implies a knowledge of the printer's art and an experience at the case.

In such cases the hours, pay, regulations of assistant, a copyholder, are taken care of by the union, and in such cases no foreman need ever be embarrassed a second time by a "bill of errors," chargeable to the "proofreader's department," for, as the employer of unionized labor, he is in a position to protect himself.

In many towns and even smaller cities the proofreader is employed and its (?) hours, etc., regulated by the literary department, the editorial management thus assuming the responsibility of dates and commas. In such cases no protection is afforded a foreman, if there is the usual determination on the part of the business office to produce dividends by procuring a proofreader or other assistant not unionized, at the smallest cost.

There is many a big western daily whose proud boast it is to run from five to seven editions a day with an "extra"

every few minutes and some sort of display-ad. folder on Sundays, handling hundreds of thousands of dollars in advertising every year, besides its right modicum of news matter, where every word of printed matter is expected to be passed upon and its truth to copy scrutinized by one sickly young woman, for whom no copyholder is provided, and who receives, and often for seven days' work, the munificent salary of but $12.

What is the status of a proofreader in relation to unionized or protected labor? M. B. JOHNSTON.

A CORRECTION.

To the Editor: BOULDER, COLO., July 2, 1904.

In June issue you are led to make a misstatement in regard to the affair at Victor when the *Record* office was destroyed. The facts are these: The *Record* had been upholding the union. On the morning of the outrage it published an editorial advising the union miners to call off the strike, saying it had been lost, and blaming that body for the hard times. That night six masked men destroyed the *Record* office and damned the men for going back on the union. The office was destroyed by union miners. The proprietor himself stated that the damage had been done by union miners. So as to be sure this statement is correct, will you please write to the *Record* at Victor and see if the reports we get here are wrong. All we want is the truth. Respectfully,

OTTO H. WANGELIN, *Editor Herald.*

FILING SPECIMENS OF PRINTING.

SAMPLES of printing are of the first consideration in securing orders, in obtaining an idea of the customer's taste, of the effects of type display, of cuts, of inks, of stock, of the ability of the printer. Yet there are few satisfactory plans for preserving specimens of work so that they can be exhibited repeatedly, be at all times readily accessible and yet be kept fresh and attractive in appearance.

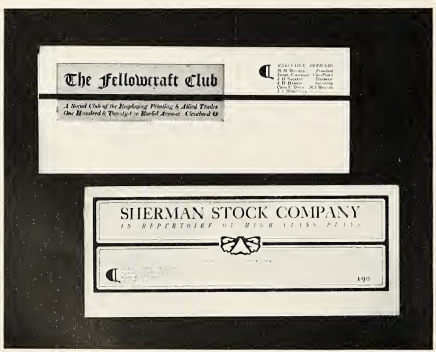
The practice most generally followed is to sort the various kinds of work into divisions in boxes, and out of these to select as far as possible something that may go to illustrate the customer's views or the skill and taste of the printer. The specimens may be shown in or out of the printing-office, but in either case the specimens gain nothing in the direct handling, and all too frequently are soiled or lost.

One who is exhibiting goods for sale gives careful regard to effects in displaying them. The background and accessories to give the object of sale attractiveness are calculated with



SPECIMENS MOUNTED ON DARK COVER-STOCK.

judgment and taste. A picture, for instance, gains immensely by the addition of a proper mat and frame. It is not sufficient to explain how much better it will look when these are added. Add them, and the price obtained will be a better one. The increased attractiveness will also serve to enlarge the salesman's esteem for it and stiffens him in obtaining an adequate price.



SPECIMENS MOUNTED ON DARK COVER-STOCK.

This is profoundly true in the matter of printers' specimens. Preparing specimens for exhibition is not only profitable directly so far as obtaining orders is concerned, but of the greatest possible educational value, and a delightful avocation to the printer who loves his trade.

The plan of mounting specimens in books is not elastic enough, though quite a favorite one with many printers. It may do very well for specimens of one's own individual work—but every printer should be a collector of representative work, and these collections should be kept by a method allowing of additions and subtractions and of an unlimited range of classifications.

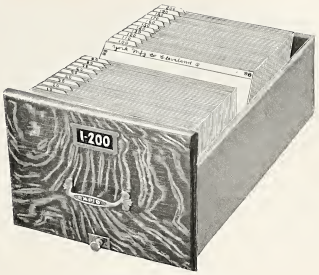
THE INLAND PRINTER has adapted a system at once simple and comprehensive for this work. It can be brought within the means of the apprentice or the journeyman and can be made of the first importance to the largest printing establishment.

Printed specimens, with few exceptions, do not exceed 9⅛ by 11½ in size. Letterheads, bill-heads, statements, cards, menus,

programs, booklets, etc., are the specimens most difficult to arrange for ready exhibition. Take a quantity of some dark cover-stock — though if close study is to be given to effects, a light color may be used for some specimens, and so through a variety of shades to meet the particular requirements. Cut these to a uniform size, 9⅝ by 11½, and on these mount the specimens. They can be classified as the judgment or taste may direct. It may be desirable to show a complete series of stationery: letter-head, bill-head, statement and business card. The larger specimens may be folded up in accordion plaits and the lower fold pasted or gummed to the mount. Room will thus be allowed for the whole series on one mount, arranged in artistic angles as the taste of the operator may dictate. Such series makes an effectual display for the printer who desires to "fit out" a customer with a full line of business stationery. These can be kept together. It is not necessary for the printer to confine himself to his own work. Any good specimen should be secured — an effective advertisement, a nice color effect on a folder or booklet. Cut it out and mount it. Study it, and taste will be developed and improved.

The classification may include: Calling cards — Script, Engraver's Title, Roman, Old English, Gothic, etc. Professional cards — engraved or printed. Business cards — in all the varied methods, plain and colors, and so on down the list of every kind of printing.

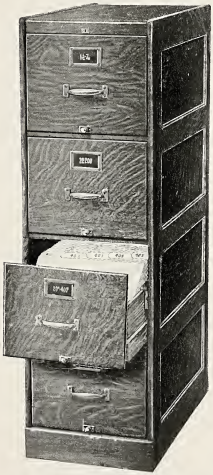
Having the specimens all ready mounted, the next consideration is filing them. The means to do so is ready at hand in the vertical filing systems now on the market, illustrations of some of which are here shown in sizes and arrangement to suit the convenience of the individual or the office. The cabinets shown are fitted with guide cards of heavy manila. The projection on the upper part of the illustration is to be lettered with the indicating word of the class of the specimens, after the style of the familiar card index. A metal-rimmed projection with the perforation in the bottom of the guide card fits in a slot in the bottom of the drawer of the cabinet, and through all of the guide cards a metal rod is inserted which holds them all in place and prevents their accidental withdrawal when the specimens are being arranged or taken out for exhibition. The illustrations are sufficiently explanatory of themselves without much description. Home-made apparatus can be adapted to the idea, but the handsome appearance of these cabinets and the low price will not warrant makeshifts to any extent. The plan can be made to include paper samples and foundry specimens.



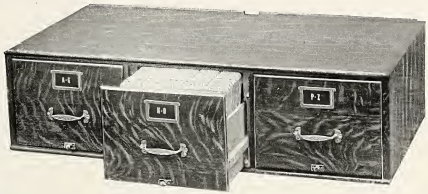
ARRANGEMENT OF THE DRAWER.



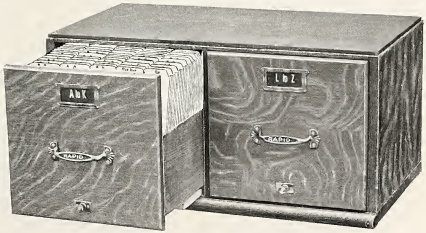
GUIDE CARD.



ADEQUATE TO ACCOMMODATE SPECIMENS OF A LARGE PRINTING-OFFICE.



A THREE-DRAWER CASE — SECTIONAL STYLE.



A TWO-DRAWER CASE — SECTIONAL STYLE.



Contributions of practical value are solicited for this department. Remittances will be made for acceptable articles on receipt of manuscript. Address, The Inland Printer Company, Chicago.

A CHECK ON PROOFS SUBMITTED.

A check should be kept on all proofs submitted, and after a reasonable length of time has elapsed the party to whom submitted should be communicated with. The "rank outsider," especially, knows so little about the art preservative that in many cases he does not realize that his work is at a standstill until the proof is returned. Then again, proofs sent out may be mislaid or lost. A memorandum of proofs submitted, with the date of submission and a careful check thereon each day often prevents a job from becoming "stale" and gives your firm a reputation for promptness and "eternal vigilance"—the price of success. B. E. Savage.

IMPOSING BOOK FORMS WITH A PENCIL.

When the stoneman in the medium-sized office has more imposing than can be expeditiously handled, a sheet of paper with the lay of the form and the proper margin indicated thereon may profitably be turned over to an intelligent casehand. The up-to-date stonehand does most of his calculation by either written or mental arithmetic, and a ten-minute diagram may save the day on a rush job. A verification by a competent workman of forms made in this manner is only a matter of a few moments, and the casehand has had some experience that makes him more valuable. B. E. S.

SYSTEMATIC LABELING OF CASES.

The writer recently had occasion to devise a label system for a medium-sized job office, and, in view of the considerable amount of labor attached thereto, attempted to combine with the same operation a complete office specimen book and an index or directory, showing the location of each font. With what success the measure was attended will be left to the reader of the outline following:

The first step was to adopt a standard-size label holder, in this case 5½ by 1¼ inches being the size selected, the width allowing the admission to the holder of a card label bearing the impression of a seventy-two-point line. The measure for composing the specimen lines was set at thirty picas, and after placing cases as desired (in this case in series), a compositor proceeded to set a line from each case, giving the number of points and the name of the face, abbreviations being permitted on the larger sizes. After proving and correcting the lines so set, they were made up to fit a sheet of cardboard of the width of the label holder and of sufficient length to admit of an entire series appearing on one sheet. Three-quarters of an inch white space at the top of the card was separated from the labels proper by a light-faced rule. Underneath this rule the lines were so spaced that they struck the center of a space equivalent to the width of the label holder. Two forms were thus made up and sent to the pressroom for twenty copies. While one form was on the press a stonehand changed the lines on the dead form, one man being able to keep the press going until all lines were printed. Having completed the printing, one sheet of each form was sent to the bindery, where the sheets were jogged at the head and the stock cut apart in strips to fit the label holders, using the head rule for a guide in measuring the required width. Every label slipped into place with accuracy and gave a very neat appearance in the new brass label holders.

From the remaining printed copies several sets were gathered and punched at the top to fit a patent binder, making complete office specimen-books. The next step was to number every cabinet or rack and also to number each case, commencing with No. 1 on each rack or cabinet. One specimen-book was then numbered to correspond with the cabinet and case numbers, this for use in the composing-room, where it proves valuable as a directory to new men and in the location of seldom-used type.

By the use of this system new specimens may be added a sheet at a time or old ones disposed of as the type wears out or is changed. B. E. S.

SUBMITTING PROOFS.

Of great importance in the successful conduct of a job-printing office is the proper submitting of proofs. The jobber should be painstaking in this regard, for a business man delights to receive from the printer proofsheets that are neat and clean. The request, printed on the outside of the envelope containing them, to kindly O. K. enclosed proofs with corrections, if any, and return at earliest convenience, generally meets with quick response, for he is impressed with the business instinct that prompts the request.

All proving should be done on a proof press if this is available. If a proof planer is used, the effort should be made to obtain as even an impression as possible with as little hammering as necessary. French folio or stock that is soft in texture and transparent should be used in all cases, as this reduces the danger of damage to type, and all proofs should be marked with pencil or scored to show the proportion of type and stock.

Press proofs in color should be submitted of colorwork, otherwise the job presents a half-finished appearance that the average customer is quick to call attention to. Of course, the extra labor of taking such proofs should be included in the estimates.

A good way to illustrate the proportion of type-matter on a business or visiting card is to place the card on which it is to be printed on a flat surface, then lay the proofsheet on top of it. The proof paper, being transparent, enables one to obtain correct proportion; then by placing another sheet on top of this, so as to prevent the proofsheet from becoming soiled, and running the thumbnail completely around the edge of the card, an embossed effect is obtained that is pleasing.

F. F. Turner.

RULE AND RULE CASES.

The advent of paneling and rulework in job printing has in recent years taxed to the utmost the supply of rules in the average job-printing office. Few indeed are the offices where there is as much rule as is required. In many offices to endeavor to set a good job in panel design is to invite nervous prostration, so great is the difficulty in obtaining the necessary rule. And yet all proprietors know that it pays to keep the rule cases well filled, because time lost in piecing and searching for it would, in many cases, pay for new rule.

The distribution of rule cases so that they will be handy to the men has also been given much thought. The concentration of all rule in large cases has been abandoned in many instances for the handier way of employing quarter cases and putting but one font in a case. Four of these cases may be put in a full-sized blank case if desired for concentration, but they are generally found on the frames of the jobbers, where they are handy to them. A noticeable feature in many composing-rooms is the tendency to concentrate all material in as small a radius as possible. To go from one end of the composing-room to the other in quest of a rule case is not desirable. It is also time-consuming, and therefore expensive.

In order to secure correct joining of rules it is imperative that they be thoroughly cleansed before distributing.

F. F. T.

THE SPACE AND QUAD CASE.

One of the greatest advantages of the space and quad case is that an inventory can always be taken of the stock of spaces

and quads on hand. The wise foreman keeps his eye on these cases and sees that they are always well filled. Profits in a job-printing office are largely increased when the jobbers are kept supplied with spaces and quads with which to set their jobs quickly and construct and justify them well. If one wishes to obtain the best work from them and expects both quality and quantity, he must not be harrassed by lack of material. It is more profitable in the long run to buy material if necessary to preserve his tranquillity of mind. Let us not forget that dividend-paying material is a necessary adjunct to dividend-paying type, in order that it be dividend-paying in the fullest sense of the term. What can it profit a job-office proprietor if his plant is stocked with an abundance of the latest type-faces and exhibits a pitiful lack of material with which to put it into use?

The location of space and quad cases should be as central as possible, and easy of access to all the jobbers. As they are much used, they should be placed in the lightest part of the composing-room, and because they are constantly exposed to dust they should be frequently blown out. All boxes should be kept as full as possible. In many offices the upper row of boxes which contain thin spaces, especially in the smaller sizes, are sadly neglected, and in consequence jobbers are compelled to go to cases containing body type for these spaces.

F. F. T.

THE LEAD CASE.

In many well-regulated job offices the practice is in vogue of going over the lead cases at least once a year to eliminate the "bastard" sizes that, it seems, will creep in. Excellent as is the practice, it would not be necessary if every jobber would do his share in keeping the lead case tidy. He should make it a point, when finding a "bastard" lead, to cut to a standard size immediately, and to always endeavor to leave the lead case in as good condition as he finds it. The work of keeping the leads straight is, in most offices, left to apprentices, who very often fail to realize how important it is that the lead case be kept in best possible order, and it suffers in consequence. A well-kept lead case is a distinctive feature of a model composing-room.

F. F. T.

ORNAMENT AND BORDER CASES.

In those job offices which are not supplied with a proper cabinet for ornaments and borders, the disposal of them, or rather the selection of a suitable place for them, is quite a problem. This is especially true of the smaller offices, which generally require but a few feet of a border and some miscellaneous ornaments. A good way out of the difficulty is to select a case in which the boxes are large and commodious, such as the Yankee job case, place it on a rack as a companion to the space case, the ornament case occupying the upper part of the rack and the space and quad case the lower, employing the smaller boxes for the six and twelve-point borders and miscellaneous ornaments, and the larger boxes for the larger sizes. All borders and ornaments should be packed in the boxes in an upright position and kept so. With a case of this description the life of ornaments and borders is increased.

An enterprising proprietor purchased an ordinary lead case to be used for these purposes, partitioning off one of the larger spaces for the reception of corner pieces and miscellaneous ornaments. He is lavish in his praise of this method of accommodating ornaments and borders, and as these present such a neat appearance when packed in an upright position, its adoption is recommended.

F. F. T.

PRINTING ON BLANK-BOOKS.

Frequently a job of blank-books, already bound with the covers on, comes in the printing-office to have a form of some sort printed on the cover, for instance, rent-receipt books, memorandum books, etc., which are purchased from the blank-book maker and then sent to the printer to have the required form printed on. Now, under usual circumstances, if the printing is done on a Gordon press, it would be necessary to lower the impression screws at least an eighth of an inch, as the books generally contain about fifty pages.

To lower the impression screws would be a considerable loss of time and throw the platen out of gear for the next job also. So the most simple manner to overcome the difficulty is to throw back the impression lever or "throw off," tie it back so that it will not be pulled back home by force of habit, and then, with the usual amount of make-ready, the impression will just be right for the books.

Robert F. Salade.

TELEPHONE COMPANY EMBLEMS.

There is an opportunity for some enterprising typefounder to steal a march on his competitors by bringing out in type metal and electrotypes of suitable sizes, the shield and Maltese cross emblems used by the independent telephone associations. Many towns have independent telephone exchanges owned by companies of local capitalists, and the various forms of printing used in their business are in consequence ordered from the local printer. On the other hand, the emblem of the Bell Company shown in every specimen-book is more seldom called for, on account of the various local offices of this company getting a larger share of their supplies through headquarters. While the Bell and its sub-license companies use the most printing, the emblems of the independent associations will prove the more salable for the foundry, as their orders for work are scattered among a greater number of printers.

Harley Barnes.

BOOK AND POSTER TYPE.

It seems a superfluity to dwell on the advantages of having a few complete series of letter in large fonts, rather than many series and midgety fonts, but many printers whose selection of material is for the most part judicious, forget this rule when they come to the purchase of book and poster faces. In many country offices where the jobbing and ad. letter is kept in ample series, the weight fonts present a most inharmonious contrast. In an office I have in mind, the display letter consists of about ninety fonts in ten well-selected series, yet the weight fonts in the establishment comprise faces that literally swear at one another when brought into juxtaposition. The six-point is an old-style face, the eight-point is a heavy roman face, the ten-point again is a light-face old-style, while the eleven-point is a strong-faced roman. The posterweight fonts, in twelve, fourteen, eighteen and twenty-four point, are alternately gothic and clarendon faces. Had these book and poster faces all been in one series of some good, strong book-face, the addition of a few larger sizes would have provided an excellent series to fill a niche now vacant in that office.

H. B.

INITIALS.

There is a great deal of initialing done at the present day, particularly in trade and class publications. In such publications where there are no headlines sufficiently conspicuous to break the monotony of the straight reading matter, as in a newspaper, a good initial properly set forms an agreeable variation. When an initial is used, however, it should be set in such a position that it bears an obvious and intelligent relation to the story it is supposed to prefix. Too many present-day initials, with their rectangular designs, suggest the idea that they are shouting over a fence at the rest of the letters in the introductory words to wait until the initials can come around and join the procession.

H. B.

ORNAMENTS.

It is not sufficient that the various designs of ornament used in the more elaborate forms of composition be used with a due regard to proportion and balance of design, but care should also be taken to place ornaments in the form of flowers, leaves, scrolls, etc., in the most natural position possible.

H. B.

JOB COMPOSITION

BY JOHN M. LARKING.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

ART BITS.—A collection of proofs selected from odd issues—halftones, three-color prints, engravers' etchings, etc.—neatly mounted on harmonious mats of uniform size, twenty-five selections in a portfolio. Price $1, postpaid.

TITLE PAGES.—By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints—Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, $2.

TWENTIETH CENTURY COVER-DESIGNS.—Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. $5, prepaid.

PLAIN PRINTING TYPES.—By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

THE PRINCIPLES OF DESIGN.—By Ernest Allan Batchelder, instructor Throop Polytechnic Institute, Pasadena, California. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, $3.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. $1.

PORTFOLIO OF SPECIMENS OF PRINTING.—The second of the series, composed of a wide range of commercial work in pure typography, designed to show the maximum of effectiveness at the minimum of time and expense. Printed on loose leaves and comprises examples of plain and color printing; also a demonstration of the relationship between the size of the half-tone screen and various grades of paper. This portfolio is especially recommended to students and ambitious printers. Price, $1, postpaid.

In type display the first desideratum is legibility. Typography is the visual expression of thought and is dependent for the clearest expression upon the judgment of the compositor, exactly in the same manner that the highest efficiency of the telephone is dependent on the skill and care taken in its mechanical construction. Printing and the telephone are both mechanical forms of expression, and the latter is judged, not by the finish and appearance of its apparatus, but by its ability to transmit messages intelligibly. In like manner, printing must conform to the very reasonable requirement of clear expression. The selection of plain type-faces and the avoidance of ornament or any addition to the type that, intended to adorn, only distracts and prevents the type from expressing its message in the clearest way, are the proper means toward this desirable end. In Fig. 1 is shown a page that is in error in both particulars. A condensed face should be used only when space conditions absolutely demand it. It is an emergency letter, to be avoided in ordinary display where there is sufficient room for normal faces, because not nearly so legible or attractive, and is especially inefficient in capital lines, as shown. The ornaments, panels and underscores are extremely unnecessary and suggest a desire to exploit the accessories for their own sake rather than for their decorative value as a foil for the type display. Type display stripped of all ornamental accessories and reduced to the lowest terms of simple arrangement is in better taste and is finer art than if overloaded or surrounded by the various devices that typographical convention regards as adornment. Type "unadorned is adorned the most" for the very good reason that type-faces are generally attractive and beautiful in design and do not require additions



FIG. 1.

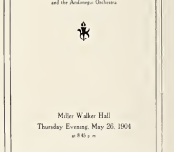


FIG. 2.

to render them more so. The meaningless rulework design and unsuitable or excessive ornamentation are expressions of an untrained taste. Panelwork should be of simple design with a well-defined purpose, not of haphazard construction that may prevent the best type display. In Fig. 1 there is much of this meaningless extra work which has crowded the type and suggested the use of the undesirable condensed letter. Fig. 2 shows a rearrangement for the type's sake alone that should be the motive in all display composition. The type used is smaller than the original, but the type selection and arrangement makes it much more legible and attractive, and the rule panel gives shape to the page and is not merely an example of ingenious arrangement. We may fittingly apply to printing what John Ruskin said should be required of buildings and men, that "first they do their practical duty well: and then be graceful and pleasing in doing it."

When a type series is used for stationery, the contrast in type sizes must be emphatic to attain satisfactory display. The use of one size alone would be preferable to the bringing together of consecutive sizes, as the latter usage results in an

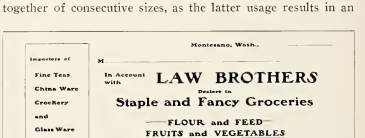


FIG. 3.

assemblage of lines that is more or less a jumble. Only setting the main line in a dominating size will result in that pleasing appearance called good display, or, in other words, good contrast. On stationery, the firm name is generally the line that requires distinction, and the best results will follow the rule of confining the display to that line, making everything

else comparatively small. Figs. 3 and 4 are illustrations of composition in a type series in which the first-named is inferior in appearance on account of lack of contrast. By making a practice of displaying the firm name only, more satisfactory results will follow than if attempts are made to emphasize other parts of the copy. The apparent need of display for



Fig. 4.

various parts of a job is a source of temptation, but the desire to display other things besides the firm name should be repressed; we mean display by increasing type-sizes. The secondary display, if there is need for any, can be more effectively shown by contrast, using some face of different design that harmonizes with the letter used. The type shown, however, does not admit of association with other faces except when used as a contrasting line with some lighter-face type.

In the designing of letters, not only is attention paid to the legibility and beauty of their individual shaping, but also to their relation to each other in the line or page. Good

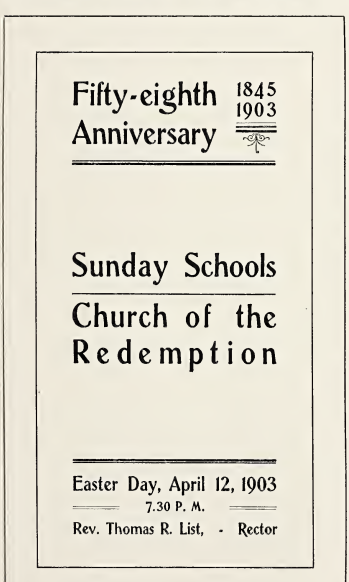


Fig. 5.

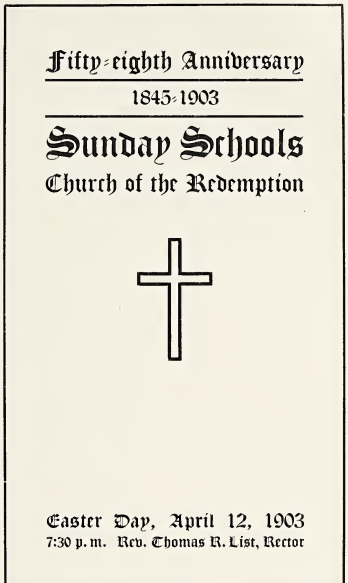


Fig. 6.

appearance not only determines the shape of the letter itself, but also the space between letters in the same word, and, in a lesser degree, the space between words and lines. In the making of type the width or set of the letter depends upon what may be called the proper harmonic space between letters in the same word. This spacing, fixed by the typefounder, should not generally be changed by letter-spacing. There are times, of course, when it is absolutely necessary to letter-space, but it is done at the expense of good appearance. There are also type-faces whose appearance is not materially affected by so doing to a slight degree and uniformly throughout the page. But the occasional letter-spacing of a line to fill out a measure and in juxtaposition to unspaced lines destroys at the same time the harmonic relationship of the type and the beauty of the display. In Fig. 5 the partial letter-spacing of the display lessens the distinction of the page, and a more natural arrangement would have avoided the variation of spacing shown. The preciseness indicated by the unnatural spacing of all lines to the same measure and by the division into three parts with equal white space between is contrary to the ethics of correct display, as it would be to good decorative design. Freedom of expression in type display is limited by the medium or materials used, but it should be the object of the compositor to infuse as much naturalness and grace as possible. As reset (Fig. 6), the text-face was used because more fitting, and the arrangement has avoided the errors already indicated.

Printing for religious organizations should be plain, neat and dignified, and freakish typography avoided. Text-faces

are very appropriate, if available, on account of the historic association of such letters with religious usage, coming from the times when manuscript, altar and service books were inscribed in styles that were the progenitors of modern typefaces. It was the custom to decorate these books with initials and borders in colors, and as red was a favorite color for this work, red and black is the commonly accepted and most suitable color combination for ecclesiastical printing. In Fig. 7 an appreciation of the suitability of text-faces is shown by their use, but the arrangement is not quite so attractive as a

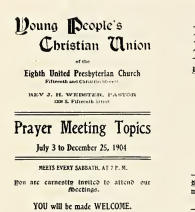


FIG. 7.

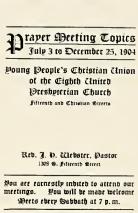


FIG. 8.

simpler and more natural style would have conferred on the page. Fig. 8 is a suggestive resetting entirely in text. There might be objection to its use on the score of legibility, but that consideration is not so essential in work of this kind. In commercial work this contention is right, although some slight loss in readability is more than compensated by greater distinction. In Fig. 8 some freedom has been taken with the matter, transposing the title and placing it at the head. Fig. 7 was printed in red and black, and Fig. 8 was set for printing in two colors, the additional color taking the place of type contrast and giving it distinction. The rules and initial should go in red and the rest in black.

THE less matter there is on a business card the more satisfactory will be the display. It is rather a difficult problem to print on the small confines of a card many qualifying lines and make them all distinctive. All the devices of display must be used to make such a card effective. Type contrast, both in selection of sizes, design and rules, and an appreciation of the

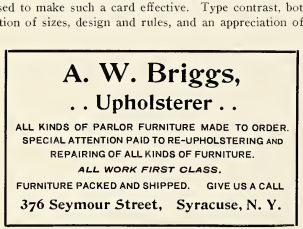


FIG. 9.

use of white space, are ways of producing the desired result. We show what is intended to be a business card (Fig. 9), although its appearance suggests a small rush advertisement. Of course, the typography of a card should in some degree be affected by the business represented, and the card of a junk-dealer would vary in style from that of a milliner. At the same time it will benefit any business if the card is set in a neat, attractive manner and carefully printed on high-grade stock, and it should be the printer's aim to educate his customers in this direction. Even the card used in house-to-house canvassing by those following occupations like that denoted on the card shown (Fig. 9) would be rendered more effective and valuable as a business-bringer if set in a more attractive style. The association between the name and the business that it is the purpose and effort of the card to instill will be more

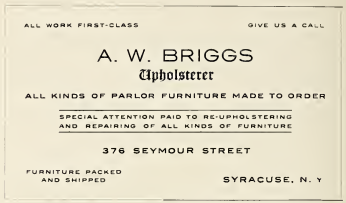


FIG. 10.

quickly effected if the latter is attractive in appearance and display. A more shapely arrangement of the card is displayed by Fig. 10. By placing some of the lines above the name and separating others by rules, crowding and confusion are avoided and greater legibility is attained. A border around a business card is not generally desirable unless the wording is very brief. When much matter is to be arranged it cramps the display, particularly if the card is small. A side panel, however, is a good way of disposing of matter, any special feature being made more distinctive by being so placed. More errors are made in composition by arrangement than by type selection, and a business card is a common sufferer from incoherent and ineffective display.

THE subject on a title-page, if set uniformly in one size, is more attractive, because more natural, than if arranged in two or three sizes. Occasionally, of course, it is more desirable to display a word or words, particularly in advertising printing, or if the title is excessive in length, although in the latter case it is often arranged in a paragraph of capitals or in lower-



FIG. 11.

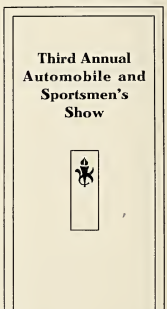


FIG. 12.

Inland Printer Technical School

Machine Composition
Job Composition
Presswork



A. H. McQuilkin, *Manager*

120-130 Sherman Street
Chicago

Examples of
Job Composition
by Students



Fire Insurance
THE TRADERS

Life Insurance
THE
CONNECTICUT
MUTUAL

G. EVERETT McCLURE MORRISON E. MERIAM

"YOUR INTERESTS AND OURS"

The McClure-Meriam Company

REAL ESTATE HANDLED
PROPERTY CARED FOR

112 BROADWAY, NEAR SECOND STREET

CHICO, CAL. 1904

G. EVERETT McCLURE MORRISON E. MERIAM

"YOUR INTERESTS AND OURS"

The McClure-Meriam Company

REAL ESTATE HANDLED
PROPERTY CARED FOR

112 BROADWAY, NEAR SECOND STREET

Fire Insurance
THE TRADERS
Life Insurance
THE CONNECTICUT
MUTUAL

CHICO, CAL.

ALBERT N. RANDOLPH TEL. 163 FRANKLIN

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By MARIE CORELLI

Illustrated by
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1902
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GROCERIES AND PROVISIONS

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General Southern Factors of

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INCORPORATED
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case all of one size. But in a title where there is some doubt whether this or that line is most important, it is better to set it in one size throughout. A conjunction of two or three sizes of type with catchlines between is not nearly so pleasing as the use of one size for everything. A comparison is offered between Figs. 11 and 12. In the former there are several things that conspire against its best appearance. The rulework suggests that the interest taken in its design and composition excluded the type from more than a secondary consideration and subordinated the useful to the merely ornamental. The rules are too heavy for a double panel, crowding the type and detracting from it the distinction that is its just due. This crowding is especially noticeable in the lower panel. The inside rule of the upper panel should have been a lighter face, thus throwing the type into relief by contrast. A rule design, however complex, must be coherent, and every separate piece of rule should be a factor in the development of a preconceived orderly design. The ornament or rule that is added after the design is complete is superfluous. The point of artistic completion is passed and the added material is a retrogression. Simple rule designs are most satisfactory in general, because the added ornament is an incumbrance and annoyance to the type it was intended to adorn. To adorn the type should be the intent of all ornament, but it is often misplaced or unnecessary. In Fig. 12 a simpler arrangement and the use of lighter rules does not interfere so much with the type display, and the type itself set in lower-case is not quite so awkward as shown in Fig. 11, chiefly because not crowded by the panel rules.

The right association of type-faces is one of the problems that confronts the job compositor, and much faulty display is the result of untrained taste in this particular. Ornamental faces should not be brought together, as a rule, nor faces that differ slightly in design, like French and Caslon old-style. The use of one face throughout is the most satisfactory and artistic way whenever possible. Very few faces are designed in reference to association with others, and will dissent and conflict if brought together. Fig. 13 shows this misuse of display. The faces shown do not in the least degree harmonize, and what was intended as a rather pretentious page is marred



Fig. 13.

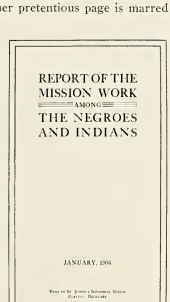


Fig. 14.

by the type selection. Apart from this, the display is too large and the design too ornamental for a title-page of the character shown. A very plain, simple arrangement would have been more fitting. The effect of white space contrast is lost by filling all available space with ornamentation. Pieces of rule, word-ornaments and periods used as ornamental adjuncts at the end of lines are in poor taste, because entirely superfluous. In resetting this page (Fig. 14), the extreme of simplicity is shown, particularly in type selection and arrangement. It seems rather bare in comparison with Fig. 13, but it is sufficient and appropriate for a title-page of the subject indicated. The advantages gained in appearance are apparent and have been accomplished entirely by elimination. In place of ornamental rulework and ornament, white space is used to give distinction to the type. In place of the three type-faces of widely different design, a single face is used. Any one of the three faces used in Fig. 13 would have been attractive by itself, but the three together do not make a harmonic trio.

If Fig. 15 is a personal business card, as the wording indicates, in style it resembles a label. The ornamental border is misplaced and the type display, with the largest display lines below the center, is very awkward. The type selection is correct, but its manipulation and the surrounding adornment is



Fig. 15.

all wrong. On any commercial stationery the name is the most important line. On the personal business card this is especially necessary, as association is to be established between the firm and its representative. Of course, a card is in a degree an advertisement, and it is expedient that the product or article

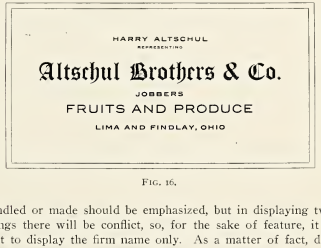


Fig. 16.

handled or made should be emphasized, but in displaying two things there will be conflict, so, for the sake of feature, it is best to display the firm name only. As a matter of fact, display on a card is unnecessary beyond the firm name, as it is not competitive advertising and every thing on it will be read with attention. Plainness and neatness are the most desirable factors in its composition. In Fig. 15 the display is disproportioned. The firm name should be featured and the rest of the lines reduced in size. These changes are shown in Fig. 16. A plain rule border is most fitting for a business card. The name has been reset in a text because it makes an effective contrast with the light gothic used. Contrast is a valuable factor in the production of attractive display, and the text shown can be used advantageously with plain, light-face letters. Both faces gain in distinction by the association. By placing the main line somewhat above the center, shapeliness is attained. Good appearance always requires that the heaviest display should be above the center. This is where Fig. 15 departs from the best arrangement.



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"WHO" AND "WHOM."— J. C. W., Brooklyn, New York, writes: "You will doubtless be surprised when I tell you that I can not comprehend the distinction between the nominative and objective cases. I do not know why it is; but, after reading your remarks on the matter, I was still puzzled to know when to say 'who,' and when 'whom.'" *Answer.*— This is not so surprising as one might think it would be. Probably it is failure to comprehend the distinction that causes so many erroneous uses of the words to appear in print. Hundreds of writers have published explanations of the cases, and it is hardly conceivable that any one of them did not think he had made a clear treatment. Nominative means merely naming, subjective. A noun or a pronoun is in the nominative case when it is the subject — that is, when used for the person or thing about which something is said; of a person, the agent or doer of the act or action done. Objective means naming as an object. A noun or a pronoun is in the objective case when it is the object of a verb or a preposition — that is, when used for a person or thing which is acted upon; of a person, the one to or on whom the act or action is done. In the simplest arrangement of the words, it is very easy to use them correctly. Thus, we speak of one who gives something, and of one to whom it is given. But when the words are otherwise arranged, and when additional words are used, the distinction is not so obvious. Yet even then it may easily be determined by noting whether the pronoun is used for an actor or agent or for something acted upon; for the first the right word is "who," and "whom" is right for the other.

NEED FOR NEW VERBS.— The *St. James's Gazette* says that "we want popular verbs for several operations introduced by modern science. The X-rays, the Finsen treatment for lupus, the operation of radium for cancer, and what not — what are the words for these?" It seems likely that, if the need for a single verb for any of these ever becomes pressing, some suitable word will be found. Meantime why not rest satisfied with the phrases we now have, as "treated with X-rays," etc.? Such cases do not yet seem to present an urgent demand for single words, as their mention is not sufficiently frequent, though it may become so.

SPELLING.— Following is a letter from H. C. Hensel, Chicago: "In an article by Prof. Brander Matthews on 'The Development of the English Language,' the author reviewed the many evidences that the English language is becoming a world-conqueror, and urged that this is an added reason why some plainly desirable changes in the spelling and pronunciation of words be adopted, especially in the matter of omitting letters that are not only silent, but incongruous in the appearance of words. Unfortunately, he has followed the practice of all other leaders in this line of thought by insisting that as a first requisite for an effort to correct these abuses the writing public shall adopt 'altho' and 'thru.' I am out of patience, and it is time some one should tell these so-called reformers that the writers will never, never, never adopt 'altho' and 'thru.' Their battle-flag for twenty years has borne these words, yet neither has been adopted to any noticeable extent. They have said in effect that the silent letters in these words are so palpably useless that if writers refuse to adopt the change there is no hope for other corrections. They have said, recognize our efforts by accepting these changes and we will offer others and astonish you with the improvement in our language. But the writers have replied that these particular changes do not appeal to them and they will not adopt them. They do not know why, but a deadlock comes with the reformers' 'You must' and the writers' 'We won't.' Their attempt to force these words upon the people has cast discredit upon every effort to correct faults in our language.

"Why? Because the people do not care for phonetic spelling, a spoiling of our language by abbreviations that sacrifice the appearance and meaning of words. We have the best language on earth, and while a little trimming and revising is desirable, it would be folly to ruin it by reducing it to a system of shorthand. This particularly applies to the two words in dispute. 'Thru' does not mean 'through.' It is one of the beauties of the English language that the spelling and pronunciation of a word conveys the idea independently of the memory of the meaning of the word in the listener's mind. One who does not understand the language, by careful attention, can understand the character of a conversation by the pronunciation of the words. For instance, no one can pronounce 'love' in ordinary conversation and create the impression that war or hatred or murder is being talked about. War sounds like war. One would never think of 'swift' if 'hesitate' were pronounced, no matter if the words were not

known. So it is with 'through.' The meaning of the word is the opposite of anything as short, as quick, as tense as 'thru.' To understand this word one must, in his subconsciousness, realize that the matter or article enters into and passes through something. While one perhaps can not pronounce 'thru' differently from 'through,' there is an involuntary, a jerky attempt to do so. At least there is a lack of that infinitesimal pause in our consciousness that gives us in the use of the word that full realization of its meaning that is so precious a part of our language. The same argument is true of 'although.' In the pronunciation of this word there is a pause almost equal to that where a comma is used. The meaning of the word implies a change of ideas. In real meaning it is almost as strong as saying: However, I do believe. To cut down this word merely to leave out letters because they seem to be useless is to influence the pronunciation unfavorably.

"The use of words is to convey ideas. I believe that 'although' conveys the idea better than 'altho,' and nearly all the writers seem to agree with me in spite of resolutions, and in defiance of the fact that an aggressive battle for these two changes has been waged for twenty years.

"See how readily the people have given up and nearly forgotten waggon, centre, œconomics, etc. A change that appeals to the people of this country as a wise one is readily adopted if there be only a leader to make the suggestion.

"Another illustration of the refusal to change the spelling of a word because of the fullness of its meaning is found in the word 'honor.' Americans quickly adopted it, the English have persistently clung to the old spelling. Why? Because the word has a different meaning to each. When the Englishman pronounces the word 'honour' he means something exalted, something unusual; it has within it all the traditions of family and state. It is something to be proud of, something to defend. But when the American says 'honor' he means something that is a matter of course, something usual, a short, snappy, there-is-no-chance-for-argument sort of feeling. The 'honor' of our flag — yes, we will scrap for it in a minute. The 'honor' of my name — hit the man and let him apologize afterward.

"It seems to me that the reason why the English language is becoming a world-conqueror is because of the unusual strength and diversity of meaning of so many of its words. It is an education to be able to speak the language even fairly well. With no other language is the subconsciousness so alert. The brain is active in thinking of much that may be unintentionally expressed as well as finding the best words to convey the ideas. No other language contains the possibilities of double meanings, of play upon words, of shades of meaning, of emotions. Since practice brings strength to the brain as well as to the muscles of the body, the mere use of our language is a constant schooling. The natural result is that those who acquire the language also acquire an educated and alert subconsciousness, and this is bringing the English-speaking people into the rôle of world-conquerors.

"We owe it to the people who are being introduced to our language, as well as to ourselves, to trim it of some of its absurdities, such as the *d* in Wednesday and the *r* in February. There should be a recognized authority to recommend such changes, but this authority must be sensible and practical rather than extremists who offer changes more ridiculous than the acknowledged faults they condemn. We have had many attempts at establishing such authority, even the great national convention of teachers having passed resolutions on the subject. Unfortunately, all have made the same mistake of insisting upon the adoption of 'altho' and 'thru,' and the people persistently refuse to adopt either. Let the word-reformers drop these words and recommend others, and we may see more changes adopted in a year than have been made in the past twenty years.

"It is understood, of course, that dictionaries can not be recognized as authorities to recommend changes in words. Dictionaries are histories, not authorities except as they are recognized in the absence of better information. They record the opinions of eminent scholars that a certain spelling and pronunciation of each word is accepted by a majority of the best writers. There has been some effort to force them upon the people as the supreme authority, but many failures show that the common sense of the people is superior to the commands of the dictionary-makers. There are changes being constantly made, however, and we need more of them, and if



READY TO FOCUS.
Photo by Charles Lowater, Spring Valley, Wisconsin.

there were a recognized authority to make reasonable suggestions, the people would eagerly take up with them and the dictionaries would follow with the revised spelling and pronunciation."

Capitalization.— Miss Gladys Walton, St. Louis, Missouri, contributes the following remarks on capitalization: "It has been observed recently that some of the leading newspapers — newspapers of world-wide circulation — have degenerated to lower-casing the initials of all but the first word in the names of corporations, associations, and the like. The Brooklyn Rapid Transit Company, for instance, appears as 'the Brooklyn rapid transit company.' Printing this name in this way makes it impossible to tell, without the possession of extraneous information, whether the writer means the company in Brooklyn which provides transit for passengers in a rapid manner, or a corporation having the name of Brooklyn Rapid Transit Company. For this and similar reasons, it is evident that to capitalize only the initial letter of 'Brooklyn' in this name does not clearly indicate that 'The Brooklyn Rapid Transit Company' is a corporate name. An example of even greater ambiguity arising from the failure to capitalize the initial letters of all important words in the name of a corporation, association, or the like, is to be found in the practice of leading newspapers in printing the name of a certain country club, in the vicinity of one of our big cities, with no capitals at all. The name of the club is the 'Country Club,' but it appears in the newspapers as the 'country club,' which could be taken to mean any one of the numerous country clubs situated in the suburbs of that city, such as, for instance, the Normandy Golf Club or the Glen Echo Club, each of which is, speaking descriptively, a country club. *Lower-case initials speak descriptively,* and (to use a logical phrase) not for the purpose of detonation. It has long been the rule and custom to capitalize the initial letter of each important word in the name of a corporation, an association, or the like, and, when the best newspapers, which stand as criterions for all newspapers of lower standing, depart from so beneficial a custom, they introduce a pernicious practice, which is contrary to reason, as above shown, and which ignores one of the require-

ments of good printing, as will now be demonstrated. In this day, when our library tables are swamped with newspapers and magazines, dealing with current events, and the publishers are sending out a continuous stream of books that people think they must read, it is far more than any one can do, no matter how rapid a reader, even to scan all that comes from the press. Evidently, then, that one may read the greatest possible amount of published matter in the limited time at one's disposal, in order to keep abreast of the times, it becomes incumbent upon the printer to make use of every aid to reading and understanding that has been or may be discovered, in order that his publications may be as clear as possible and void of unnecessary ambiguity, to the end that the thoughts contained therein may be comprehended at the first reading. That he should not discontinue any of the known helps, such as the one under discussion, is even more evident. To be sure, many centuries ago whole manuscripts were written in capitals, with each letter placed close to the preceding one, so that there was no break in the long manuscript, no division between words or sentences, and no punctuation; and, with care, scholars are able to decipher them. The introduction of diacritical aids, however, from time to time, has been a great improvement and advantage. Not the least of these advantages is the capitalization of the initial letters of proper nouns or words used in a special sense, for the purpose of attracting particular attention. By repeated readings and concentrated thought, one might be able to deduce that by the 'country club,' in the example given above, is not meant the Glen Echo Club or the Normandy Golf Club, but the Country Club; that "the Brooklyn rapid transit company" must be understood to be the corporate name of that company; and that by the "St. Louis manufacturers' association" is meant *The St. Louis Manufacturers' Association,* and not The St. Louis Industrial Association, which it might well be taken to signify, for the latter is an association of St. Louis manufacturers. We of the twentieth century, however, have not time to speculate on what the newspapers mean. We read the daily, weekly, and monthly publications, but especially the daily newspaper, that we may know what is going on in the world, and it is the printer's duty, especially in the ephemeral publications, to facilitate as much as possible our reading, that we may become apprised of the greatest number of current events, without undue subtraction of our time from the more important matter of the reading and study of good books, and, above all, that weighing and considering of them which Lord Bacon advises."

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I wish to say that I have received nearly seventy-five replies from the list sent out by you, and such fine offers, too, but they are too far away to suit my family, it seems. Would like to locate near by. I receive them from Iowa, Louisiana, Kentucky, Maine, California, Texas, etc., but none nearer. I am anxious to get settled for a home, and if the offers were not so far away I would have been settled long ago. I expect to get one soon by your list at a nearer point.—*W. H. Willis, Allentown, Pa.*

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A young lady explained to a printer the difference between printing and publishing, and in conclusion said: "Now you may print a kiss on my cheek, but you must not publish it." With that he locked the fair form in his arms and went to press.—*New England Grocer.*

A "T.-F." SUBSCRIBER.

You are quite right in your statement that I do not wish my name taken off your subscription list, as I would consider it a loss to me if I should have to discontinue it.—*G. R. Buecher, New Durham, New Jersey.*

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THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.— By S. Sandison. Contains thirty-six pages of information, with adjustments and suggestions for Linotype operators. Vest-pocket size. Price, $1.

CORRECT KEYBOARD FINGERING.— By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the "linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.— By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, $1.

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THE MECHANISM OF THE LINOTYPE.— By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a revision of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated. Cloth, 128 pages, $1.50, postpaid.

HISTORY OF COMPOSING MACHINES.— By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record — 1822 — down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines — Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, $4; cloth, $3; postpaid.

DO NOT FORGET —

That there should be a space of fifteen thirty-seconds of an inch between the clutch collar on the driving shaft and the inside of the shaft bearing when the clutch is in action.

That this adjustment is made on the old-style machines by the nuts on the end of the clutch rod.

That the thickness of the clutch leathers regulates this on the new machines.

That this is the first adjustment to make on the clutch.

That the screw between the two parts of the vertical stop lever is the means of adjusting the position of the forked lever.

That, with the clutch in action, there should be one thirty-second of an inch between fork and collar on shaft.

That the spring tension of the clutch should exert a pull of about sixteen pounds.

That tension may be adjusted by the bushing in end of driving shaft in the new machines — stretching the spring in the old.

DURING the last ten days of April the London Monotype agency sold twenty machines. In one English city the Monotype casting machine is operated by a woman. So far as

known this is the only instance in which a man is not employed in this capacity.

During the months of May and June ninety-six Monotype casting machines and 126 keyboards were sold, and the totals for the first six months of the present year amounted to 241 casters and 311 keyboards.

Flat Rollers.— L. A. B., Moundsville, West Virginia, writes: "I would like to ask what should be done in case the rollers that follow the cams numbers 1, 4, 5 or 6 on the Linotype should stop now and then when they ought to be moving with the cams, thus making the roller rough or worn in places? What is the cause?" *Answer.*— Failure to properly oil the machine causes flat rollers. The rollers which rest on the cams should be watched and their pivots carefully oiled to prevent them becoming dry and binding the rollers. Otherwise in a short time a flat place will be worn on the roller and adjustments will be affected.

For Tabular Work.— M. F. Britt, of Terre Haute, Indiana, a Linotype operator, has patented a matrix-stick for justifying table headings in Linotype work. Any one who has had occasion to set tabular matter on the Linotype realizes the difficulty of accurately justifying the headings over the columns. Mr. Britt's device will materially assist in this particular. He provides a steel stick not unlike a regular composing-stick, with a slot in which a slug can be clamped. One side of the stick is adjustable and can be set to line with the figures in the column on the slug, and the matrices justified to exactly align with the figure columns. Each column can be separately justified, and when the matrices are placed in the machine and the slug cast, headings and figure columns will be in exact alignment. The device is being patented.

A New Source of Trouble.— K. F., a New Jersey martyr, writes: "I take the privilege of asking, through your magazine, how many of your readers have trouble as I have. In the plant where I am employed there are five machines, four of which are operated by girls (they have not the least idea of the printing business or the mechanical parts of the machines), the other one by myself; I fill the bill as operator-machinist. These girls continually use the screw-driver and alter adjustments, such as the adjustment in the spaceband box, the separator adjustment and pot governor; also, if a matrix does not respond at first tap (I mean first pound) on the keyboard, they use two or three slugs to pound on the top of the magazine. I have often complained of this to the manager, but he overlooks it. Pray tell me how many, if any, have to put up with such annoyances as these for the magnificent sum of $18 per week."

Oil Burners.— J. P., Philadelphia, asks: "(1) Has the Government any double-magazine Linotypes at the Government Printing-office at Manila? (2) Describe the care and adjustment and grade of oil used in the Linotype oil burners; also amount of oil used per hour." *Answer.*— (1) The Government Printing-office in Manila has four pica machines (Model 3). It has no double-magazine Linotypes. (2) Coal-oil burners for Linotypes must be cleaned daily to get the best results, especially the ring into which the oil drops and where it is converted into gas. Carbon forms here and must be removed. If metal-pot leaks, this ring will catch the metal and cause oil to overflow. The flow of oil to burner must be only sufficient to be properly converted to gas. The governor which regulates the feed of oil after metal is hot works on the same principle as the gas governor, and the needle-valve regulates the flow. About one gallon is consumed in twenty-four hours, if burned continuously. Any good quality of oil can be used.



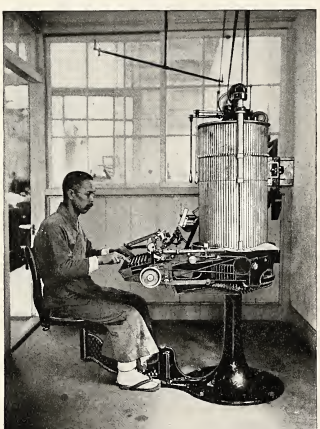
LINOTYPE BORDER DESIGN.

Composed by Student in Machine Composition Department of Inland Printer Technical School.

Loose Spaceband Sleeves.— G. R., California, writes: "Will you kindly furnish me, through The Inland Printer, a minute description of the wheel mentioned by J. E. E., Washington, D. C., for cleaning bands — thickness of felt on hub, and its quality or density, as compared with the felt used for soft packing on country cylinder presses. Also, with reference to what he says about the bands (when sleeves are loose) going into vise one-thousandth of an inch shy; are they not planed to back of vise with the matrices when pot comes up first time? Kindly explain just where and in what manner the hair-lines are produced by the loose sleeves. Excuse my obtuseness, but I hanker for the root of this matter." *Answer.*—A buffing wheel as described by our correspondent can be made by cutting about two dozen circular pieces, about five inches in diameter, from such felt as mentioned, and mounting them between washers of three inches diameter bolted together on a shaft. Our belief is that a buffing wheel is not the best means of polishing spacebands. The letter was published for what it was worth and for the

sake of bringing about a discussion of the subject. Loose sleeves would seem to have little to do with causing hair-lines, but improperly repaired bands a great deal.

LETTERS NOT DROPPING.—An operator writes: "The machine on which I work is very old and worn. The day man and I have gone over it carefully and adjusted many parts. Our worst trouble has been with the escapement, apparently. For instance, if the lower-case 'e' is held down, the keyrod will move up and down for some time and then suddenly lift but part of the distance one stroke. The pawls and verge we replaced with new ones; we put on new rollers and the 'e' cam is a new one. The cam revolves all right, but there is still that occasional hesitation that results in an occasional transposition. At a venture we changed the triggers last night, finding the 'e' cam trigger worn more than the rest. The day man told me to-day that it worked all right. Could that, or dirt about the trigger, have caused the trouble?" *Answer.*—It is difficult to say without being on the spot what prevented letters from dropping. Frequently this is caused by keyboard rollers being speeded so high as to cause escapement to reverse so rapidly as to catch second matrix before it has time to slide over the pawls. This is aggravated, of course, by dirty matrices or magazine, or damaged or bent matrices. The triggers can have nothing to do with it. If too stiff a spring is used on the keyrod to restore it, frequently the rubber roll will be compressed and the keyrod thus prevented from making full up stroke.



SIMPLEX ONE-MAN TYPESETTER IN "BOX OF CURIOS" OFFICE, YOKOHAMA, JAPAN.

IMPERFECT FACE ON SLUG.—L., New Jersey, writes: "I am sending you in separate package four Linotype slugs. The faces of three of them are imperfect on right-hand side. We can not lay the blame on the metal, as the face of the fourth slug, taken from another machine using same metal, is all right. The holes in mouthpiece were clear when slugs were made. The face of slug would be just as imperfect were metal hotter. The mouthpiece has been removed and all dross cleaned out thoroughly, with no lasting good results. Putting blower on the mouthpiece does not cure the trouble. Burners have been thoroughly cleaned. It looks like a simple case of cold metal, or obstruction in mouthpiece, but it is neither. The obstruction is behind the mouthpiece and not always up against it, and will form again very shortly after being thoroughly cleaned. No trouble with other machines using same metal. Dross is skimmed from metal regularly. I notice I am getting the benefit of only half of the last hole in mouthpiece, but that is not the cause, for it has been so only two days, while the bad face has been with us many weeks." *Answer.*—The last sentence of the above letter contains the key to the trouble, notwithstanding its disavowal by the writer. Every hole in the mouthpiece must show full and round on bottom of slug. Especially must the end hole be fully exposed to mold cell, otherwise the thin stream of metal which enters the mold will chill before it strikes the face of the matrix. If the face of slug was bad when mouthpiece holes were in proper position, the cause must have been in stoppage of holes by dross or dirt. In remedying one cause the second was created when replacing the mouthpiece. A tough steel wire can be used to open holes in mouthpiece without removing it, by lowering vise to second position and drawing mold forward and grasping the wire with a pair of pliers and tapping it with a hammer. Withdraw the wire after each tap to prevent it getting stuck in the hole. Extra heat applied to the mouthpiece will help to dislodge dross from holes.

LINOTYPE ADJUSTMENTS.—G. E., Maryland, writes: "Kindly give me following information through your valuable column: (1) What is the exact distance between the eyebolts of first elevator connecting link? There is a measurement for this but I have forgotten. (2) When above adjustment is obtained, how should first elevator cam roller be adjusted? Should this be made when machine is normal or at some point in action? (3) In the machine I am on, after the cast has taken place, the pot is often held up by plunger seeming to bind in well, and then goes back with a thump. Plungers are cleaned twice daily, so I am not bothered with dirt. Plunger has a couple of bright spots which indicates binding somewhere. Can it be that it swells, or is it the well needs cleaning? (4) When mold-turning square bush does not fit close to cam shoes and they (the cam shoes) have to be moved closer, is there any rule to follow so that mold wheel will lock up on bushings without friction. I have moved cam shoes on one machine as close as they could be moved and there is still some friction when going on pins." *Answer.*—(1) The first elevator connecting link should be adjusted so that there is a space between shoulder of top screw and top of spring chamber of three-quarters of an inch, and three-sixteenths of an inch at bottom between shoulder of screw and bottom of chamber. (2) The first elevator lever can now be adjusted, after slacking the screw in bottom of first elevator slide, so that the cam will drive the elevator about one-eighth of an inch above the point where guide block on second elevator transfer slide meets guide on first elevator head. This adjustment is made by the screw in the auxiliary lever when elevator is at highest point. Then adjust the screw in bottom of elevator slide to cause guide blocks to match. (3) Plungers swell and wells in pots warp with the heat, so plungers will bind occasionally, though clean. A little dressing at the bright spots will relieve the binding. (4) The brake on mold-turning shaft should be kept adjusted to hold shaft steadily. Ejector slide should be adjusted high enough by screws which raise the plate so that mold disk rises slightly when going on to locking pins.

TRIMMING KNIVES AND OTHER TROUBLES.—An operator-machinist in the West writes: (1) "I took off a pair of old knives (low ones) and put on a pair I found in the office that were high; had the old ones ground, but too much was taken off back knife, so it would not set up enough to trim. Had

quite a time with knife-wiper, but got it to work all right. The old knife being low and the new one high, the knife-wiper had to be built up so it would run flat up and down. I will enclose slugs that you may see my trouble. The nine-point slug measures .126 at top, but lower down it is thinner. Now the back knife is trimming as close as I can set it and not cut off the tops of the capitals, for, as you see, there is no 'hang over.' It just started since I changed knives, but can not see where the knives have anything to do with it. I took off mold and set up plate as far as it would go; machine is locking true, as far as I can see. Another thing is, the slug hits the plate guide on the knife, and also on bottom guide that fits on the pins in the knife block, thus battering the end of the slug. I remedied this by fitting a brass piece on the lower screw that sets back knife so it could not hit the opening between bottom guide and back of knife. (2) What causes letters to jump out of assembler and also to assemble a thirteen-em line all right and stop star-wheel and not assemble on a twenty-four-em line?" *Answer.*—(1) The knives have been improperly ground and the right-hand knife gouges into the ribs and does not trim them evenly the entire depth of the slug. The knives must be sharp, but not have a razor edge, and it is most important that the faces of the knives through which the slugs pass have a parallel surface a short distance from the cutting lips. (2) Matrices will rebound from the assembler when the friction on assembler slide is worn and it fails to hold the slide firmly, or it may be caused by the points of the assembler-chute spring being bent too high, or too much space between assembler rails and chute spring. If star-wheel stops when assembling long lines, it is because the friction spring on the star-wheel shaft is slipping and needs attention.

THE DOUBLE-DECKER.—A graduate of the Inland Printer Technical School writes the following interesting letter: "I remember an instructor in the Inland Printer Technical School once stated that the little things are the most difficult and the simplest the most inexplicable. I have realized the truth of that, three times at least. The first was while working on the "double-decker." The upper magazine worked all right, but the matrices clogged in the channel entrances of the lower magazine with every line. I tried everything I could think of, finally even attempting a readjustment of the position of the magazine, to no avail. After hours of tinkering, I discovered that the matrix guard of the lower magazine was thrown over. It sounds ridiculous, but the presence of the upper magazine makes the oversight easier. What promised to be a question worthy study was as follows: An old set of matrices had been discarded. A new set was provided, but failed to feed from the distributor-box, save by fits and starts. The font distinguisher of the machine had been broken long before and removed entirely. The lift was correct. At last the cleaning of the distributor-shifter slide buffer obviated the difficulty. The old matrices were worn sufficiently to permit the buffer to incline them at a slight angle and yet they passed from the box to the screw. Again, the vise automatic failed to do its duty. An effort to adjust it failed. At times a thin-space would throw off the clutch; again, a line loosely spaced would stop the machine; and, again, a brevier slug beneath the elevator head would fail to check it. A long course of reasoning from cause to effect and vice versa failed to discover the trouble. At last it was discovered that the vise-automatic stop-rod pawl spring had been left out. This caused the erratic performance, and, on being replaced, the adjustment was perfect. These are little things; so little I confess they escaped me for some time. The big things are easy to see and understand, even if they are hard to remedy. A word regarding the double-decker. I believe it is advantageous to a large newspaper plant, as one of a battery, to be used exclusively as a head-letter or special machine. In job offices, where there is much work requiring two special fonts, it is a good thing. Personally, I would prefer the single-magazine Linotype, and I believe the advantages it has will outweigh the deficiencies. The addition of very considerable quantities of belting, the extra wheels, screws, etc., make it impossible to run the double-decker as fast as the single-magazine machine. Changing, where one has extra magazines on hand (almost a necessity), requires ordinarily about three minutes, I believe. With the double-decker the change requires, say, ten seconds, providing that you wish merely to change to the other type in the mill, and to the same measure or body you have been setting, or to one which you have on the other side of the mold disk. As a head-setting machine it would be a wonder. I have never seen a test, but I believe an operator could make time in a week by using the single magazine, over a week with the double magazine, on an average of three changes a shift. The double-decker is a marvel, an admirable example of construction, but, except in a few cases, I believe the old style is more practical for the average newspaper or job office. The keyrods of the double-decker are difficult to place (I speak from experience), and the tortuous course of the lower-magazine matrix is something worthy of awe. One wonders that it gets around without being lost. Matrices frequently clog in the distributor chute, and I never found it in my heart to blame them. Sometimes they clog in the lower-magazine assembler chute, but not so often. When they do it is like fishing in a well to get them out. The difficulty in getting at some of the parts, and the stygian darkness of the inside of the under magazine, add to the list of disadvantages. The casting apparatus is practically the same as the smaller machine, of course. To sum up, the double-decker costs more, weighs more, is more complicated, is harder to care for, requires more power, is unhandy to work with (from a machinist's point of view), is more easily put out of commission, is higher, and consequently requires greater work and "lift" in changing magazines, and has two chances to "buck" for every one of the single-magazine machine. Over against that are the advantages of being able to change from one face of type to a second and back again with the stroke of a lever. Give me a late model, single-magazine machine, with as many extra filled magazines as are necessary, and I will not envy the man with two machines in one."

RECENT PATENTS ON TYPESETTING MACHINERY.

Linotype Magazine.—J. M. Cooney and H. L. Totten, Sherman, Texas, assignors to Mergenthaler Linotype Company. No. 759,501.

Spaceband Buffer.—J. N. Crofut, Brooklyn, New York, assignor to Mergenthaler Linotype Company. No. 759,502.

Magazine for Linotypes.—P. T. Dodge, Washington, D. C., assignor to Mergenthaler Linotype Company, New York city, New York. No. 761,289.

Linotype Mouthpiece.—P. T. Dodge, Washington, D. C., assignor to Mergenthaler Linotype Company. No. 764,116.

Linotype Distributor Box.—D. S. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company. No. 764,133.

Linotype Assembling Mechanism.—J. Tunaley, Derby, England, assignor to Mergenthaler Linotype Company. No. 764,167.

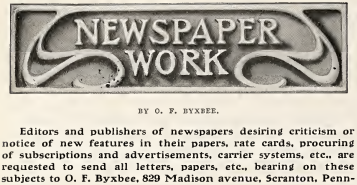
Linotype Matrix for Music Characters.—John Broadhouse, London, England. No. 764,793.

Perforated Paper Controller.—Maurice Wehrlin, Paris, France, assignor to Compagnie Internationale de l'Electro-Typographe, Meray & Rozar, Paris, France. No. 765,057.

Automatic Clutch for Typecasting and Composing Machine.—Same to same. No. 765,058. Type Casting and Composing Machine.—Same to same. No. 765,059.

Typecasting Machine Die-case.—G. A. Goodson, Providence, Rhode Island. No. 765,775.

Typecasting and Setting Machine.—J. C. Fowler, Baltimore, Maryland, assignor to Castotype Machine Company, Chicago, Illinois. No. 765,965.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

STARTING A PRINTING-OFFICE.—By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, $1.50 postpaid.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, $1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, $1.37, postpaid.

JOHN M. REED, Humeston (Iowa) *Advocate*.—The ad. of Mr. Kibben is set in good taste, except that the display at the bottom should have been in contrasting sizes.

THE Philadelphia *Public Ledger* has a unique way of proving that it has the largest circulation in the home circle, when it states that 3,164 deaths and 153 marriages were advertised in its columns during the year ending June 1. This is considerably in excess of any other Philadelphia paper, and the *Ledger* claims that whereas this business is not solicited "the only possible influence is the preference which the family feels for any one particular newspaper—hence where this preference is so very marked among all the families who have occasion to announce deaths or marriages (and they certainly constitute the mass of the community that stands for something)—that newspaper must have the preference and greater circulation among that mass."

SOLICITING subscriptions with a rural mail wagon is rather a unique idea which is being utilized by the Nevada (Iowa) *Journal*. The wagon is of the usual size and appearance and appropriately lettered. It is being driven about the country by a *Journal* representative, who solicits and collects subscriptions and advertising and tacks up *Journal* advertising matter.

W. C. DEMING, publisher of the *Wyoming Tribune*, Cheyenne, Wyoming, recently completed a very successful cowboy contest, in which five prizes were offered, including two trips to the World's Fair. Twenty-five votes were allowed for each 50 cents paid on subscription, and as 219,186 votes were cast, it would indicate that the receipts were something over $4,300. Mr. Deming writes that the contest "has had the excellent result of making the *Tribune* practically the only paper with a general State circulation, as the greater number of the new subscribers were ranchmen whose subscriptions have been hard to get, as they live in such isolated places that soliciting is very expensive.

PROFESSIONAL cards are always difficult to display in a uniform and artistic manner, and the accompanying reproduction (No. 1), greatly reduced, from the Brodhead (Wis.) *Register* gives a striking illustration of what can be done with but little effort. It might be possible to have the type used more uniform in style, but the omission of column rules and general arrangement is certainly commendable. The Biloxi (Miss.) *Herald* uses a neat style for this class of ads., following the same style of

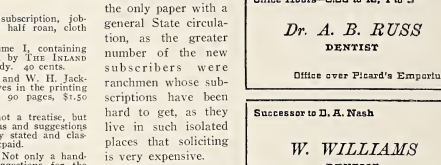


FIG. 2.

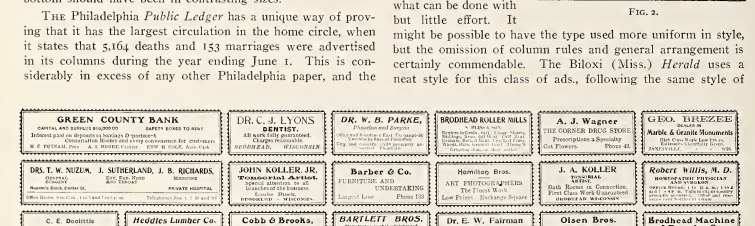


FIG. 1.



Copyright, 1904, The Inland Printer Co.

IDYLLS OF THE COUNTRY — No. IX

FOOD FOR KIDS

type very closely, as shown in the three ads. reproduced (No. 2).

AD.-SETTING CONTEST No. 16 was announced last month. It is sure to prove most instructive, and those who overlooked the announcement should refer to the August number and get in their specimens, which must reach me before September 15.

JO BROOM, Auckland, New Zealand, writes as follows:

O. F. Byxbee:

DEAR SIR,—With this mail I have sent you two proofs of a newspaper ad. recently set by me. The one marked "A" represents the ad. as first displayed and submitted to the advertiser, and that marked "B" as it finally appeared when altered according to his instructions. Will you kindly state if and where the first arrangement was faulty, and if the advertiser's arrangement was an improvement. Yours sincerely,

JO BROOM.

The two ads. are reproduced, much reduced in size. There is no question but that A is the better ad. The omission of the



A.

cross rules from B causes the ad. to lose in balance and attractiveness, and the setting of "These brands are the best" in such large type detracts materially from "World-Famous Butter," which stands out nicely in A, while in the latter ad. proper prominence is also given the first-mentioned clause.

CRITICISMS.—The following papers were received marked "For Criticism," and brief suggestions are made for their improvement:

Biloxi (Miss.) *Herald.*—The presswork on the *Herald* is not as good as it should be; a little more impression is needed principally. The "Personal" column in the issue of July 4 is commendable, but the admission of paid matter in twelve-point gothic badly disfigured this department on July 16.

Bay City (Mich.) *Tribune.*—I note that the suggestions made in June have been adopted. The *Tribune* is a thoroughly up-to-date and commendable paper.

Franklin (Ind.) *Republican.*—Two of the issues show an uneven color. Your double heads have too much space on either side of the dashes; both dashes should be the same length, or the second one might be omitted entirely. Ads. are very creditable.

Peekskill (N. Y.) *Union.*—In making up a paper, the longer headed articles, which are presumably the most important, should go first, grading down to the shortest. This applies equally to plate matter, and you should not be afraid of using the saw to accomplish the desired end.

Wyoming Tribune, Cheyenne, Wyoming.—It is very unusual to see the last page of a paper used for editorial, and it is a change from the regular custom which does not appear to have anything to commend it. The *Tribune* is a bright, newsy paper, well put together and nicely printed.

Pilot Point (Tex.) *Post-Signal.*—The first line of the display head in your issue of July 6 is too small. Always write the first line short enough so that it can be set in type that will not be overshadowed by the body of the article. The better way is to select a standard letter for display heads and write the heads to fit the type, instead of finding a type which will fit the head. Items of correspondence should be graded as carefully as those under "Purely Personal."

Oneida County Gazette, Whitesboro, New York.—I can see no improvement since your paper was criticized in May.

BRONSON & NICHOLS, publishers of the Thomas (Okla.) *Tribune,* sent out the following unique circular, soliciting advertising for their anniversary edition, which they characterize as a "business getter." It is certainly original and straightforward, and should at least arrest the attention of a prospective advertiser:



B.

One year is a brief interval, more so when one is busy. We have been constantly at work building Thomas and Oklahoma, and it seems but yesterday since we printed the first anniversary number of Thomas and the *Tribune.* Old Father Time's clock has ticked off another year and we find ourselves preparing the second anniversary edition, which must be printed before August 22, for the expectant public demands it.

It is your duty, as well as ours, to show your face, your new home and your business on anniversary occasions. If you do not, folks will say you are a "dead one," and people sometimes tell the truth. Isn't it a fact that a criticizing public often spurs us to our duty, and even success?

Without a doubt the second anniversary number of the *Tribune,* this year, will be the handsomest newspaper ever printed in Oklahoma. The number will be printed on rose-tint book. The exact color and size not being kept in stock by the big houses, an order was given to a paper mill some weeks since, and enough will be manufactured to cover Custer county like a blanket, with a surplus for the waiting world on the side.

This reads nicely, doesn't it? But the truth gives it force. Your face in ten thousand papers would look well, even if you are not real handsome, but it would look better on rose-tint book, wouldn't it? "Gather the roses while ye may," for we won't be here always. You will never miss us until we join the "great majority" of editors who are now plucking roses in heaven.

It is wasting time to tell you that this great world of ours would virtually stop if the "devil" were to cease smearing printer's ink on white and pink places. You already know this, but you are not game enough to buy a printing-press. Since you are wise thus far, you can show us that you are a Solomon by patronizing the swellest edition that was ever sent out of this country. Vote on this proposition at once, either for it

or against it. If rose-tint book by the bale doesn't suit you, you may have yours, Dear Alphonse, printed on plain rag, and by the yard, if you like it. We are here to please for profit, giving you the privilege of preferred patronage.

We have told exactly how it is. What are you going to do about it? Kindly "seat yourself with pen in hand" and write: "Your invitation is accepted. I am in to do myself good, get yours out of it, if you can." Then arise and shake hands with yourself. We are as full of reciprocity as Oklahoma is of schemes.

You would not be the loser if you were to buy the whole edition. Write or 'phone. We are "central" and will connect you with any point in the United States or Kansas. Take down the receiver and we will fill you with joy. Ever yours, BRONSON & NICHOLS.

W. T. CRESMER, advertising manager of the Fresno (Cal.) *Democrat*, always does something original. Reproduced herewith (No. 3) is a copy of his latest mailing card, which he



FIG. 3.

sent out this year shortly in advance of his trip across country. Every year Mr. Cresmer makes a trip of about twelve thousand miles in the interest of his paper, and this bit of enterprise always proves profitable.

HUNDREDS OF GOOD ADS.—There is such an avalanche of ads. sent each month for criticism that it is an absolute impossibility to mention them all. During the past month several large packages of really creditable specimens were received, but I can only refer to a very few. H. S. Wadham, of the



FIG. 4.

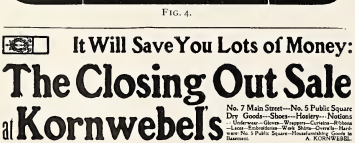


FIG. 5.

Marysville (Kan.) *Advocate-Democrat*, has good ideas of ad. display, but none of his work is sufficiently distinctive or original to warrant reproduction. He should avoid displaying too much, and in some instances secondary lines should be set a



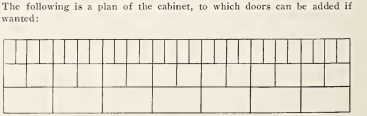
FIG. 6.

little smaller. H. W. Hawley, of the Galesburg (Ill.) *Republican-Register*, has a style all his own. From a batch of nearly one hundred ads. three are selected (Nos. 4, 5, 6) as showing some of the characteristics of his work. The ornament in No. 5 was not called for, but the large type certainly makes very striking ads. M. F. Branch, Jr., of the Crystal (Mich.) *Mail*, would improve his work by substituting light-faced rule for border in many instances.

DANIEL M. BERRAN, foreman on the *Kennebec Journal*, Augusta, Maine, sends the following suggestion for the handling of foreign advertising contracts:

Editor Newspaper Work:

Being a constant reader of THE INLAND PRINTER, and having gained a great deal of information from its contents, I am accordingly grateful, and have thought that if I ever ran across anything that would be useful to the trade I would make it known to THE PRINTER. I am foreman of the newspaper department of the *Kennebec Journal*. This paper is one of the foremost of the State and enjoys a large advertising patronage, both local and foreign. I mention this in order to introduce what I wish to tell. Our foreign advertising was formerly very small, and little provision was made for handling the contracts, they being placed upon shelves, where they were constantly becoming mixed. As advertising increased it did not better things, you may be sure. Soon after I took charge I endeavored to convince the superintendent that something was needed and he agreed with me, but nothing was done at that time. Finally I drew up a plan of a cabinet and after a few changes it was built at a cost of about $18, and makes an ideal place to keep the ads. The following is a plan of the cabinet, to which doors can be added if wanted:



The lower row of large compartments, which are about 2 feet wide, 1 foot high and 1 foot deep, are suitable for large contracts, which, of course, are the heaviest; the next row above, which is 1 foot each way, for the medium-sized contracts, and the top row, 1 foot high and 6 inches wide, for the small ones. The spaces can each be labeled how and when they run, and also the position: For instance, "Pert.aa, full, p. 1, 3 or 5, Wed. and Sat." Thus every contract is before you and any one of average intelligence can change the ads.

I find it a great convenience, and thought perhaps some suffering brother might find the idea useful also. DANIEL M. BERRAN.

PUBLISHING ADVERTISING AT A PROFIT.—The following paper was prepared for presentation at a recent meeting of a State editorial association, but through a misunderstanding was not read. The suggestions made are timely and practical, and will be of interest to newspaper publishers generally:

I venture the assertion that there is no State in the Union where the need for getting together of newspaper publishers on the question of advertising rates is so apparent as right here. There is little need of my stating that rates are low, very low — that fact is well known to us all. There is also little need of my stating that there is little real knowledge among us of where credits and commissions should be allowed among foreign advertisers, for every publisher knows for himself how many times he is deceived every year by unscrupulous advertisers and advertising agents. The remedy for this condition is in our own hands, right in our own organization. Do you want more foreign advertising; do you want to feel sure you will be paid for your advertising; do you want to get better rates? I thoroughly believe, gentlemen, that these things can all be brought about through our own press association, by the interested coöperation of its members.

Our greatest need is a uniform basis of advertising rates. We should have a rate that will appeal to every publisher as equitable and just, and one that will pay the expenses of publishing our papers and leave us a little margin besides railroad passes, circus tickets and the "fun" that is supposed to be derived from being an editor. Rates generally in our newspapers, particularly rates for foreign advertising, compared with those secured in other States, are too low. I do not know that our editors are more gullible than others — perhaps they are more honest, or, rather, they have more faith in the honesty of their fellow men, and when an advertising agent thrown up his hands when he is asked 5 cents an inch and says, "Why, the Bingville *Bugle*, with a circulation fully as large as yours, will put that ad. top of column next to reading on two sides for 3 cents," then Mr. Editor says, "Well, I guess if the *Bugle* can afford to do that, why, I can." We want a system among ourselves whereby we can get the facts and get them willingly when such assertions are made. Mr. Editor's relations with the *Bugle* should be such that he can call up that office on the telephone right then and there, or write for the information if he has no telephone, and find out just what kind of a contract has been made. I am not advocating a trust — I know some of my good friends have had a whole lot to say in their columns against trusts — but I do want to advocate coöperation and a friendly, fraternal feeling among us newspaper publishers. We need that confidence in each other and that interest in each other's affairs that will enable us to build each other up instead of trying to selfishly build ourselves up at the expense of some other publisher. We do not need a trust that will elevate prices beyond reason and keep them there by sheer force of combination; but we do need to combine and agree upon a schedule of prices that will afford us all a living profit. There are not so many newspapers in our State but there is a profit for us all, but if one man had all the business in the State at the prevailing prices of some of our publications he would probably change his vocation within a year or be in the hands of the sheriff.

I have no doubt that you gentlemen will agree that there ought to be a getting together on this question of advertising rates, "But," you ask, "how is it to be done; what possible basis is there which will be accepted by all?" I believe it is possible to find a basis, and one which will be accepted and adhered to by every member of this association, and through their influence I believe every publisher in the State can be easily persuaded to maintain the rate fixed upon, whether he joins the association or not.

Every commodity, every article, that is sold in any line of business, is sold at a price that is governed by its original cost, or by the cost of production, and advertising must be sold in the same manner if there is to be a profit. We are prone to consider that it will pay to accept business at a few cents below rate rather than lose it, as the amount received would be so much gain anyway. It costs the street car companies or the railroads no more to carry a few extra passengers, where there is room in their coaches, but they do not accept them at lower prices rather than lose them. We must ascertain what is the average cost per inch for the amount of advertising we are carrying, and make that the basis of all rates. It will not be difficult to arrive at this cost, and every member can and should figure it out for himself. If we do all this along the lines which I will propose, the result will certainly be educational, at least, and undoubtedly profitable, and I believe it will surprise us to find how near to each other we are on cost price.

To simplify matters we should set against our income from subscriptions certain expenses, eliminating these expenses from the cost of production which must be borne by advertising. Dailies in the large cities consider that if the income from circulation covers the cost of white paper, cost of delivery and cost of securing subscribers, they are perfectly satisfied. Let us see how this will apply to us. There are 180 weekly papers in this State with a subscription price of $1 a year. There are a few, only a very few comparatively, which charge $1.50, and about as many more which get less than $1. So that if we base our calculation on the dollar weekly we will come very near covering the whole field, and the same ratio will also apply to the $6 daily, as the price per copy is almost identical. The revenue from a circulation of one thousand weekly papers, after deducting bad debts and allowing for papers supplied gratis to advertisers and others is about $750 a year; in fact, actual figures in many instances prove it to be nearer $600. Deduct from this the cost of white paper or ready-print, express or freight, postage, cost of collection and procuring subscribers, including premiums, prizes or canvass, and see what you have left. If premiums or prizes are used, the probability is there will be nothing left, otherwise there might be a small margin, but if there should be a few dollars profit at the end of the year, let us say that the publisher is entitled to this profit on the subscription end of the business.

Now, the advertising must pay every other expense attached to the publication of the paper, including a salary for the publisher. Right here is where many a proprietor makes a big mistake in his calculations. He figures out his expenses, if he ever figures them at all, but does not include a salary for himself, relying upon there being sufficient left out of his income to pay his living expenses, and frequently there is nothing at all left. No, the publisher's salary is a most important item of expense; I might say the *most* important. In order that nothing will be overlooked, I will enumerate the expenses: First, the publisher's salary, then the pay-roll, rent (or taxes, insurance and interest on money invested if the publisher owns his own building), insurance on stock, cost of fuel for heating and power, cost of light, express, freight, postage, ink and other supplies, and the item of depreciation should not be overlooked, as every year calls for an expense for new type, material or machinery. These are all items that every publisher can figure out for himself, and if we should all do so and afterward meet and compare results, I believe it would be found that we are very close together. Let us suppose a case as a basis of calculation:

Publisher's salary	$ 800
Pay-roll	625
Rent	120
Insurance	25
Heat, light and power	150
Express, freight and postage	50
Ink and supplies	75
Depreciation	50
Total	$1,895

As these figures are based on a weekly paper, they indicate that it is necessary to have a revenue from advertising of about $36 per week, or per issue, in order to cover expenses, to say nothing of a profit which should accrue to every publisher on capital invested in addition to a living salary. This means that there must be carried in each issue of the paper 360 inches of advertising at an average price of 10 cents an inch, or 720 inches at 5 cents, to cover expenses. It requires six pages of a six-column paper to accommodate 720 inches of advertising. Do our weekly papers carry six pages of advertising, or are they getting an average of better than 5 cents an inch? If not, then they are losing money. Suppose we leave out the publisher's salary entirely. We still have an annual expense of nearly $1,100, or $21 per week, to meet. Suppose we can secure fifteen columns of advertising, or 300 inches per week, as the average for the year. Fifteen columns an issue is a liberal amount of advertising, but even with this we must secure 7 cents per inch to pay expenses, with absolutely nothing as a salary for the publisher. If we include $800 for this, which is certainly low enough, we must get $36 per week from our 300 inches of advertising, or an average of 12 cents an inch.

Now, what I believe we should do, what we must do if we wish to conduct business at a profit, is to figure out along this line what is absolutely the minimum price at which we can publish advertising and pay expenses, and then band ourselves together

Now, suppose we agree to this rate, or at least to some rate below which we will accept no business, we still have the problem of grading our prices for short-time business and small ads. While a flat rate per inch is the simplest rate that could possibly be had, and has been adopted by a few papers in various parts of the country, it is not feasible for papers in our class, for this reason: In order to make such a rate profitable it must necessarily be higher than the rates I have just quoted, or there would be no profit or salary to the publisher, and our largest advertisers could not be induced to pay several cents more an inch and be placed on the same basis as the man who advertises but one time, or the man who uses but one inch an issue. This rate is all right for such publications as the *Ladies' Home Journal*, which can say, "Well, that's our rate and if you don't want to pay it we don't care; there are plenty of others who will." While it is absolutely necessary that we be sufficiently independent not to accept business below cost, we can not hope to assume a position that will not stand careful dissecting, and one which we can not give logical reasons for assuming. The rate card that is apparently becoming most popular is one which is based upon the number of inches in each contract. The old-style card, which states a specific price for each contract, should have some logical basis for the prices named, but how few of them do! The most common custom appears to be to fix a price for one inch one time, and then add a little to it for each addtional inch or insertion, endeavoring to reach a price at the conclusion for one column one year that will be a little lower than some competitor. Now, why shouldn't we go a step further, and after fixing our minimum rate, which will apply to contracts for 1,000 inches, agree upon a percentage of increase in the price per inch until we reach a price for one inch one time? Of course, it will be a long step forward if we could at this meeting agree upon a minimum, but why not discuss the whole question here, or refer it to a committee to recommend a schedule of rates for future discussion, and adopt something at least temporarily that we can all thoroughly test and report upon at our next gathering for such changes as our experience may suggest are needed?

Just as a suggestion I would propose that we fix upon rates that will be charged for various contracts from one to 1,000 inches. Suppose we find it necessary to make the divisions like this: 1, 10, 25, 50, 100, 250, 500 and 1,000 inches. And then suppose we add ten per cent to our minimum price for each division. Thus, if 1,000 inches cost 7 cents an inch, the next division will cost 10 per inch, or shall we say 8 cents an inch in round numbers. Carrying this idea through the list, we would have a card for papers with circulations of 500 like this:

1 inch	and less than	10 inches	15 cents.
10 inches	"	"	"	25	"	13	"
25	"	"	"	50	"	12	"
50	"	"	"	100	"	11	"
100	"	"	"	250	"	10	"
250	"	"	"	500	"	9	"
500	"	"	"	1,000	"	8	"
1,000	"	"	over			7	"

But perhaps I am getting too deep into my subject and giving you too much detail, and should stick closer to the thought and point which I wish to impress forcibly upon your minds — the necessity for some concerted, coöperative action toward the betterment of advertising prices and conditions generally.

In making an agreement to accept no advertising at less than 7 cents an inch I know that we must face the foreign advertiser and agent, who will throw up their hands with horror at the idea of paying such a rate, but if we are united and fixed in our determination to adhere to one rate, there will be little difficulty in overcoming the opposition to better prices. Just so long as we continue to allow the foreign advertiser to hammer down rates, just so long we will fail to secure profits. Why, all the foreign advertiser is trying to do is to find bottom, and just as soon as he finds bottom he stops hammering. When he strikes and finds the price is yielding, he simply strikes again, and again, and again, until he gets down to something solid. Can you blame him? The publisher who yields is only accumulating trouble for himself. There is no better time coming through a policy of this kind. He is put down as a more or less easy mark and it is known just how many letters and what kind of letters will be necessary to get a lower figure next time.

Let me tell you right here the experience of a daily in a Northern State with a prominent advertising agency. This paper adopted what it considered equitable rates and determined to stick to them, come what may. In the past this agency has been able to get lower rates than those first quoted through much letter-writing and "keeping everlastingly at it." In a few instances, evidently where specific instructions had been given by the advertiser to use this paper, the agency yielded, but for a year or more it refused to place other business. After about two years the man in this agency who had direct charge of the placing of business in the newspapers became absolutely convinced that there was but one rate in this particular paper, and admitted that he was thoroughly convinced of that fact in a personal conversation with the publisher, and even complimented him very highly for his position, telling how much he wished every paper in the country had a rate which could be depended upon and do away with all the bother of writing letter after letter. Not two weeks after this conversation that same man sent this same publisher a proposition below rates. A little later agent and publisher met again and the publisher said, "What did you mean in sending me that proposition below rates after all the controversy we have had? You knew when you sent it I wouldn't accept it." "Confound it," he replied, "why didn't you write and tell me so. Give me h—l, if you want to. I must have something to show my client or he will think I am giving his business to my friends without trying to get bottom rates." Now, that little incident covers our case exactly and shows us what we can do if we try. That paper is to-day carrying forty per cent more foreign advertising than it did before it adopted higher and fixed rates. If that paper, single-handed, in the midst of bitter competition, simply by fixed purpose can accomplish such results, how much easier ought it to be for us if we coöperate on a plan of this kind, and it becomes known that advertising can not be had in a single paper in the State at a lower price per inch than the price which we fix upon at this meeting.

There is another feature of foreign advertising which I believe we could by concerted action improve upon. That is the question of allowing credits and commissions. The failure of Petingill & Co., owing the newspapers of this country nearly $1,000,000, shows to what extent publishers are allowing advertisers credit. Other and small failures are occurring every few months and usually the publisher gets from 25 to 50 cents on a dollar of the amount due him. Then there is the advertiser who places his own business but demands the agent's commission. There are instances where it is advisable to grant the commission, but there are many where it is not advisable. It is hard for the individual publisher to discriminate between commission and no commission, and many times he does not and no credit. He does not have the time to read all the trade papers, or keep in touch with all the agencies and all the business that is going out, in order to be loaded with the proper ammunition for the now and then stray contract that comes his way. Why would it not be a good idea for this organization to select one of its members, who has the ability and inclination to keep in thorough touch with all that is going on in the way of foreign business, who is centrally located so that mails could reach him promptly from any part of the State, and have him act as a manager of foreign advertising for us all, our foreign representative if you please? It would be necessary for us to pay such a man something for his services, perhaps 50 or 75 cents, or even $1, a month, from each of us, but what would this be compared with the benefit that would be derived through additional business that would undoubtedly be brought to our attention, and bad debts that would be avoided? If we could interest every newspaper in the State, whether members of this association or not, for the trifling expense of 12 cents a week each we could pay such a representative $100 a month, a salary sufficient to warrant his devoting his whole time to our service. This man should be notified of every foreign proposition received, be by return mail to notify the publisher of the standing of the advertiser or agency from which the proposition is received, telling whether they are entitled to commission or credit; and he could also keep a record of every proposition thus brought to his attention, and once a week send out in circular form to every member a list of all propositions, together with details of space and position required and price offered. These weekly tips could then be followed up by each individual publisher, and there can be no question but that a large amount of additional business could be secured. Can we not at this meeting start such a representative in a small way, and then do all we can to increase the interest and watch the plan grow? There is probably some one of our number who could take up the work intelligently in connection with his own labors as a publisher, and we can well afford to pay him a small sum apiece each month for looking after our interests in this manner.

While we are considering the foreign advertising, allow me to mention one argument for lower rates that is worn threadbare, but which usually brings the desired result — for the advertiser. The man with the electrotype who says you should not charge him for composition and he should have a rate about twenty-five per cent less than the other fellow. He is only one place removed from the man who asserts that you should insert his electros free because it saves you the expense of setting reading matter. This argument should not be accepted as an excuse for cutting rates any more than any other. If you can not afford to accept advertising below a certain figure, you can not afford to accept plates below that figure any more than you can set matter. The advertiser didn't have those plates made to save you composition and get lower rates, but to get striking and distinctive display, and he is not going to make you set ads. if you don't give him a lower rate, but will give you the plates just the same.

In conclusion let me urge that we get together on the question of a minimum rate and agree positively and emphatically not to cut that rate for anybody nor any reason. I may have suggested a rate that is too high or too low, in the opinion of the majority, but that does not affect the question of the necessity of some concerted action looking to the establishment of better rates and the abolishing entirely of credit. Let us figure out what it costs us to publish our advertising and fix a rate that the majority considers equitable, and then be governed by the opinion of that majority. If we find that it costs 7 cents for every inch of advertising we publish, what sense is there in our accepting some business at 5 and then require some poor fellow to pay much higher rates in order to make up for what we lose on the first man? Better make the high rates a little lower and cut out entirely, if necessary, the man who is being carried below cost. Let us do business at a profit or not at all.

PRESSROOM

BY WM. J. KELLY.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

TYMPAN GAUGE SQUARE.— A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK. By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

POSTAL CARDS OF ALUMINUM.— Mr. Beers, of Birmingham, England, submitted two cards printed in black on aluminum, and desires to be informed through this department how to secure better results in printing than that shown on his cards. He says the ink rubs off and does not print as clear as similar work done in this country. For superior results a fine, smooth surface is essential on the aluminum. The cards show two entirely different surfaces and are printed with entirely different inks. That printed on the rough sheet has too much dryer, evidently strong copal varnish, while the printing on the smoother surface shows less, and is a reasonably good bit of presswork, as it certainly shows out detail quite satisfactorily. Of course, the latter is the better piece of printing, and is well up to the mark of excellent American printing. The ink on both cards is thoroughly dry, no rub-off whatever perceptible when they reached us. When printing is done over any metallic surface or base, several days should be allowed for drying, irrespective of the dryer indispensable to that purpose.

RED INK DID NOT DRY.— B. B. O., of Kearny, New Jersey, has sent a printed folder and writes: "Enclosed please find folder, printed in red and black on primrose and golden-rod coated paper. The red ink does not seem to dry properly, because after drying for four days it still offsets when folded. I can not believe it to be the fault of the ink, as it is a $3 rose lake, made by a first-class concern, and should be all right. The paper seems to be excellent, but when you wet your finger and then rub it over the surface of the sheet, the coating will come off easily. Can you enlighten me as to what the trouble is in your next number?" *Answer.*—The cause of non-drying is in the ink, which is certainly of a beautiful color and excellently well ground. As you say truly, the red evidently does not dry quick enough, as it is now nearly a month since the sheets were printed, and still it rubs off on both light and heavy lines of print. It is specially fine in all color and working essentials. It simply needs more dryers, which are easily added and are much lower in price than the beautiful red on your job. When you next use any of this red ink, simply add a few drops of dammar or copal varnish to the color, mixing it in thoroughly, and the result will be satisfactory.

CAN NOT GET GOOD PROOFS.— The D. E. Company, of Savannah, Georgia, sends a printed sample of a well-made half-tone portrait which looks as if it had been proved up with very inferior news ink. Regarding the proof the correspondent says: "We are having trouble in getting good black proof on a Washington hand press, while our cuts all show well in the hands of the printers using them. We enclose a proof to show what we get with half-tone proving ink. Will you kindly put us right?" *Answer.*—Apparently there is little, if any, color in the ink, as it is simply a mixture of a little of the most ordinary grade of black with too much of a low-grade varnish, which gives to the picture a sloppy gray surface, or as if the proof had been made after a first print had been taken from the one inking. Probably the ink has been reduced by some overwise individual in your employ, or a "mushy" and inappropriate composition roller has been used in inking up the engraving. There is no fault to be marked up against the press, for the impression is excellent. Ship the lot of ink you have back to the maker, together with several printed proofs from the same, so that it may be intelligently investigated at the home office, and while waiting for a reply, or a better article, get a small supply from some of your local printers who use half-tone black.

ROLLERS OF VARYING DIAMETER.— W., of Randolph, Vermont, writes to say that "after reading your criticism in the July INLAND PRINTER regarding the sheet of half-tones sent you, we are convinced that we sent you one of the first printed, before the cuts were made ready. We are sorry for this. We used half-tone ink, costing $2 per pound. As we had a large number of insets to print we sent him sample of paper to be used. We had good success with all the cuts, except in the three-cut form. We put a smaller roller in the middle, and



WINTER HOME, AT PASADENA, CALIFORNIA, OF JAMES E. LEE, PRESIDENT, CHALLENGE MACHINERY COMPANY.

finally got quite a good job, except once in a while a streak would show a little. The Dewey cuts looked well, except that there were several spots at bottom edge and one at top where there was no screen, being solid." *Answer.*— As this was a case in which the mechanical arrangement of form rollers on job presses somewhat interfered with the uniformity of color on half-tone prints, showing streaks across the leaving ends of the cut, and at times over a considerable portion of the face of the same, we have usually suggested as a remedy for this the use of one or two form rollers of lesser or greater diameter than that usually carried on the press, because a combination of this kind usually helps to break up the continuity of the distribution and covering surface of the rollers as they pass over the form. Our correspondent says he had good success by adopting the suggestion.

Press Damaged.— H. M. B., of Magee, Mississippi, says: "In moving to Magee, my presses were damaged considerably by a wreck. An 8 by 12 Gordon is damaged somewhere in the platen, and I am unable to discover the trouble. When we put a job on it it will run nicely for a while, when, all at once, the impression fails. Sometimes by continuing to run the press, the impression works up all right, seemingly of its own accord, and sometimes I have to tinker with the impression screws. Again, the press will be running smooth, apparently, and one side of the job will be embossed, while the other is hardly distinguishable. I enclose you letter-head specimen, so that you may better understand the peculiar antics of this press. Please answer to the best of your ability in the next issue of 'Old Reliable.'" *Answer.*— You should get a competent machinist to examine the bed and platen of the press, because a crack in either is quite possible, in which case the impression would become very erratic, and act just as you state, irrespective of what you might do with the impression screws. In the event of either part being seriously damaged or cracked, then a new part is the only solution of the difficulty. To patch up either a cracked bed or plate of a job press is only prolonging your trouble, as such doctoring is merely temporary. In examining the printed heading sent we can not discover any of the defects you mention, except what seems to be a poor make-ready, some of the type requiring overlaying, such as "Butler, Ark." and the two names in the same script lines at the top of the heading. With another sheet added to the tympan and good rollers, this job would look nice. Of course, this is a light script heading and might not perceptibly show defects in the platen or bed of the press, but have your machine examined as soon as possible.

His Army Press Slurs.— G. W. M., of Keenan, West Virginia, says: "I send you a copy of a little paper printed on a six-column Army press, both pages of one side printed at once. Through suggestions from you, I have been able to get a fairly tight tympan, and it ought not slur from that source. The frisket fits tolerably close, except at the head, where it does not quite rest down on the chase. I think it might be better to place a strip of cork between it and the chase, but I have none at hand. The press is of Cincinnati make, with rubber blanket laced in the frame of the tympan and covered with muslin and paper. Shall greatly appreciate any suggestions you can offer as to how to prevent slurring. The press is practically new, gear not worn any, and chase fits snugly." *Answer.*—The head of the frisket should fit down flat. There should not be any rebound or spring to it when brought down to the face of the form, as that alone will produce slur, if nothing else should contribute to such a result. Carefully bend the top of the frisket frame so that it will be parallel with the entire frame. If you do not know how to do this on the press, then take off the frisket frame and carefully hammer or spring it into shape. If you have room on the press bed, you should carry a wooden bearer on the front and back of the chase, so as to steady the impression head as it is carried over the form. The bearers act as equal supports in such cases and prevent the tympan from dipping or coming in contact with the face of the form before the impression takes place. Pay considerable attention to the condition and actual position of the rubber blanket in the frame of the tympan holder, for unusual drag on this will also cause slurring.

A Few Inquiries from South Africa.— W. J. P., of East London, South Africa, has sent a long and interesting letter, which we give in full: "I wish, first of all, to tender you my hearty thanks for the immense benefit I have received from a close study of your valuable book, 'Presswork' (second edition), which I procured some three months ago through your London agents. I have the greatest pleasure in informing you that I have learned more from your book in the few months I have had it than I did in the whole seven years I served as an apprentice. I may also state that I am the proud possessor of a copy of Mr. John F. Earhart's 'Color Printer' and the 'Harmonizer' by the same author; and last, but not least, I am indebted to The Inland Printer for many valuable suggestions and timely hints. Frankly, I would not be without The Inland Printer if it were to cost me 5 shillings a copy. I am a young pressman trying to reach the top, and with the aid of the publications mentioned, I mean to get there soon. There are a few points in 'Presswork' which I fail to thoroughly grasp. For instance, you lay great stress on the importance of underlays. Now, what I wish to learn is this: Is it necessary to underlay a form made up entirely of new type and type-high cuts? The question may seem foolish to you, but it is just here that I am in the dark. We recently turned out for a local firm of drapers a sixty-two-page catalogue, consisting of text and half-tone cuts. The text was set up in six-point, interspersed with heavy display lines. The job was printed on paper as per sample enclosed — hard calendered plate. On starting to make ready, I underlaid (lightly) all heavy lines; the foreman objected to that, claiming that the type being new, it should print without any fiddling. I have an idea that the heavy lines, requiring more ink to properly cover them than does the smaller type, it is necessary to resort to underlays to secure good results, namely, the minimum of ink to prevent setting-off. I am afraid I have not made myself clear in the above, but it is the best I can do. Another thing that has caused me no end of worry is the vignetted half-tone (the three specimens sent you, and cut at random from the catalogue mentioned). I have tried my utmost to get that beautiful fading effect on the rough edges of the cut, but I can not make a success of the undertaking. I have tried the cuts a shade below height of type, which improves the printed sheets a little, but it makes the cut look patchy and broken. Have also tried inlaying, as suggested in 'Presswork' (see large cut sent you). This method, however, takes too much time, as all our cuts are mounted on wooden bases, firmly nailed down, and we have no tools to remove the plates from the base. I am running a two-revolution, four-roller, fine-art press (English), and reckon that I ought to get far better results than I do. I may here explain that I am working for the kindest and most indulgent of employers, who aims to produce high-class work, and it is as much for his sake as my own that I am anxious to improve my work. Another little trouble that I had was with the ink fountain. I used to try to set it from end to end. Well, since then, I have read 'Presswork'— that's all — so I now know how to set it. I should like to have your opinion on what speed I should run my press on good work. It is now running at eighteen hundred an hour on all classes of work, but I should judge that one thousand an hour would be better for really good work. The firm contemplates bringing out this year a Christmas number, consisting of half-tone engravings of local views, among which will be four three-color plates. The foreman suggests that, to save time, four plates be worked at a time; that is to say,

four yellow plates at one working and the blue and red to follow in the same way. The run will be fifteen thousand to a form, if the foreman's suggestion is followed, so that forty-five thousand instead of one hundred and eighty thousand will be the entire run, and be a great saving of time. I entered the following objections to this course: (1) That the speed of the press was too great to allow of best results being obtained, (2) that it is utterly impossible for the feedboy to lay in a sheet of double-demy of highly calendered paper at that speed and secure that perfect register which is so indispensable and imperative in that class of work. Am I wrong? I have noticed that all three-color reproductions from England are generally out of register, and the reason is that the work is run at too great a speed, or else the color-blocks are badly made and will not register. I shall watch overlays or spotting up of defects in the face of the form on the make-ready sheet. In the case of fine vignetting, it is necessary to have the block mounted about one medium-thick sheet of paper below type-height, thereby securing protection to the edges of the plate from the form rollers, besides easing off the impression on the outside raw edges. Whatever is done afterward in the way of make-ready must be done by overlaying and cutting down on the tympan sheets such portions of the vignette as are still too abrupt. The cuts sent by you as specimens have not the necessary overlay treatment; if they had, the overlay would have prevented the tympan from pressing down upon the fading edges. The large illustration has been much too lightly dealt with; a two-sheet cut-out overlay would have produced a wonderful change in its favor. We think that a large form of illustra-



Photo by Messrs. Raja Deen Dayal, Bombay, India.

THE INLAND PRINTER for your reply, at the same time apologizing for the length of my letter." *Answer.*—You seem to pay unusual attention to what "Presswork" says about underlaying, but not a word about overlaying. Underlaying is a very risky part of make-ready and must be attempted with much caution. Your foreman was right when he told you display lines in new type did not require underlaying. Overlaying the lines lightly would have been the correct method to secure the very result you aimed at. Inlaying is also another way of making ready, but it also is surrounded with much risk to plates and finished make-ready. Either of these methods are only preliminary steps in the art of skilful press-work—the first to build up only to type-height, the latter to afford only a limited degree of solidity in building up the extreme solids in a cut, usually accomplished by one thickness of medium-thick paper—more is dangerous to the illustration when the block is made type-high. Type-height is correct height in all cases, and any addition to this must be added to the tympan or make-ready in the shape of cut-out tions, especially if registered to colors, should be run at a speed of about fifteen hundred an hour, when an exact feeder can be utilized; when not, then it is safer to risk it at one thousand an hour. Good work should not be jeopardized nor paper spoiled by insisting on quantity in lieu of quality. It is bad business to attempt both at the same time.

HAD TO MAKE GOOD.

"I've come to kill a printer," said the little man. "Any printer in particular?" asked the foreman. "Oh, any one will do. I would prefer a small one, but I've got to make some show at fight or leave home, since the paper called my wife's tea party a 'swill affair.'"—*Exchange.*

RENEW my subscription to THE INLAND PRINTER for the ensuing year. There is no publication that brings a greater wealth of technical knowledge to the realm of printerdom.—*Tol. G. McGrew, Warrensburg, Missouri.*

PROCESS ENGRAVING

BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diograms, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S.M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

THE HALF-TONE PROCESS.— By Julius Verfasser. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; $2, postpaid.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Tuscarora Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. $2.

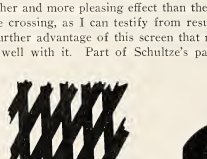
PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

THE PRINCIPLES OF DESIGN.— New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company. $3.

FIFTY YEARS OF PHOTOGRAPHY.— The jubilee number of the *British Journal of Photography* contains seventy-six pages of interesting matter and twenty-six pages of advertising—a marvel, for the reason that its price is but twopence. It fixes in the mind the fact that photography must have reached considerable importance even in 1854, that a journal should be established devoted solely to its interests. Photography has always attracted great minds to the study of its possibilities, and the giants in photography have either been editors or contributors to this British journal during the half century of its history. Its present editor, Mr. Thomas Bedding, is a worthy successor of the great editors who have preceded him. With Rip Van Winkle we wish that "he may live long and prosper."

"THE LAST WORD ON HALF-TONE" is the title of an article by William Gamble, editor of the *Process Year Book*, in the jubilee number of *The British Journal of Photography*. Mr. Gamble holds that far from the last word has been said on half-tone. Of late years but little experimental work has been done in it. He feels that much finer results will be obtained from three-color blocks if screens of 175 lines be used instead of the 150-line screens in vogue at present. The increasing good quality of typographical printing will, he thinks, lead to the use of finer and finer screens in half-tone blocks until screens of five hundred lines or finer are used. The effect of the half-tone screen will then have entirely disappeared and a result equivalent to the continuous tones of the photograph will be obtained. Turning to another new phase of the half-tone process, Mr. Gamble continues: "I would remark that it had been supposed that the question of the best angle for crossing the screen lines had been settled beyond controversy at the angle of ninety degrees, with the lines laid at forty-five degrees to the sides of the plate. But this shows how the half-tone worker gets into a rut, and keeps in it because every one uses it. A loophole is left for an ingenious experimenter to step in and patent a process of ruling the screen with the lines crossing at sixty degrees. This idea was first described by Mr. U. Ray. but Arthur Schultze, of St. Petersburg, forestalled him by obtaining German and British patents on it last year. This screen actually gives a much smoother and more pleasing effect than the screen with ninety-degree crossing, as I can testify from results I have seen. It is a further advantage of this screen that multiple diaphragms work well with it. Part of Schultze's patent consists in the



NEW HALF-TONE SCREEN AND DIAPHRAGM.

use of a diaphragm with three openings, which may be triangular, square or round, disposed at the corners of an equilateral triangle. Ray claims that with such a screen, and with his method of using multiple diaphragms, it is possible to use only the one screen in the one position for three-color work, and yet not get any of the moiré patterning which usually results from superimposing the prints from three negatives taken with the screen lines at the same angle. I think it will be gathered from the foregoing that by no means the last word has yet been said on the half-tone process, and that it has still greater possibilities than it has yet achieved."

DATE OF FIRST THREE-COLOR PRINTING.— Charles Harrap, St. Bride Foundation, London, asks: "As we are at present anxious to determine the exact date of the earliest production in three-color printing, either British or foreign, may I ask if you can in any way assist us, and at the same time tell where such a print can be seen?" *Answer.*— The writer saw at the electrical exhibition in Philadelphia, in 1881, a picture made by Mr. Fred E. Ives, printed from three-color blocks. It was a reproduction of a chromo, the negatives for the three-color blocks were made through color selective filters and the

methods employed were apparently much the same as those employed at the present day. Mr. Ives may still have one of the prints from the blocks he made at that time.

Enamel for Zinc and Dry Enamel Formulæ.—The Dixie Engraving Company, Savannah, writes: "Can you give us a reliable formula for printing on enamel on zinc that will withstand acid? And can you give us a formula for dry enamel?" *Answer.*— Constant readers of The Inland Printer possess these formulæ, for they are printed from time to time in this department. In this column for April, 1902, will be found two methods for using enamel on zinc. Also in June, 1902, page 421, was given a valuable enamel formula, and in the same number will be found four formulæ for dry enamel.

Glucose Enamel Solution.—*Camera Craft* prints the following enamel solution as being used exclusively by a Chicago photoengraving firm which pronounces it one of the best to its knowledge. The peculiar feature of the enamel is the use of glucose, the quantity of which they state in grains, which is possibly the only way such a viscous substance can be accurately measured. The formula is as follows:

Water	10 ounces
Bichromate of ammonia	120 grains
Albumen	1 ounce
Glucose	40 grains
Le Page's glue	4 ounces

Strong and weak negatives are handled as usual by giving a thick coating of this enamel for strong negatives and a thin coat for weak negatives. When the image is developed the plate is put into a solution of chromic acid 22 grains, water 16 ounces; being careful to keep the solution in motion when the plate is first put into it. Leave in this solution two or three minutes, then dry over a whirler after rinsing with water. Do not dry with alcohol. This enamel, it is claimed, will keep almost indefinitely if kept corked up.

Vignetting Half-tones.— E. Klimsch tells in his *Jahrbuch* how half-tones are vignetted in Germany. The translation is from the *Process Photogram:* "There are three chief ways of making a vignette. First, by etching; second, by engraving, and third, by working up with the vignetting hammer. Engraving in conjunction with suitable etching is the process most frequently used. As the large establishments employ special engravers, the etcher, as a rule, has little to do. The vignette hammer, lately introduced from America, has certain advantages for quick work, as it is relatively simple to use and gives very passable vignettes in a short time. Of greater interest is the production of a graduated edge by etching. The half-tone is first filled in with chalk. The edges outside the intended vignette are routed or etched away, and fine etching with a brush commenced. The outer edges are done first, the work progressing inward. If the first application is not enough, the process is repeated in like manner. The etching should never go to the extreme of a pin-point dot, as clean printing is thereby rendered more difficult. No vignette that has not a continuous dot formation all through can be made to print well. The edges are usually lowered to facilitate printing.

Photographic Journal Editors on the Unprintable-picture Question.— Mr. John A. Tennant, editor of the *Photo-Miniature,* writes to *Wilson's Photographic Magazine* as follows: "The increasing use of semi-draped and nude figures in the illustration of advertisements, booklets and other publicity matter brings up a point which is of practical interest to photographers everywhere. The question, What makes a photograph unfit for publication? is not always easily decided; but upon its decision often a lawsuit or trouble may depend. In The Inland Printer for June, Mr. Stephen H. Horgan answers this question so tersely and so much to the point that I enclose herewith a copy of the paragraph referred to from The Inland Printer as worthy of republication in your pages. If it serves to keep some photographer out of trouble it will have served its end." The editor of *Wilson's Photographic Magazine* reprints the paragraph from this column and remarks: "This opens up a question that has long demanded an answer, and one which, with the increasing use of photography in all sorts and kinds of advertising matter, is becoming more important every day. We gladly give place to the matter in this journal, believing it to be in the interest of all that is best in photography."

Removing Magnesia from Finished Half-tones.— When an enameled half-tone plate is etched, it is customary to fill the etched parts with magnesia to learn the state of the plate. This dispenses with proof-pulling. When reëtching is done, the magnesia, though not interfering with the mordant, combines with the perchlorid of iron to make a solid substance which is difficult to remove even with a stiff brush. It can be removed by laying the half-tone plate in a weak nitric-acid bath for a few minutes and then holding the plate under the tap. *Process Work* has asked for suggestions to remove this hardened magnesia and here are a few of the replies: W. H. Blundell uses a dram each of chromic and sulphuric acids in 20 ounces of water. H. E. Tilyard recommends 10 ounces of hydrochloric acid and 2 ounces of salt in 20 ounces of water. F. Dugmore warms the plate and uses a warm solution of acetic acid. Burman Norton applies liquid ammonia to the plate and uses a stiff brush each way with the ruling. W. B. Law finds that using prepared chalk instead of magnesia he has no trouble in dissolving the chalk in the acid. A. Jinks adds 8 ounces of methylated alcohol to 3 ounces of hydrochloric acid and 6 ounces of common salt in 8 ounces of water and brushes lightly with the screen grain. A. J. Newton, of the Bolt School, says the chromic-sulphuric acid solution is the one they use as an opening bath if the plate appears a little scummy, and the same solution afterward to clean the magnesium out of the plate.

The Question of Unprintable Pictures Again.— It would be impossible to print all the commendatory opinions on this question. There is only room to consider a paragraph from one correspondent who takes exception. Steven T. Byington, East Cambridge, Massachusetts, writes: "The question of what pictures are unprintable in an ordinary newspaper is worth deciding if we can so decide it as to rule away any of the present uncertainty. But I doubt whether Mr. Horgan's 'liable' rule will do this. His enemy will come back at him with the question: Well, here are a lot of pictures that by your rule are 'liable' to be unfit, and yet are not considered unfit. Why should not mine be one of that class? And the whole question is to be settled over again. The Inland Printer, for instance, on page 271, for May, and page 512, July, has printed pictures of human beings in costumes in which they would not, presumably, appear in public; yet I think nobody has seen anything unprintable about those pictures." *Answer.*— Of course no fault was found with them because they conform to the rule, which you must remember was: "Photographs of human beings in costumes or poses in which they would not appear in public are liable to be unfit for publication in an ordinary newspaper." The picture on page 271 for May is a photograph of some members of the Bandar Log Press as they appear out in the sunlight, while the other picture in question is a drawing of an allegorical figure. Drawings, it must be observed, are not included in the rule. The word "liable" in the rule implies the possibility of uncertainty as to the fitness of a picture for publication, and when there is uncertainty the wise editor always takes the safe course and decides against the picture.

SAGE ADVICE.

If more members of the printing craft would read The Inland Printer, there would undoubtedly be an increase in the number of good mechanics.— *George B. Clarkson, Zanesville, Ohio.*



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.—George Fritz. $1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. $2.

LITHOGRAPHIC SPECIMENS.—Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, $1.50. American Commercial Specimens, second and third series, $3.50 each. Modern Alphabets, $3.50.

BAMBOO PAPER.—According to the *Deutscher Buch und Steindrucker,* a company has been formed in Kingston, Jamaica, to manufacture paper from bamboo. The use of this plant for the manufacture of a good quality of paper should be important, but the greatest utility, it is said, should lie in the fact that it saves trees, because, for the cultivation of bamboo, the same soil can be used each year.

A LITHOGRAPHIC apprentice in Brooklyn, New York, reports to this department that upon his request to a library in Brooklyn for a book on lithography (either Senefelder's "Handbook" or Richmond's "Grammar") answer was given him that no such book was on their shelves, while plenty of books on the subjects of bricklaying, carpentering, etc., could be supplied. We earnestly hope that some one of influence and public spirit will see this and bring it to the attention of the proper authorities, in order to have such condition rectified. Pratts Institute Library and the Tompkins Park Library were the institutions applied to, and the latter is a public library. In none of its branches could a book on lithography be found.

THE K. U. V. (Relief for Sick Society) "Lithographia" is slowly approaching its half-century of existence. Founded when lithography was just beginning to branch out into the important industry it is to-day, its members then were not specialists in an individual capacity, but they were experts in most every department of their calling. Things have changed, but the old "Lithographia," with its treasury, is still sound, and its watchful eye over the welfare of its members is still keen as ever. It has over $8,000 in the bank and new members coming in, and should unexpected events ever require a change of administration, there is a new supply of men who would furnish as honest and efficient administration as President Kruse, Treasurer Friedrich or Secretary Traeger have contributed so long.

FINE-RULED TINTS FROM ALUMINUM.—J. M., New York, writes: "I thought I would enlighten you in regard to the little article which appeared in the June INLAND PRINTER in regard to the printing from aluminum plate in vermilion ink. You say you would like to hear from some one practical aluminum printer why rulings or stipplings do not print with contrast from aluminum plate. The vermilion is a color that is very thick and rough, so I grind the same in spiritus [most likely alcohol.—Ed.] first; then I pour over it more spiritus and let it settle; then I pour it off and then add some good Marseilles soap shavings. Then I grind again and get in the varnish (you know the soap does not hurt the aluminum plate). With such ground I have never had any trouble in printing fine rulings.

INK TOO THIN.—A correspondent in Canada writes of the trouble experienced in having his transfer get thick. He asks whether this may not be caused by the first preparation of the transfer. We are inclined to think that it is more the fault of the printer in not caring for such conditions as the following: Ink mixed with thin varnish may run very nicely upon the press, but it will soon fill in between the fine lines and thicken the transfer more and more during printing. Other causes are slow rolling when such thin ink is used, or too much ink carried upon the rollers. Then, again, drafts over the stone may dry up the water too quick, or, perhaps, insufficient damping or a warm atmosphere, besides a hard-surfaced paper, may add to the trouble. The greatest amount of the trouble experienced by young printers is the use of too thin ink.

THE forty-sixth annual report of the Solenhofen Stock Company shows a satisfactory result, according to the *Deutscher Buch and Steindrucker.* The demand for lithographic stone continues active, but the demand for large sizes can not always be met, although the number of workmen was enlarged and the machinery is used to its utmost capacity; therefore, in order to meet the difficulty, new lands will be added to the quarries. The supply of blue stone of A 1 quality, the report states, is continuing. The total income, including the rents of land, amounted to 436,368.71 marks, leaving, after deducting the various working expenses, a gain of 65,914.61 marks, representing a normal percentage of profit of four per cent upon the capital stock in addition to dividend of three per cent.

CELLULOID PLATES FOR PRINTING IN THE TYPE PRESS.—"Printer," Galveston, Texas, writes: "Would you inform me by return mail how to cast celluloid from an engraved wood block so as to make a printing plate, and how many impressions could be taken from such plate? I am an apprentice and look over your valuable paper very carefully every month." *Answer.*—Fill in the woodcut with a celluloid cement, which can be purchased at chemist's shop; then lay a celluloid plate, say about an eighth of an inch thick, upon the stripped cast and subject the two to strong hydraulic pressure. Of course, it must not be forgotten that the celluloid plate should be warmed in water of 70° C. for at least ten minutes. When the pressed plate is taken out it can be mounted upon a wood block to make it type-high. One hundred thousand impressions can be taken from such a celluloid block.

SUPERIORITY OF AMERICAN COMMERCIAL LITHOGRAPHY.—E. S., St. Martins, Leicester, England, writes: "As an old reader of your valuable paper, I am writing you for a little information which I trust you will be able to give me. I have noticed in my correspondence with several American houses how beautifully the letter-headings are lithographed on very hard paper. I have two now before me in particular, one of the Shaw-Walker Company, which has an imprint of the 'Gugler Lithograph Company,' and another one of the Meyercord Company. Both these heads are equal in every respect to anything we can get on this side printed *direct from plate.* We rather pride ourselves on our lithography here, but have never been able to obtain anything like such results on hard stock as these particular headings, and if you can give me information as to whether there is any special method of transferring or printing, I shall be extremely obliged." *Answer.*—We can say for the information of our correspondent that there are a number of our lithograph houses who do

such fine commercial printing in the East, but the best of it is done in the West. They employ superior labor and do not rush the work unduly, printing with an ink called commercial blue-black, sold by some of our lithograph supply houses, but above all, the trick lies particularly in the process called high or burn etching, mentioned in our columns some time ago. This can only be done on best blue stone and, as a rule, the paper is dampened and afterward pressed in hydraulic presses.

THE RULE OF THREE APPLIED TO COLOR.—The discovery of Euclid (300 B. C.) of the application of the rule of three to the finding of artistic proportions in the human figure or the artistic proportions of the ancient Greek art works has been turned to account at this day for the determination of color harmonies and contrasts. The law which governs proportion in the human figure has been applied to the grandest works of Greek architecture, and the writer has worked out and applied, through years of practice, this principle of design, embodied in the rule of three, to color harmonies and contrasts, which were otherwise so difficult for his comprehension. It is based upon the principle that the smaller part of a section must hold the same relation to that section which the larger section holds to the entire form. Worked out in arithmetical shape, this proposition would assume the following axiom: 1+1=2 or 3+5=8, or, again, 13+21=34, and so forth, the divisions of the sections becoming more marked as the figures, or the shapes, increase. Now then, if blue is represented by the figure 1, red by the figure 2, and yellow is represented by the figure 3, we have a set of figures from which we can build up a chain of color proportions; and we have in this way completed a system of color harmonies and contrasts which is so easy to understand that any one who has had neither training nor practice in combining colors for printing or decorative purposes can find the relative color values, correctly proportioned to any given color, be that color a prime, a second or a third. The principle will be more definitely illustrated in future issues.



THE FALLS OF NIAGARA FROM THE CANADIAN SIDE.
Photo by John S. Thompson.

THE practice of having annual shop outings among the employes of large manufacturing establishments has been in vogue for years, and the principle is a magnificent one, not only from a sentimental or fraternal point of view regarding the men, but also from a practical business consideration in relation to the interests of the "house." A notable outing of this sort will no doubt remain fresh in the minds of those participating among the hundreds of skilled mechanics comprising the force of the J. Ottmann Lithograph Company, held on the last Saturday of July, at F. X. Duers' Whitestone Park, Whitestone, Long Island. Fortunately the employes who conceived the idea for this outing selected for the execution of the difficult task the right man, a genius for organizing and a diplomat among workmen, the foreman of the engraving department, Mr. Fred Miller. The attention to detail and the activity displayed in the management of affairs by this person are still subjects for admiring comment, from the boss down to the office boy. The prizes of $1, $5 and $10 gold coins for athletic sports were donated by Mr. Ottmann, who took an active hand in all games himself, and, although fortune was not with him in his athletic proficiency in the result of the ball game (he being on the side of the office force, against the technical departments), he and the other heads of the company, together with the salesmen and clerks, enjoyed themselves tremendously. Although Mr. Bonnier (who does not know Mr. Bonnier) did not display his expected nimbleness of limb in the fat man's race, he still carried off the palm for perfect rotundity. The singing was cornered by the favorite son of the poster department, Bill Sommers. The greased hog was caught by a representative of the pressroom. The egg race got somewhat mixed, which, however, did not coagulate the resulting merriment. The shoe race was hard on the soles, but no soul was lost, and the bowling and the three-legged race ended in victory least expected by those taking part. Finally the sail, the breakfast, dinner, music, cigars and refreshments, and last but not least, the weather, were in full accord with the general harmony, and it was unanimously decided by a *viva voce* vote to make this outing perennial.

DRYER AND LAKETINE IN LITHOGRAPHIC PROVING.—Lithographic Prover Apprentice, Meriden, Connecticut, writes: "Would you explain to a constant reader the following: If I use dryers in my colors, the next color will not stick; if, on the other hand, I use no dryer, the next color will fall into the first and dirty tints are the result. Also would you kindly tell me if magnesia is generally used for lightening tints or if a stuff called 'Laketine' is better, and why?" *Answer.*—In proving colorwork, the colors must have a chance to dry to a certain extent. If they become too dry, then the surface becomes so hard that the newly printed color will not readily hold. This same result, in an aggravated degree, is produced by using too much dryer. If, however, you must print several impressions hand running, then the drying powder is used (siccative), but the result is a proportionate deadening of color. Regarding "Laketine," it is nothing more than a preparation of magnesia with corn starch, the latter put in to counteract the stringiness of magnesia (when mixed with varnish alone). There is also a modifying acid in it; the proportions are a secret. Of course, the "Laketine" is a far superior article in color printing. To facilitate the natural drying of colors while proving, slip sheets and drying racks must be used, besides the proper manipulation of the colors while working. It should also be remembered that some colors dry too quickly, and their fast-drying qualities must be counteracted by slightly greasy substances, while others are very slow dryers and must receive a certain proportion of dryers in order to be able to continue the process of proving successfully. These matters require close attention and study, and can not be learned without continued practice.

LITHOGRAPHIC ART AND TECHNICAL EXHIBITIONS.—"Boston manager" writes: "Seeing the article about 'Pencil Drawings' in your June issue I became very much interested in the matter, as the idea to use pencils of different grades

never occurred to me before, and I am using this method for making little pencil sketches upon my outing trips. This is, nevertheless, not the burden of my letter to-day, as I meant to write about the lack of spirit in matters lithographic in our land when it comes to promote the disinterested advancement of the craft. Why do we not have lithographic art and technical exhibits in some of our centers of art culture? I notice in a recent issue of the *Lithographic and Process Workers Gazette*, a London publication which I often receive, an account of the Board of Education of South Kensington, South Wales, of the progress of a loan exhibition of process engraving which is to be held under artistic and technical restrictions for or in the interest of photogravure, photo-lithography and kindred processes. I would be willing to coöperate with any one through you to inaugurate such a movement here, knowing that you are equally interested in such work." *Answer.*—We believe that since we have the powerful Lithographers' Association, East, West and Pacific so well organized for the improvement of the lithographic business, it will not require much effort on the part of those who consider themselves qualified to carry on the education of the lithographic craft or to stimulate the public mind to the appreciation of the lithographic art, to find a hearing before some of the more public-spirited of the lithographic managers so as to supply the ways and means for the successful carrying out of such an object as our correspondent suggests. The writer will certainly do all in his power to assist in this good work, and is open to suggestions as to what form it should take.

THE ENGLISH LITERATURE OF LITHOGRAPHY.—H. H., New York, writes: "Could you kindly publish, in one of your future issues, something about the books that have been published upon lithography?" In answer to this correspondent, and also to several others, we here insert, as far as we have been able to obtain, the following data: H. Bankes, "Lithography: The Art of Making Drawings on Stone," London, 1813, second edition, 1816. Alois Senefelder, "A Complete Course of Lithography," London, 1819. C. Hullmandel, "Manual of Lithography," London, 1820, third edition, 1832. Ruthven's "Patent Lithographic Press; A Concise Account of Lithography," London, 1828. C. Hullmandel, "The Art of Drawing on Stone," London, 1833, third edition, 1835. C. Hullmandel, "On Some Further Improvements in Litho-printing," London, 1827. C. Hullmandel, "A Manual of Lithography," translated from the French, London, 1832. "Everyman His Own Printer; Lithography Made Easy by the Patent Autho-graphic Press," London, 1834. Joseph Aresti, "Lithozographia or Aquatinta, or Drawings Washed or Painted on Stone," London, 1856. E. A. Fuller, "Short History of the Art and Practice of Lithography," London, 1863. C. Stracker, "Instruction in the Art of Lithography," London, 1867. W. D. Richmond, "The Grammar of Lithography," London, 1878. second edition, 1880. W. D. Richmond, "Color and Color Printing as Applied to Lithography," London, 1879. George Ashdown Audsley, "The Art of Chromo Lithography," London, 1883. George Fritz, "Photo Lithography," London, 1895, New York, 1896. Joseph and Elizabeth Robins Pennell, "Lithography and Lithographers; Chapters on the History of Lithography," London, 1898. E. F. Wagner, "Etching and Acids, a Short Treatise on Lithographic and Copper Plate Etching," New York, 1887. Atherton Curtis, "Old Masters of Lithography; a Work on the Art and History of Lithography," London, 1896.

AN AID TO SUCCESS.

THE INLAND PRINTER is always a very welcome visitor to our office and is read from editor to devil, and much of our success, as the leading printers of Florence, is due to its helps and hints.—*T. B. Cumlow, The Florence Tribune, Florence, Colorado.*



BY DANIEL C. SHELLEY.

Secretaries and members of local Typothetae and other organizations of employing printers are requested to send news of interest to employers for publication in this department. Matters concerning wage and labor disputes and settlements are especially desired. Contributions and news items may be addressed to Daniel C. Shelley, Secretary Chicago Typothetae, 942 Monadnock building, Chicago, or to the Editor of The Inland Printer.

PRINTER'S PRICE-LIST OF NINETY YEARS AGO.

How to arrive at the proper basis for estimating the cost of printing was just as much discussed one hundred years ago as it is to-day. There was, apparently, just as much need of price education in the days of Franklin and his competitors in this country and in England as is the case with those who are doing the printing of to-day, and at the same time debating, one with the other, what the customer ought to pay for the job.

In striking contrast with the red-covered ready reckoners issued by the present-day printers' boards of trade is a volume printed in London in 1814, which bears the following title-page:

The
PRINTER'S PRICE BOOK,
Containing
The Master Printer's Charges to the Trade
For Printing
Works of Various Descriptions,
Sizes, Types and Pages;
Also,
A New, Easy and Correct Method
Of
Casting Off Manuscript and Other Copy
Exemplified in
SPECIMEN PAGES
Of
Different Sizes and Types,
To which is prefixed some Account of the
Nature and Business of Reading Proof Sheets for the Press,
With the
Typographical Marks
Used for this Purpose, and Their Application
Shewn in an Engraving.

C. Stower, editor of the *Printer's Grammar*, was the author of the volume, and in his preface to the book he said:

Objections may, probably, be made to this work by those who are not aware of its nature and extent. It is not offered to the trade as a certain and infallible guide; but as a help to the inexperienced of our profession upon the two important points of which it treats.

In referring to these pages the reader must be governed by circumstances, both in casting off manuscripts, and in fixing his charges for printing. On the first point I particularly refer him to the introductory and explanatory pages, 17-21; and as to the latter, I have only to observe that the sums here stated are the regular trade charges; these will necessarily vary with private persons, and where a large extent of credit is required; but of the amount of percentage under the circumstances, every man of business will be a proper judge.

Some may object to the giving publicity to these charges; but to me and to many of my experienced friends in the trade there appear no grounds for such objection — none, in truth, that may not as well be made to the "Binder's Price List," or to any Bookseller's Catalogue with wholesale and retail prices.

The calculations, which are numerous and the result of great labour, have undergone the revision of a much-respected friend and accountant, and will, it is presumed, be found correct.

Mr. Stower devoted the first thirty pages of his Printer's Price Book to explaining the way to read and mark proof-sheets and the method of casting off copy, and then more than four hundred pages follow which were given up to the price-list of printing. If there were any railroad tariff sheets, mail-order house catalogues, or passenger department folders to

print in 1814 (which is not at all likely), Mr. Stower did not take them into consideration. From page 35 to page 446 he told how much to charge for composition per page of book-work and the price for paper and presswork in forms running from 8vo to 18mo.

Beginning with a page set in type of the body known in those days as English, twenty-six picas wide, double-leaded, four to pica, 8vo sheet, then a page of the same body type single-leaded, four to pica, then a page single-leaded, six to pica, and then a page set solid, and English body twenty-six picas wide is disposed of, a footnote at the bottom of each page telling how many letters of type and how many printers' thousands of composition to estimate in a sheet of 8vo. The same showing of pages double-leaded four to pica, single-leaded four to pica, single-leaded six to pica and set solid were gone through on pages twenty-six ems wide set in pica, small pica, long primer, bourgeois and brevier, with a foot-note estimate for each page. Twenty-four pages were necessary to dispose of the twenty-six-em pages set in the six type bodies leaded and solid as indicated.

After the twenty-six-em pages came a set of pages set twenty-five ems wide, in the same type bodies and leaded and solid, with footnote estimates for each page. The process was continued throughout the price-list, the measure being reduced from twenty-six ems down to fourteen ems, with a more elaborate showing of double-leaded, single-leaded and solid pages as the measure is reduced. From page 35 to page 358 was used to show the different faces set in different measures, leaded, double-leaded and solid. To the modern master printer this is all a waste of space and detail, but it must be presumed that it was not an uninteresting, and perhaps a necessary, reference book and guide for the men who operated the printing-houses of England in 1814. If the master printer of to-day does not always figure right, he at least figures on a job faster than Mr. Stower's Printer's Price Book of 1814 would permit him to do if it were his only guide.

The pages are not uninteresting reading. They carry a continued story from page to page, although they run from one measure to another and are set in different faces, leaded and solid.

Having disposed of the different faces set in different measures, Mr. Stower completed his Printer's Price Book with more than eighty pages of tables which give what he claimed the printer should charge per sheet from 250 to 1,000 sheets for printing books set in any of the body types and measures shown in the preceding pages. There is no doubt he performed a worthy task for the craft of 1814, but his Printer's Price Book would not fit any of the modern conditions of the trade.

FLOURISHING TYPOTHETÆ IN QUEENSLAND.

In far-away Queensland there is a flourishing Typothetæ, as the following belated letter from W. Hodgson, of the Hodgson Press, general printers, bookbinders and stationers, 260 Queen street, Brisbane, addressed to the editor of this department indicates:

"Per separate packet I forward you a pamphlet of a paper which was read by me on Typothetæ matters, in which I used one or two extracts from your estimable trade journal. In sending the paper, I wish to state that it is not done with any intention of self-glorification, but to show you that even in so far-off a country as Queensland we have a Typothetæ, well managed, and in every way a great assistance to the printers of our city, though we have yet to reach the Utopian stage of agreeing upon one standard of cost. I say Utopian advisedly, for I have yet to learn that there are any two printers who see eye to eye respecting cost, notwithstanding the many books and articles on the subject. This leads me to make so bold as to suggest that you might utilize a little of your space in urging upon employing printers the very great necessity of meeting together and coming to a common understanding regarding cost of manufacture. Bearing on this, I venture to insert a leaflet which I induced our president to circulate among the trade some few months back, but so far the matter is left in abeyance, simply in my opinion because it is so little understood by most printers, each preferring to think his own system of ascertaining cost to be the best, and therefore unwilling to accept another man's ideas of cost. Still, I believe if such a powerful organ as yours took the matter up, more attention would be paid to what is the Scylla and Charybdis of printerdom. The Typothetæ is a splendid thing for insuring the price registered being obtained, but it does not necessarily follow that the price is a paying one in the absence of any recognized standard of cost. I read with especial interest your Typothetæ column, and also the different systems of ascertaining cost, which are very helpful and most valuable, but if not generally adopted they are not so valuable as they would be if a few well-wishers for their fellow competitors would meet together and take the best out of them, combined with their own valuable experience and lay down a standard which would be acceptable to all."



NEAR THE BRINK OF NIAGARA FALLS.
Photo by John S. Thompson.

In an address delivered before the Queensland Typothetæ, Mr. Hodgson spoke as follows concerning the uncertain nature of the printing business:

Of all manufacturing businesses on the face of the earth, there is not one that carries with it the same elements of risk, or that has as hard a task in finding out all the separate items of expense as the printing business, because it is the exception, and not the rule, for any two jobs turned out of a printing-office to be exactly alike in all their requirements.

There has not yet been found any golden rule for correctly estimating to within a quarter of an hour the time for composition. Machining can be gauged fairly accurately, the speed of a machine being known; but no one can altogether foresee the possibilities of ink not working too well in the duct; the spoils through offset; the rollers being affected by adverse climatic conditions. Then there is the risk of the wrong paper being given out; wrong number; bad collating; a misspelled name, and many other chances of error which will occur even in the best-regulated offices, the job to be finally put out on the rubbish

heap because the customer would not have it; and is of no commercial use to any one else.

In almost any other manufacturing business the cost can be gauged to a nicety, for year in and year out practically the same class of goods is manufactured. Such not being the case in the printing business, and, as previously shown, where the risk of loss through so many different channels can not be reduced to a known quantity, and where most all printers in their desire to secure work wilfully shut their eyes to many of them, even in their haste sometimes leaving out the cost of the paper, it behooves us all to get together and try and maintain a standard that will insure at least the known expenses being adequately paid for, with a margin to allow for those which might be paradoxically termed the unknown.

What these charges should be is a matter of your own concern. It might not be out of place, however, to mention a fact in the wages portion of the cost of manufacture which is well worth consideration:

That while you pay wages for fifty-two weeks in the year, you do not get that number of weeks in actual working time, for the following reasons: (1) There are fifty-two Sundays to be deducted for a start; (2) Ten per cent of the remaining 313 days are lost by dull season; (3) Five per cent by holidays, sickness, etc.; (4) Ten per cent by irregularity of demand, etc., leaving only 234 days for actual full-capacity production. Therefore, while you pay for 365 days per annum, and 366 for each leap year, you can only reckon on 234 days actual working time.

The Queensland Typothetæ is patterned somewhat after the printers' boards of trade of the large cities of the United States, and is at the same time an organization for the protection of the employers against unjust demands and practices of labor unions. It has been so successful in its operations that it has attracted the attention of the master printers of the large cities of the other Australian colonies, and movements are on foot to establish Typothetæ in those cities.

WHERE BUILDERS FARE BETTER THAN PRINTERS.

Willis J. Wells, president of the Binner-Wells Company, of Chicago, contractors for printing and engraving orders that run into thousands of dollars, has gone through an experience recently that convinces him that building contractors fare better than printers. The Binner-Wells Company has just moved into a new building erected by the company for its own use, and on Mr. Wells' shoulders fell the task of overseeing the construction of the building. At the same time the task was his of furnishing to the various contractors the funds from time to time to meet bills for materials and labor incident to the erection of the company's big workshop. As is the rule with building contractors, as the structure progressed they demanded payment for the work done, very little, if anything, being due the contractors when the building was turned over to the owners completed. Mr. Wells now contends that large contractors for printing should pursue the same course as do the building contractors regarding partial payments on big orders as the work progresses toward completion. As he puts it, his company or any other large printing-house, secures an order for a job which is worth say $15,000 to produce. Nine times in ten, the biggest item of cost in the job will be the paper. The printer buys the paper first, it is delivered to him, and he is expected to pay for it in reasonable time. Why, like the building contractor, who gets an advance payment to cover the cost of the material on the ground, should not the printer demand a partial payment from his customer on a showing that the paper to be consumed in his big job is delivered and ready for the forms? Engravings, many and expensive, may have to be made for the job, and on a showing that they are completed, why should not the printer ask his customer to pay for them before they go on the press for the printing? And, as form after form of the job is run off, why should not the customer advance the money to cover the outlay for the labor already performed, continuing to do so until the job is completed, and not requiring the printer to carry the whole burden until he delivers the last copy of the catalogue or whatever the job may be? There may be two or three such jobs in one house at the same time, and under present conditions the printer has to carry all of them with his own capital until he completes all of them. It may take three or four months to do this, and during these months he must dig for the money to pay the supply men and meet the big weekly labor bills. All of which, in view of his recent experience, convinces Mr. Wells that the large contracting printer has something to learn from the men who take contracts to erect large buildings.

PROMINENT in the work of spreading the Typothetæ in the Southern hemisphere and energetic in his efforts to educate the employing printers of that section of the world to a



H. SAPSFORD,
Father of Typothetæ in Australia.

proper understanding of the costs of printing, is N. Sapsford, of Sapsford & Co., printers, engravers, lithographers and manufacturing stationers of Brisbane. Mr. Sapsford is known as the "Father of Typothetæ in Australia." He became interested in Typothetæ work as the result of a tour of the United States, made in 1900, and returned to his home country thoroughly impressed with the merits of the organization. Information that he gained in America he made use of in getting the Australian printers into line for their own betterment. He is president of the Queensland Master Printers' Association, and at a recent monthly meeting of the organization he read a paper from which this extract is taken:

The cause of all trouble, losses and failures is owing, in the majority of cases, to unbusiness-like and unprincipled men, who are indifferent as to the cost, or do not know how to make it up, never allowing sufficient for wear and tear, waste, spoils, rates and taxes, clerical labor, postage, rent, bad debts, etc. An opponent, anxious to get orders, will frequently take work, regardless of consequences, to keep his machines running, and take the order, nine times out of ten, because the *customer tells him* he can get it done for so and so, and frequently never worries about the cost, thinking that, as at the end of the year he has been able to live, and perhaps add a little to his plant, he has done a fair business; never calculating that, at the end of ten years, his original plant is worn out, and, under the hammer, would not fetch 5 shillings in the pound. He forgets his jobbing type will have to be increased and his body type renewed from time to time, and if he remains in business twenty years and has spent £10,000 in plant and machinery, at a forced sale it would

not realize more than £1,000. True, he has lived all the time, but how has he lived?

THE MILWAUKEE TYPOGRAPHICAL UNION AGREEMENT.

The Milwaukee Typothetæ maintains — and the signed and sealed document supports its contention — that the agreement recently closed between it and the Milwaukee Typographical Union recognizes the open and non-union composing-room. The agreement is important, inasmuch as it was signed by the presidents of the union and the Typothetæ respectively on July 16, last, three weeks after the United Typothetæ of America in annual convention had declared itself unalterably opposed to any further shortening of the workday, and the agreement runs until June 3, 1907, three years from the present time, with a provision that fifty-four hours shall constitute a week's work unless in the meantime the United Typothetæ of America and the International Typographical Union shall agree to a reduction in hours, a very unlikely contingency.

The Milwaukee agreement is another instance of the inconsistent course pursued by subordinate unions of the International Typographical Union when the shorter workday proposition is involved. The Boston agreement, entered into last March as a result of the unsuccessful strike in that city, provides for the fifty-four-hour week for a two-year term, and was signed by the officers of the International Typographical Union, but the union leaders say that it is unfair to cite this agreement against them, claiming that they were compelled to sign it. Then came the Louisville strike for the eight-hour day and a wage raise, the result of which was just as unfortunate to the union as the Boston strike. While eight-hour day strikes are brewing in El Paso, Texas, and Newark, New Jersey, Milwaukee union signs a fifty-four-hour agreement, which runs for three years. Obviously it is a case of do-as-you-please with the subordinate unions.

The Milwaukee agreement calls for a wage of $17 a week for handwork in book and job offices, foremen to receive not less than $20 a week, fifty-four hours. For machinework the day scale is $18 a week, and $19 a week for the balance of the term. The night scale for machinework is $23 a week. The clauses in the agreement which recognize the right of Typothetæ members to run open or non-union shops are Sections 3 and 5 of the wage scale, as follows:

SEC. 3. Union offices doing composition beyond their capacity, where it becomes necessary for them to patronize other firms, shall in all cases send work to union establishments first.

SEC. 5. None but members of Milwaukee Typographical Union, No. 23, shall be allowed to operate any machine or machines run in connection with any union office working under the jurisdiction of the parties to this agreement; *provided*, secretary can not furnish union men, non-union men can be taken, but they must be released as soon as union men can be furnished.

NEW UNITED TYPOTHETÆ STARTS OUT WELL.

The reorganized United Typothetæ of America has had a very satisfactory first month of existence. National Treasurer Donnelley, on August 1, reported enough responses from members signifying their intention to remain in the organization under the new conditions to insure a strong, substantial United Typothetæ. Defections from the ranks were expected, and it was no surprise when some resignations were sent in instead of pay-roll reports on which to base the annual emergency fund payments. While it was an admitted certainty that the membership roster would be shorn of many names during the first year or so of the reorganized United Typothetæ, it is equally as certain that the United Typothetæ will in a few years get back all the members it will lose at the start, and in addition many employers who were never members. During the present year the United Typothetæ will be able to accomplish results, and when it has the evidence in facts and figures to prove results it can, in time, win back all the lost members and hundreds of new members.

Inquiries are frequent from Typothetæ members, asking for information concerning their status if they decide to ignore the national emergency fund payments. The inquirers want to know if they can not remain members of their local Typothetæ nevertheless. No possible construction of the new constitution will permit of this. According to its provisions, every member of every local Typothetæ and every individual member of the United Typothetæ must contribute to the national emergency fund one-half of one per cent of his annual pay-roll. Failure to do that debars him from Typothetæ membership.

Detroit Typothetæ has held every one of its members under the new conditions, Chicago Typothetæ will hold from forty to forty-five of its members, New York is sending in very satisfactory returns, and the same is true of Boston, Philadelphia and other large Typothetæ. All in all, the prospects are very gratifying for a better and stronger United Typothetæ of America.

SEEKING KNOWLEDGE IN AMERICA.

William Brandstetter, bearing credentials from the German Booktrade Association *(Deutscher Buchgewerbeverein)*, whose headquarters are Leipsic, Germany, is spending a year in the United States, studying the printing methods of this country as well as the character and scope of the organizations of employing printers and book publishers. Mr. Brandstetter's father is the largest employing printer of Leipsic, and Leipsic is the center of the printing and bookmaking industry of the German empire. Incidentally it may as well be retold here that the Germans are the greatest book-reading race on the globe, as the statistics of book production show that the Germans write and print more books than any other people.

Employing printers of Germany are well organized, according to Mr. Brandstetter, for defensive purposes against the attacks of the labor unions as well as for protection against ruinous pricemaking. A profit-producing standard of prices for work is maintained throughout the empire, and those who quote figures below the standard are punished, in conformity with the rules of the association, which is conducted on an honor basis. Strikes in the printing trades occur, but it is a criminal offense in Germany for a union picket to prevent a non-union strike-breaker from going to work. Girls are feeding nearly all of the presses in Germany, but the laws of the empire do not permit them to work nights, so that when an employer has a job on hand that requires night work to complete it on time he must secure men feeders for the night shifts.

TYPOTHETÆ NOTES.

THE El Paso (Texas) Typothetæ will have to fight an eight-hour day demand September 1, unless the typographical union of that city changes its mind. Reports indicate that the newspaper compositors of El Paso will go out in sympathy with the book and job men, notwithstanding the former now have the eight-hour day.

AT the annual meeting (the fourth in its history) of the Federation of Master Printers and Allied Trades of the United Kingdom of Great Britain and Ireland, Reginald J. Lake, of Gilbert & Rivington, Limited, London, was elected president; Harry Cooke, of Leeds, vice-president, and Sir Henry H. Bemrose was reelected honorary treasurer. The federation maintains a central office in London in charge of two salaried secretaries. The fourth annual meeting was held in Belfast and the next annual meeting will be held in London.

CHANGES in managers of the various boards of trade are numerous and at last reports there were some vacancies to fill. The new board organized at St. Paul and Minneapolis has taken Charles Paulus from Pittsburg, leaving a vacancy in the latter city. C. M. Hays has gone from the Boston board to Philadelphia, where he replaces John Macintyre, elected secretary to the executive committee of the United Typothetæ of America. The Boston position has been filled by the trans-

fer of H. A. Brown, manager at Indianapolis, to the Boston board. A board of trade at Detroit is contemplated.

A FAMILIAR face and figure, and a welcome delegate at each annual convention of the United Typothetæ of America, is James Berwick, of the Berwick & Smith Company, of Norwood, Massachusetts. Mr. Berwick is big of body, broad of



JAMES BERWICK,
Of the Berwick & Smith Company, Norwood, Massachusetts.

mind, smiling of face and versed in the printing art, and hence what he says "goes" with those to whom he tells it. Mr. Berwick's firm is a big one, running one of the largest pressrooms in the country, where every meritorious labor-saving and profit-producing appliance is installed. The Norwood Press, of which the Berwick & Smith Company is a part, is one of the principal printers' "show places" in and near Boston, and a trip to the Hub is not complete unless it comprises a visit to and inspection of their plant. There forty of the most modern machines are running all the time, and their printed product ranks with the best in the country. Mr. Berwick enjoys attending United Typothetæ conventions, and the other delegates enjoy having him there.

THE June circular of the Federation of Master Printers and Allied Trades of the United Kingdom of Great Britain and Ireland prints the following:

OUR TARIFF LAW.

The encroachment of foreign-printed matter is a serious thing, and in one district a handbill is in circulation as under, which we hope will have good effect.

"TO PRINTERS.

"Your attention is called to the fact that several of the very handsome fashion posters, now on view on the hoardings in Fleetville and St. Albans, were printed in America. It is only the present unjust state of our tariff law that makes this possible. These bills could just as well have been printed locally, and the money for their production have gone into YOUR pockets."

THOMAS M. BALL, secretary of Rogers & Co., has been made manager of the business.

ASCERTAINING COST

BY W. H. ROBERTS.

Appreciating the need among printers of advice on printing-office accounting and methods of ascertaining cost, THE INLAND PRINTER has secured the services of Mr. W. H. Roberts, secretary of the Audit Company, of Chicago, whose experience in establishing cost systems in the printing trade and in other lines has been both varied and satisfactory. In this department it is designed to answer questions in this connection, and so far as possible to show forms, etc., applicable to printing-offices, classified according to the number and the nature of the departments. The co-operation of employing printers is cordially invited, to the end that aid may be given to a better understanding of cost systems in the trade under the direction of a professional accountant.

NOT AN ESTIMATING DEPARTMENT.

A correspondent submits the following regarding his experience in estimating on a job of printing:

Enclosed we hand you sample of order blanks which we would like you to quote selling price in a place several thousand miles from a base of supplies and where pressfeeders are paid $10 a week, pressmen and compositors $25 per week each, and where, owing to freight and handling, stock costs sixty per cent higher than in Chicago. The order came to us for fifty thousand store orders, 3¾ by 5¼, one change, black ink, white O. P. S. bond; pad in one hundreds and pack and ship by express.

I give herewith a copy of our job ticket:

Four reams 390 sheets D. C. O. P. S. 24-pound, and 14 sheets strawboard	$ 9.68
Composition and changes	.60
Presswork, eight hours thirty minutes, at 18 cents	1.61
Presswork, six hours, at 47 cents per hour	2.82
Trimming	.36
Stereotyping	2.22
Padding	4.00
Total	$21.39

We made our own stereotypes and ran four-on. The expense of conducting our job office is $64.70 per week, which includes the salary of the manager who does not work in the mechanical department.

Our method of arriving at a price for goods is the very old one of adding to cost of labor and material a percentage which covers all expenses and leaves a small margin of profit. In the present instance our customer, ten months after we have been paid for the job, notifies us that he has had prices from Chicago that are less than the cost to us of this work; he can get the same job done there for $20. You will understand that we ran ours on a Gally, while the Chicago man might use a cylinder.

The answer to this is very brief. We do not know much about actual costs, either in Chicago or elsewhere. The aim of this department is not to consider costs, actual or relative, but to present ways and means by which each printer can know what his own costs are.

The cost of a particular piece or class of work may vary greatly between printers in the same town. Management, equipment, efficiency of employes, volume of business and other causes will account for this, and it is quite possible that the order in question might have been executed in Chicago and delivered for less than it could be produced for locally.

Just the same, there are plenty of printers in this town who take competitive business at a loss, though few of them know it, and perhaps none will ever own up to it. The "certain percentage" which our inquirer adds to cover expenses and profits is the foundation of a great deal of bad cost-figuring, because it is not a "certain" but an *uncertain* percentage which must be dealt with, and we are moved to question whether in this case the percentage on all jobs for a month, six months or a year would equal the expenses of the business (aside from material and direct labor) for a like period. Ten to one it would not.

From the showing our correspondent makes, we are inclined to think the work really cost more than stated, although no



DUTCH GOSSIPS

DUPLICATE PLATES FOR SALE

PRINTED ON

"TRICHROMATIC"
[COATED TWO SIDES]
MADE BY
DILL & COLLINS COMPANY
HIGH-GRADE PRINTING PAPERS

THREE-COLOR PROCESS REPRODUCTION FROM OIL PAINTING
ELECTRO-TINT ENGRAVING COMPANY
1227-1229 RACE ST., PHILADELPHIA, U. S. A.
SEND 50 CENTS FOR NEW ALBUM CONTAINING OVER 100 STOCK SUBJECTS IN COLOR, SUITABLE FOR CALENDARS, INSERTS, BLOTTERS, ETC.

PRINTED WITH KAST & EHINGER'S THREE-COLOR PROCESS INKS
MFG. AGENT, CHAS. HELLMUTH, 46 E. HOUSTON ST., NEW YORK.

clue is given to his method of figuring except in case of press-work, which seems to be figured at flat cost for time of pressman and feeder. Experience in large shops shows that this rate should be increased from thirty to sixty per cent to cover power, repairs, depreciation, rent, superintendence, supplies and non-productive labor, and even in a small plant these items must be too important to be ignored.

The composition, too, seems to be estimated very low, especially when this work can not be priced at flat cost, but must be increased to cover similar items of general expense. The ink used does not appear, though on an order of that size it certainly amounted to something. What our correspondent needs is to know when to *smile* when a competitor underbids him. If the competitor can actually do the work cheaper, then it is up to our friend to improve his facilities or give up the job cheerfully, rather than compete at a loss. If, as is much more likely, the competitor is ignorant or reckless of costs and is doing business at the expense of his creditors, the only thing to do is to smile and wait.

Of course, the shop must be kept running, and a "filler" at a slight loss may be better than idleness, but it is dangerous business at best, and only permissible when you can know just how much you lose by it.

The writer recently had occasion, in examining an unprofitable business, to call attention of the management to the fact that "costs" upon which their selling prices were based were much too low, general expense not being nearly covered by the percentage which was added to material and labor cost. The answer was startling, if not logical: "If we add anything more to our costs, we will be out of the market." A reply to the effect that if present conditions continued, the same result would shortly be reached, seemed hardly worth while, but there are plenty of business men who are just as carefully concealing themselves for fear the facts will find them, without in the least appreciating the amusing side of this ostrichlike proceeding.

SECOND ANNIVERSARY OF THE I. P. T. S.

August 1, 1904, marked the close of the second year of the Inland Printer Technical School. Started in August, 1902, with an equipment of six Linotypes, for the instruction of printers in the mechanism and operation of this machine, the school has broadened its scope and increased its facilities for instruction until it now offers to job-printers, pressmen or those desiring to learn the Linotype, an opportunity to perfect themselves in the various branches of this school. The location of this important educational institution is in the heart of the printing-house district, and day and night classes are maintained for the instruction of its pupils. The entire sixth floor of the Henry O. Shepard building, the home of THE INLAND PRINTER, is reserved for school purposes — a space of 104 by 106 feet — where light and air and hygienic surroundings are unsurpassed.

The mechanical equipment is all individual-motor driven and maintained in proper condition, and the corps of instructors are acknowledged experts in their particular lines.

The Machine Composition Department has one Linotype set apart exclusively for instruction in the mechanical details and adjustment of this machine, while six machines, single and double letter, are in constant operation by students learning this branch of the art preservative. This department always has large classes and has graduated more than three hundred and fifty pupils.

The Pressroom Branch has two large cylinder presses of the latest pattern (a Campbell Century and a Miehle), two platen jobbers (a Prouty and Challenge Gordon), and the equipment also includes a Dexter paper-folder with Dexter automatic feeder. The presswork department has rendered efficient service since its organization, a year ago, to many pressmen, to whom the instruction received in making ready vignetted half-tone and color work was extremely valuable. Mechanical overlaying processes are also taught here.

The Job Composition Department has grown in popularity during the year of its existence and now has full classes of pupils eager to learn the principles underlying the production of artistic and harmonious job-printing. Graduates of this branch are being sought for by employers, who realize that the progressive qualities which impel printers to enter this school are highly desirable in employes, and the taste and finish evident in work done by graduates of this school are assisting in bringing a closer relationship between art and printing.

The fees in the various departments are as low as can be made and maintain the excellence of opportunities given. In the Machine Composition Branch the six weeks' term of operating and mechanism is the best course offered by any school, and includes actual machine practice and personal instruction in mechanism not obtainable elsewhere. In the Presswork Department practical instruction in overlay-cutting and handling forms, the subtleties of ink and paper are taught, and practical demonstrations under actual working conditions given, this being the only school in this country offering these advantages. In the Job Composition Branch the tuition fee has been recently reduced, the large number of scholars making this possible. Actual work is performed by pupils here from manuscript copy, the art of blocking-out designs, designing work and translating it into beautiful specimens of the job printer's art being taught in a thorough manner. A model equipment of type and furniture is at the command of students, and here, as in other departments, nothing is left undone that will add to their comfort and convenience.

Each pupil's requirements and needs are studied, and after graduation an interest is taken in promoting their welfare and advancing them in their chosen fields of endeavor.

Pupils are recommended to those seeking a superior class of employes, and the diploma of the Inland Printer Technical School is a coveted prize and an evidence of superiority.

The management of the Inland Printer Technical School is alive to the needs of the hour, and comprehensive plans for the enlargement of its practical work are in contemplation. In response to numerous requests, a correspondence course in the study of proofreading is now offered to those who wish to take up this branch, under the instruction of an eminent authority, and classes are now being enrolled. The plan of instruction is thoroughly practical and complete, and is offered at a low tuition fee.

In connection with its educational work, an exhibit of printing material and machinery is maintained, to which visitors are cordially invited. Here many interesting exhibits are attractively displayed, embracing the latest machines and devices, historical relics and up-to-date methods of producing printing, which can not fail to interest visitors. Printers from home and abroad are welcomed and entertained here.

The Inland Printer Technical School closes its second year with encouraging prospects for the future and with the plaudits and kind words of commendation of hundreds of graduates and their employers, who appreciate the work of upbuilding being done in this technical school — the only one of its kind in the world.

The employment exchange conducted in connection with its other enterprises is one of the most important accessories of the Inland Printer Technical School. Through this agency employing printers desiring help for any department are placed in immediate communication with those wanting positions, and as the system on which this department is conducted prevents accumulations of names of those who are no longer seeking employment, live lists of men can be furnished instantly. A small registration fee, to cover the clerical work involved, is charged for listing the names of those seeking positions, one fee covering registration under as many different headings as the versatility of the workman makes desirable, while lists of names are furnished free to those seeking employes. Hun-

dreds have availed themselves of this exchange, which has been the means of securing valuable positions for many during the past two years.

PRINTING IN INDIA.

Mr. Gerald L. Chard, manager of the machine and press departments of the Bombay Education Society Press, Bombay, India, whose portrait appears at the right-hand side of the gentleman in the center of the photographs of those departments shown herewith, has sent THE INLAND PRINTER interesting views of the employes of the various departments of the press, and writes as follows:



Photo by Messrs. Raja Deen Dayal, Bombay, India.

"The Bombay Education Society was founded in 1841, its object being to promote the education of the poor within the Bombay presidency.

"In 1848, in order to add to its sources of income, the society established a printing-office, which is one of the largest private presses in India, if not the largest.

"The press, which undertakes all classes of jobbing work, possesses exceptional facilities for executing letterpress and lithographic printing, bookbinding, engraving, typefounding, stereotyping, electrotyping and all allied branches of the trade.

"The establishment is under European management and employs about seven hundred hands, the majority of whom are natives of India of the more intelligent type.

"The entire profits of the press are devoted to the support and education of the orphan boys and girls in the society's schools."

WORTH $5 EACH.

Your paper is for me of the greatest interest and of large aid in my business. I have three big piles (over sixty) of these books at home, and I would rather lose a bill of five dollars than one of them.—*Sabino Giordano, Providence, Rhode Island.*

COLOR IN THE GRAPHIC ARTS.*

FOURTEENTH PAPER.

THE richly carbonaceous substances preferably used in the manufacture of lamp-black may also contain hydrogen, but no oxygen. Furthermore, they must develop gases when heated. Fats, oils, tar and resins meet these requirements, and coal tar especially is used in large quantities to produce ordinary lamp-black.

In the beginning of lamp-black manufacture, resinous wood, the leavings from the preparation of resin and from pitch boiling, was employed as raw material; and from those times has descended the name "pine-soot," in partial use to-day for a product obtained from a very different material.

The most primitive form of the preparation of pine-soot was the following: An iron vessel, placed in an oven closed on all sides, contained the material to be converted into soot. It stood upon a grate, and was heated from below; the soot-fumes were conducted into a large cylindrical or conical chamber adjoining. In this chamber the soot was deposited, and the gases developed in combustion escaped through an opening at the end, covered with a cap of linen, which acted to some extent as a filter. This primitive method has undergone countless changes with the course of time. At the present day the chamber system for burning out the oil is in general use; that is, the gases of combustion and the soot-fumes are made to pass slowly through a number of parallel and successive chambers, of the size of large rooms, giving time for the soot to be deposited upon the walls and floors. The last chamber opens into a chimney, through which all odorous gases, water and any other uncondensed products of combustion are carried off. If the apparatus works properly, very little soot will escape with these. It is important to keep

* Translated from *Allgem. Anzeiger für Druckereien* for THE INLAND PRINTER.

up a good heat in the chambers, in order to prevent the condensation and precipitation of other substances besides the soot.

The chief raw material used to-day is heavy coal-tar oil, or creosote oil, so-called; this is tar freed partially or entirely from the lighter products, such as benzol, etc., important in the manufacture of coal-tar dyes. Naphthalene, anthracene and other stable compounds of carbon and hydrogen, are also mixed with the soot oil.

In some cases special arrangements are in use for burning the oil. In one apparatus, for example, it falls from above upon a red-hot plate; but the abundant formation of coke by this method has brought it into disuse. In general, the tar oil which is to be converted into soot, or lamp-black, is the actual burning material. Set on fire in shallow vessels, either round or angular in shape, it is kept burning all day, the supply being replenished from time to time. The vessels are placed in box-like ovens, in shaft furnaces of masonry, or in cast-iron furnaces of varied construction. The most essential thing in the burning process is to regulate the supply of air in such a way as to avoid either too rapid or too slow combustion. In the former case, too little soot would be yielded, and the burning flakes would be liable to enter the chambers and cause the soot deposited there to be converted into coke; in the latter, the distilled, unburned empyreumatic oils would remain in the lamp-black, making it heavy and odorous. To successfully manage such a burning apparatus, an expert is needed, capable of overseeing every detail.

In passing through the chambers the soot is gradually deposited, most abundantly in those nearest to the place of combustion. These first chambers being the hottest, the soot deposited is also of the best quality. The further away it is carried, the more it is cooled, and to obviate this as much as possible, the collecting chambers run both parallel and one above the other, in order that they may naturally impart their heat. It might seem as if the soot carried the farthest would be the lightest and finest, but this is not the case. On the contrary, the deposits made at the greatest distance from the fire contain the most water, empyreumatic substances and unburned oils. Sometimes the amount of adhering foreign matter is so great that it must afterward be removed. A lamp-black containing much oil is particularly unfit for graphic purposes, since the oil will not dry, but sinks into the paper and spreads, making yellow or brown rings around the letters. In old prints the letters often have these rings, due to the primitive methods of the earlier manufacture of lamp-black, which did not allow the escape of the last remnants of the empyreumatic oils. This is accomplished at the present time by calcination; that is, the soot is heated, with exclusion of air, to a temperature at which the oily, aqueous, or even solid matter adhering to it (undecomposed naphthalene, or anthracene, for instance, can be sublimed at the same time in the soot chambers) is volatilized and driven off, without burning the soot.

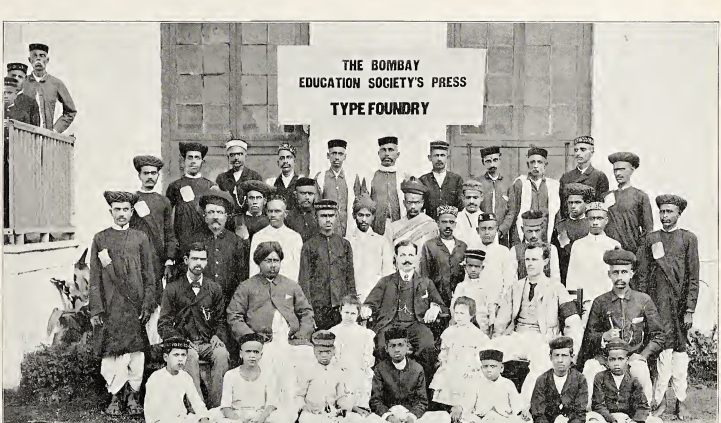


Photo by Messrs. Raja Deen Dayal, Bombay, India.

The calcining is done in large, narrow cylinders, filled with closely pressed soot and tightly covered. The cylinders are placed upright in a furnace and heated from below. At the highest point of the cover is a little opening for the escape of the gaseous products of the distillation or sublimation, set free from the soot. These are perceptible in the form of a gray vapor. After the calcination is finished, the cylinders are taken from the furnace, and must stand unopened until cool, or about twenty-four hours. For soot belongs to the class of substances called pyrophoric, that is, such as are liable, under certain conditions, to spontaneous combustion. If air were allowed free access to freshly calcined soot, it would ignite and be carbonized. Calcining furnaces have also been constructed which permit continuous work. In a masonry furnace above the fire are placed inclined tubes, upon which the flames strike at an angle of about 45°. They are kept at a pale-red heat, open above upon the smooth upper surface of the furnace and below, either at the side or on the

bottom, according to the position of the fire. Workmen fill the tubes from above with the crude soot, and it is slowly pushed through and collected at the other end, fully calcined, in cylinders which are at once tightly closed.

The calcined lamp-black is superior to the uncalcined in appearance, being blacker and more velvety; it is also lighter and drier. For certain purposes a double calcining is necessary.

Other methods of purification, such as treatment with acids, soda lye, spirits, etc., were formerly attempted, and indeed carried into practical execution; but they are no longer in use, being too circumstantial as well as expensive, and giving no better results than a careful calcining.

is, a loosely twisted woolen cord, is used in a simple lamp, consisting of a basin with a broad tube-like neck-piece for a burner, or a broad woven wick is burned in a register burner with careful regulation of the flame. To supply the flame, solar oil, the so-called German petroleum, is chiefly used; petroleum or other mineral oils can also be used, but the different degrees of viscosity of the oils must be taken into consideration in the choice of the wick, with regard to its firmness and thickness.

In the larger lamp-black manufactories all the lamps are usually connected by pipes with a central reservoir, from which oil can be constantly supplied without interruption of the work. Over the lamps are suspended sheet-iron cylinders,



Photo by Messrs. Raja Deen Dayal, Bombay, India.

Lamp-black is exported packed in barrels or sacks — a very difficult matter on account of its great volume and lightness. It is first pressed together in the sacks to a certain degree, by treading, and it is then put, sack and all, under a hand or hydraulic press.

In Germany, the towns of the Rhine district, particularly Worms and Cologne, are the especial home of the modern lamp-black manufacture.

So far we have considered the common product ordinarily called oil lamp-black, which furnishes the material for printing newspapers, and for the cheaper and inferior lithographic and book colors. We can easily see that just this kind of lamp-black is the one in greatest demand. Aside from its use in the graphic industries, it is used in painting, and in the manufacture of oil-cloth, shoeblacking, enameled leather, india-rubber, picture frames, color paper and wall-paper. It is also employed in ceramics to color stones and tiles black, and to a limited extent in the dyeing of textiles to produce a gray tone.

The finer sorts of lamp-black are actually obtained from the smoke of lamps, sometimes oil-lamps and sometimes gas-burners. In the exclusive sense of the word, it is produced in two different ways: a wick of the most primitive form, that which receive the soot fumes and the gases of combustion, and conduct them into chambers whose walls are made of linen. This acts to a certain extent as a filter, letting the gases and vapors pass through and keeping back the soot. The escaping fumes usually pass from the large receivers through a succession of long, narrow bags, which take up the last remnants of soot. To lessen the danger of fire, the soot is frequently passed first through a masonry or sheet-iron chamber, where any burning flakes may be deposited and extinguished.

This work also requires constant and careful supervision, first of all as regards the regulation of the wicks. The lamp-black obtained is deeper black than that from the burning of oils and also more opaque. It is used in the graphic industries to produce lithographic colors of medium quality, and for book and job colors. It sometimes needs calcining.

To obtain the finest kinds of lamp-black, the crude material is first converted into gas, and as such burned to soot; we can easily understand that the best imaginable product will result from this method.

Gas-black is at present chiefly manufactured in the oil regions of the United States. Since 1884 the natural gas issuing from the earth in these regions has been employed in this

industry. It not only furnishes the crude material for the production of soot, but it serves as fuel to drive the machinery, and gives heat and light. This method of manufacture of lamp-black, in its finest varieties, is at once the simplest, cheapest and most rational. One of these manufacturing plants will handle daily about twelve million cubic feet of gas. It requires about eight thousand cubic feet of gas to yield a pound of soot; this means a daily production of about fifteen hundred pounds.

The same variety is also produced in Germany, but the manufacture is much more complicated, since we have no natural gas at our command. In special works for the purpose we convert into gas an oil furnished by the German brown coal industry, also used for lighting railway carriages, some factories, and even towns. The gas is produced in specially constructed retorts, passes through a purifying apparatus and a gas meter, and is then collected in a reservoir. From here it is conducted by pipes to the burning apparatus, which varies in construction. The principle upon which it depends is this, that the soot is to be deposited upon cooled surfaces, a new surface offered for each new deposit, and the product automatically collected. These conditions are fulfilled by rollers or flat plates rotating above the gas burners. Prechtl's apparatus has a long, polished wrought-iron roller, upon which the soot is deposited from the flame below. At a certain point it is removed with a knife or brush, falling into a receiver. The rollers are hollow, and water is run through them; thus a cool surface is secured for the deposits. Thalwitzer's apparatus shows a vertically rotating plate or disk, above the flame. Cold water drops from a pipe upon the upper surface. The soot is brushed off and collected as in the former apparatus. Such an apparatus uses eight cubic metres of gas in twenty-four hours, and produces about 1.5 kilograms of soot. There are other arrangements besides these two principal ones. Sometimes the flame is inside a roller; again, the Thalwitzer apparatus is combined with a large machine in which the flame is made to rotate around the plates. The cold-water reservoirs are closed and connected with each other by pipes, thus making a steam reservoir in which there is pressure, as in a boiler; and this force is employed in carrying the movable parts of the machinery.

The works for the production of gas soot are usually connected with the larger establishments for the manufacture of book and lithographic colors, thus these supply their own needs, and get a considerably better article than that imported from America. The reason that the German product is better



Photo by Messrs. Raja Deen Dayal, Bombay, India.

— that is, purer, blacker and fuller — than the American may lie in the nature of the oil or in the methods of burning and precipitating, perhaps in both. At all events, more care is exercised in the process of manufacture with us than in America, where the gas is scarcely purified at all, and the soot precipitated upon uncooled plates of common stone or slate.

The gas soot is almost entirely free from empyreuma and therefore mixes freely with water in water-colors and india-ink drawing.

As regards the quantities obtained, tar-oil yields about thirty-five or forty per cent of dry lamp-black, petroleum or solar oil twenty to twenty-five per cent, and gas four to six per cent of the weight of the oil used. The differences in price correspond to the differences in quality and amount of production. Efforts have lately been made to perfect the processes of manufacture and improve the product. With gas soot the depth and blackness of tone, and also the quantity obtained, can be varied by regulation of the air admitted.

In order to make the lamp-black obtained from naphthalene, tar oil and similar materials as thick and heavy as possible, that is, to give it a high specific gravity, furnaces have been constructed which have a stricture above the flame. At

the spot where the flame rises, then, it is brought into a small compass by the narrowing of the space, and the pressure thus exerted upon it can be increased still more by admitting the air necessary to support combustion through small round apertures, making a strong draft, or by using compressed air to feed the flame. In this way the soot is deposited in its specifically heavy modification, deposited also more quickly and easily, and at less distance from the flame. It is possible to apply this method to lamps and gas burners.

The newest illuminating gas, acetylene, has also been made of service in the manufacture of lamp-black, and since we have here a particularly pure gas to deal with, free from empyreuma and its execution demands much care and labor; therefore, rational as it is in theory and faultless as its product is, it is not of practical value.

Acetylene black is distinguished not only for its purity, but also for its remarkably pure and deep black tone. It is prepared to a limited extent, and used for the very finest prints. Being free from oil and empyreumatic, or fatty, constituents, it is especially well fitted for water-colors.

We will now leave this important material — lamp-black in general — and devote a little space to the manufacture of the black colors for the special purposes of metallic prints, such as copper and steel prints. The copper-plate printer works



Photo by Messrs. Raja Deen Dayal, Bombay, India.

or volatile oils, the product is naturally conspicuous for its purity. Acetylene is composed of carbon and hydrogen, the carbon constituting more than ninety-two per cent. It is not burned alone, but is mixed with other gases. Used by itself, the temperature would be so high as to injure both the product and the apparatus. If mixed with other oils, the lamp-black obtained would be liable to contain impurities, and it is better that it should be mixed with air. To guard against explosions, the mixing and burning are done in a specially constructed apparatus, in which the proper quantities of gas and air are automatically measured and brought together.

According to another method, acetylene soot is obtained by the intentional explosion of a mixture of acetylene and hydrogen in closed vessels with exclusion of air. The explosion is produced by an electric spark, and takes place at about 40° of atmospheric pressure. Almost all the carbon is precipitated upon the inside of the tube. In point of the high percentage of carbon deposited, this method — which can of course be applied to all gases used in lamp-black manufacture — is the most rational; but it can not be denied that the absolute amount obtained is very small. The process is exceedingly complicated — the liberated hydrogen being collected in a special receiver and used in the next filling of the explosion apparatus to expel the air and in the mixing of the gases — with a sunken form, the book-printer and the lithographer with a raised one. In copper printing, the color is pressed into the lines of the drawing sunk in the plate, and taken up by the paper when passed through the press. Copper prints require a more compact body of color, and this is obtained in black prints by using a specifically heavy color; the bright colors are heavy enough in any case.

Particularly important for us are charcoal black, which consists of a finely ground, dark brown coal — hard coal can not be used on account of its hardness and crystalline structure — and the so-called wine black or frankfort black. To prepare the latter, grape-vine twigs and grapeskins, also light wood and leaves, wine dregs, and similar remains of wine manufacture, are put into glazed retorts and subjected to a process of dry distillation, by being brought to a dark red heat. To obtain a charcoal of light consistency, which is the desideratum, the temperature must not exceed red heat, and the retorts must be kept at this temperature for several hours. The gases evolved during distillation are cooled and condensed as soon as possible, and the product of condensation treated for acetic acid. The residue in the retorts is deposited and cooled in air-tight boxes. The finer varieties of coal black, as well as those obtained from cork refuse, blood and nut-shells, are all subjected to a more or less similar treatment. After cooling

they are ground and washed. By the latter process the soluble ashy constituents of the coal, such as potash, and, in the case of wine black, argol, are extracted. Drying and a second grinding follow.

Animal charcoal, or bone-black, the finer varieties of which are designated as burnt ivory, or ivory black, is produced by heating bones from which the fat has not been removed. The best varieties only are used as a color; the principal use of bone-black is as a bleaching and deodorizing agent. The so-called hamburg black is a mixture of bone-black and wine black, and is used as an ordinary house-painter's color. The depth and tone of the different black colors varies greatly; most of them have a marked grayish or brownish tinge.

Written for THE INLAND PRINTER.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XXXVII.— EDWARD D. PELOUZE.

THIS member of the Pelouze family was the third son of Edward, the original typefounder of that name, and was born in Boston, October 2, 1824. At the early age of thirteen he entered the Boston Type Foundry, where he remained until the Dickinson Type Foundry was established, when he went into the employ of that foundry. Here he remained until he reached the age of eighteen years, and he



Photo by Messrs. Raja Deen Dayal, Bombay, India.

To test the depth and fullness of lamp-black and other black colors, they are mixed thoroughly, in fixed proportions, with some pure white material, such as heavy spar, or kaolin. These mixtures are compared with standard samples, kept on hand, whose proportions and purity are known. Pure lamp-black leaves little or no residue of ashes in burning; mineral, coal, bone and wine black leave a considerable quantity, with bone-black pure white, with the other gray.

Lamp-black is sometimes, though rarely, adulterated with other kinds of black; these adulterations are easily detected, as may be supposed. Impure lamp-black is for the most part unfit for graphic purposes.

(To be continued.)

HIS LINE OF WORK.

"Sir," said the subscriber, to the editor of the Bowersville *Clarion*, "you published a highly colored report of the size and sweetness of the watermelons in my patch. That ought to be corrected. Who wrote it, anyhow?"

"That highly colored report," explained the editor, "was turned in by our highly colored reporter, George Washington Johnsing, who also turns the crank of the press on Friday afternoons. He claimed that he based the report on observation as well as on inside information."—*Chicago Tribune.*

then took the position of foreman in the foundry of his uncle, Lewis Pelouze, at Philadelphia. Here he remained for several years, and established a reputation for inventive genius, all the time perfecting himself in the typefounding art.

In 1848, when the discovery of gold called so many persons to California, Mr. Pelouze went with the early exodus for the new Eldorado, resigning his position in the typefoundry in Philadelphia. At first he went into the mines, and while mining on the American River was stricken with smallpox, which was epidemic at the time, from which illness he recovered slowly, and after all hope was abandoned. His brother William was with him at this time, and had it not been for that fact, he would undoubtedly have died. On regaining his health, he and his brother returned to San Francisco, and securing the agency for the Boston Type Foundry, again engaged in the type business, a line with which they were both familiar. Later on they manufactured in a small way, to meet the urgent calls of the printing trade of the coast, but their manufacturing was almost entirely confined to brass rule and leads. At the time the means of transportation were not only very slow, but also very expensive; still the time did not seem ripe for manufacturing type in such quantities as would make the business profitable, and the successful inauguration of typefounding was reserved for a later period. During those early days the

brothers Pelouze started a small paper, which they called the *Town Talk*, a bright, newsy sheet, afterward merged into the *Morning Call*, now one of the leading daily papers of the Pacific Coast.

In 1856 his family induced Mr. Pelouze to return to New York, as they were not contented with California, and he at once began the manufacture of type in Albany. A year later he abandoned the enterprise, as not showing profitable results, and returned to New York city, where he engaged in mold-making, a branch of the business in which he was well skilled, as he had a natural aptitude for mechanics of all kinds. At



EDWARD D. PELOUZE.

this time he exercised his inventive faculty to some purpose, although he spent much time in experiments which did not result successfully. Among his successful mechanical devices was the little apparatus for cutting brass dashes. Up to that time dashes were all filed to shape, but having a large order to get out, he conceived the idea of a series of cutters to be combined on a mandrel, cutting the dashes at a rapid rate. This is still the method employed in cutting dashes, and it was soon recognized as a clever device. He also experimented extensively on an improved typecasting machine, and one for rubbing and finishing type. As illustrating the mechanical skill of the man, it is related of him that in company with his brother, who wanted to purchase a safe for his office, the manufacturer offered to place $100 in the safe shown and any person who was able to open it in less time than twenty-four hours was to have the prize. The safe was taken up to the store where his brother wanted it sent, and Mr. Pelouze, with a piece of wire and some simple tools, opened the combination in less than an hour. As the story goes, the prize was not found in the safe.

In 1861, after the beginning of the war between the States, he closed up his business and raised a company, entering the Fifty-ninth New York Volunteers as captain, and was killed while leading a charge of his regiment at Reaves Station, at the battle of the Crater, August 25, 1864. Mr. Pelouze was a man of charming personality, of a light and cheerful disposition, and much beloved by his men and comrades in arms. Had he not fallen while fighting for his country, it is believed he would have made a name as a typefounder, as he had inherited all the talent for typefounding for which the family was noted.

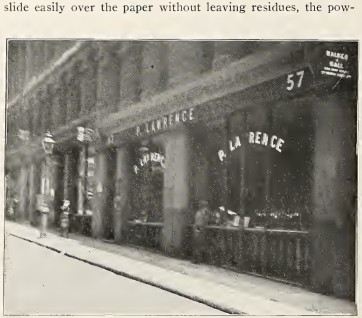
Written for THE INLAND PRINTER.

LONDON NOTES.

BY A SPECIAL CORRESPONDENT.

A CONSIDERABLE number of multicolor printing processes, as they are termed, in which the various colors of the job are transferred to the paper at one impression, have been patented during the last few years. Among them the most notable and seemingly the most really practicable was the Orloff process, which has been already well described in these columns. Now a British patent has been taken out by a Russian engineer, a Mr. Rudemetoff, which is claimed by him to be an improvement on previous methods. This inventor says that in machines in which multicolor impressions are produced from several printing members in such a manner that a complete impression is obtained provided with all the colors, the serious defect is experienced that the color on the proof coming from the first color part design member is not yet dry when it comes under the second part design member, and in the same way neither of these two colors are dry when the proof is ready to receive a fresh color from a third color part design member; this means not only that considerable smudging of the colors takes place on the transfer rollers, but the colors which only give their proper strengths and graduations of tone upon clear paper, owing to the fact that the colors are printed one over the other, reproduce the design very badly, and this is more especially so with the third color which may be applied to the impression already containing the first two colors which are still wet. Mr. Rudemetoff seeks to obviate this difficulty in multicolor printing by powdering the first and second colors with a powder corresponding in tone to the respective colors impressed before a fresh impression is made.

Thus, for example, by this system, for three-color printing, two powders would be required, a yellow and a red, and the impressions from these blocks would be powdered with the first and second colors respectively, the third color being applied in the usual way, no powdering being required for it. The inventor lays great stress on the fact that these powder colors must be very transparent, and in order that they may slide easily over the paper without leaving residues, the pow-



LONDON HEADQUARTERS OF THE COLT'S ARMORY PRESS.

ders are mixed with talc, or they may be triturated with paraffin wax, colophony, or the like. It is claimed for the process that printing may be carried on quicker and with fewer stoppages of the machine for washing up, while it is stated to be a point of great importance that each fresh impression takes place upon a thoroughly dry surface, so that the new color is able to lie smoothly and firmly.

Another British patent, this time by two Americans, is for a machine to produce circular letters or similar written matter in large quantities, and the mechanism described provides for the combination of typesetting, distributing and printing operations to be done by one machine. Of course, neither of the machines we have briefly described are yet on the market, but we understand that they will be shortly.

already approved by the directors of both companies. By such amalgamation it is expected that the business will be conducted energetically throughout the world with ample working capital. The business of the company will be conducted as heretofore from the offices at 154-156 Blackfriars Road, S. E. It is to be hoped that the Wicks Company will be able to continue its business, as it has some important developments in hand at present, especially in the way of new composing and casting machines that are expected to beat anything at present on the market.

The joke of the day is the Harmsworth baronetcy. What the proprietor of the *Daily Mail* and a host of snippety papers was given a knighthood for is puzzling every one, and it is attributed to his somewhat sudden rise in wealth and not to



ON THE RIVER LEA.
Within London Metropolitan Area.

In the High Courts of Justice the other day an application was made before Mr. Justice Buckley for the appointment of a receiver and manager in the matter of a debenture holder action in connection with the Wicks Rotary Type Casting Company, Limited. Counsel said the company carried on a substantial business and supplied type to some of the leading daily papers, and it was very essential that they should be provided with the money to pay wages. First and second debentures had been issued, and interest amounting to £1,250, which fell due on June 30, had not been paid. The company had no funds with which to pay, and had exhausted its borrowing powers. About £300 a week was required to pay wages. It was proposed to appoint as receiver and manager Mr. Owen Wyatt Williams, of the firm of Whamond & Williams, accountants, with power to act at once. His Lordship made the order as asked, appointing Mr. Williams for three months. The board of the company have considered it necessary in the interests of the company and all concerned to join in the appointment of a receiver and manager, pending the amalgamation of the company with the Wicks (Foreign Patents) Founders Syndicate, Limited; the terms of such amalgamation have been

any inherent journalistic qualities he may possess. There are a good many men in the newspaper world to whom the honor would have been more fitted.

The London *Daily Mail* has been getting into trouble with the spiritualist party, and Mr. D. Christie Murray, the well-known author, the other day presided over an indignation meeting held at the St. James' Hall. At this meeting the tactics of the *Mail* and the *Express* were severely criticized, one speaker saying that the articles in these papers could never be relied upon, many of them being baseless and false. A resolution was brought forward by a Yorkshire gentleman, who moved "That the phenomena of clairvoyance and the faculties of those who exercise it are worthy of serious attention, and that the ribald treatment by any newspaper is unworthy of interesting journalism." Professor Keiro, the seconder, said that he spoke more in defense of straightforward English journalism than in the defense of the occultists. Since the advent within the last eight or nine years of the Harmsworth-American sensational style of journalism, one hears the man in the street say, "I know it is a lie; I saw it in the *Daily Mail*." He suggested that the secretary of the Occultists'

Defense League should write to the president of the Journalists' Institute, calling his attention to the sensational and untruthful style of journalism now adopted by that halfpenny paper and the other Harmsworth publications, and ask whether he feels inclined to take any steps with regard to the matter. The resolution was unanimously adopted.

What might have been the commencement of great trouble and annoyance in the printing trade has fortunately been amicably settled. Messrs. Spottiswoode & Company's employes



R. HOE & CO'S NEW LONDON OFFICES.
(Formerly a Scotch Presbyterian church.)

were holding a beanfeast on a Saturday, but on the preceding Friday night about sixty layers-on received their notice to quit and a week's wages to leave the employment of the firm at once. It appears that the men joined a printers' union despite the fact that the firm was known to be opposed to such organizations. The dismissed employes were members of the Operative Printers' Assistants' Society, an organization which immediately showed fight, an order to so many of its members to quit work being regarded as an insult. The premises of Messrs. Spottiswoode were immediately picketed and a force of police requisitioned by the firm; in fact, several of the city constables were provided with hammocks within the building for the purpose of keeping guard. Without were a large number of uniformed and plain clothes' men of the force, while the "blacklegs," as the turned-out men termed their substitutes, were ushered into the building amid scenes of uproar, there to rest on improvised beds and hammocks to await their call to work. The incident undoubtedly caused great commotion in all printing circles. Negotiations between representatives of the firm and the officials of the Society took place, and on the following Friday, exactly a week from the commencement of the dispute, a definite basis of settlement was arrived at and the men resumed work on terms mutually arranged, but virtually the union's terms.

The Vellum (Account Book) Binders are just entering into a rise of wages movement, and are asking for an increase of $1 a week in wages; a reduction of hours to 52½, to bring them into line with other branches of the trade; overtime to be paid for at time and a quarter, and to commence not later than seven and one on Saturdays; piecework to be assessed at time and a quarter; apprentices (and cheap labor equivalent thereto) to be in proportion of one in three; and women to receive equal pay for the same class of work. For these objects a levy of 12 cents per week is to be taken for six months.

Written for THE INLAND PRINTER.

BERLIN NOTES.

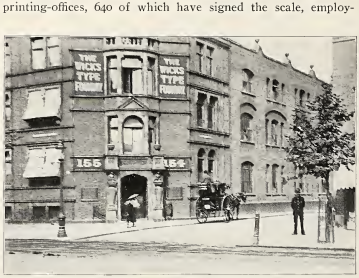
BY A SPECIAL CORRESPONDENT.

AFTER our German parliaments — the Reichstag and the Prussian Diet — have closed their sessions, business has slackened down, as it does each summer, and the number of unemployed printers is increasing. Things are better than last year, though, for, according to the German Printers' Union's report, the number of unemployed members receiving relief aggregated 2,586, against 2,761 in 1903; the amount paid being 51,642 marks for one month, or 11,140 marks less than in the corresponding month in 1903.

Another step toward the improvement of the situation is the increase of employing printers signing the scale, for, according to the list published by our official Tariff Committee, the number of fair firms aggregated 4,559 by April 1, and has since grown by several dozen. The fact that these fair firms employ about eighty per cent of all German journeymen printers, and that the remaining balance of, say twenty-five hundred master printers, are mostly owners of small printshops, seems to prove that the scale, which, as your readers may remember, was agreed upon by mutual consent for a period lasting until January 1, 1907, is now prevailing all over the German empire. The annual Master Printers' Convention, which this year met at Strasburg (Alsace), also succeeded in combining the master printers' unions of the Rhine province and Westphalia, and also of Alsace-Lorraine, who heretofore had their separate organizations, with the general union. Thus, we have now both a united master printers' union and a journeymen's union, both fully organized, to take charge of their respective interests.

Under these circumstances we hope that there will be no further labor troubles in our trade, the organizations exhibiting as much confidence and good feeling toward each other as can reasonably be expected. In fact, there is much discussion now going on about the possibility of both contracting parties combining their forces in fighting the obnoxious price-cutting indulged in by parties who apparently are unable to demand fair prices for fair work.

Berlin, the German capital, boasts of no less than 841 printing-offices, 640 of which have signed the scale, employ-



WICKS TYPEFOUNDRY, BLACKFRIARS ROAD.

ing 23,110 hands. Of these 7,401 were organized printers, the balance being assistants, feeders, etc. There are 110 line-casting machines employed by thirty-six offices. What a contrast with New York, which, according to late reports, has no less than 815 Linotypes.

A lively altercation arose recently between the organized printers and the pushing *Buchdrucker-Woche*, which has within a rather short time become the most favored advertising medium of the German printing trade. It appears that

a few weeks past it published a small want ad., issued by a compositor serving in the army. For some reason or other he had been granted a four weeks' furlough, and, being unable to spend this vacation at some summer resort, he advertised for a job "under moderate conditions." The journeymen's press attacked him severely for this, claiming that he had no right to take the bread of any of his fellow workmen while under military orders, etc. The *Buchdrucker-Woche* promptly raised the question of by what right could he be prevented from looking for employment at his regular calling if he had no other means of supporting himself, as neither the military treasury nor the benevolent funds of the union nor any other resource was in a position to assist him in his exigency. The paper also points out that if a workman offers his services at lower than scale rates, he may do so because he knows that his efficiency may not warrant him to ask for the scale, and rather than cheat his prospective employer out of money to which the advertiser knows he is not entitled, he prefers to openly confess that he would be satisfied with a pay that would correspond with the work he feels able to produce.

On July 1, a small Bavarian paper, the *Donauwörther Anzeiger*, celebrated its one hundredth anniversary, while Wagner's printing-office at Innsbruck (Tyrolia) completed the three hundred and fiftieth year of its existence.

The Imperial Court Printing-office at Vienna is preparing for its centennial jubilee in November. Ever since the appointment of the present director, who is no printer, the office is managed as a profit-making concern, and several instances have been cited where it has succeeded in attracting private orders by cutting prices. Consequently, Austrian master printers at present do not entertain very kindly feelings toward the imperial print-shop, and it is very likely that they will not participate in the festivities already contemplated.

Still, Austrian printers just now feel better than they used to. They have at last succeeded in obtaining some concessions by their government, especially in the postal regulations for the transmission of newspapers. It is a strange fact that at present any newspaper published in Germany proper may be subscribed for at any Austrian postoffice at the same price as in Germany, inclusive of the delivery at the residence (no postage being paid in this case), while this privilege is denied to the Austrians themselves, so that any Austrian inhabitant desirous of reading home-made papers has to pay postage for each copy. This anomalous condition is to be abolished before we are much older, probably next year.

The big newspaper-publishing trust, controlled by Mr. August Scherl, the founder of the *Berliner Lokal-Anzeiger*, has made further progress. Its illustrated weekly, the *Woche*, having proved a decided success, the company purchased several competing weeklies, the *Weite Welt*, and the oldest German family weekly, the *Gartenlaube*. The advertising columns of the latter having been leased for a number of years to Scherl's bitter enemy, Mr. Mosse, the well-known proprietor of the *Berliner Tageblatt*, there was constant friction between the two firms, neither of whom was willing to recede from the contract. The Scherl people then committed a breach of contract by suddenly refusing to accept the supplement sheets printed by Mosse and containing the ads., and a lawsuit was entered into. After a few days, however, Scherl had to give in, and an arrangement was perfected by which Mosse gave up his contract rights in consideration of $125,000 cash. But that is not the latest news, either. Scherl has now purchased the old-established Hamburg dailies, *Neue Börsenhalle* and *Hamburgischer Correspondent*, that for many years past were losses to their owners, but were continued as the avowed organs of the influential shipping merchants of Hamburg. The sale created a great deal of excitement in Hamburg, but it went into effect all the same, after Mr. Ballin had proved that he had been unable to raise the $125,000 necessary to keep the papers afloat. The latest report is to the effect that Scherl is going to start a new daily in Leipsic by October 1. He is undoubtedly the most enterprising German publisher of the present, and we may yet hear of many new ventures. Aside from the papers already mentioned, he owns the *Tag*, a daily printed in two colors and illustrated, several sporting papers, also illustrated, and the several directories of Berlin, Frankfort, Leipsic, etc., each of which is printed in one of his large print-shops.

One of the latest inventions over here is electrotyping without blackleading and without beeswax. Dr. E. Albert, in Munich, obtained a patent on what he styles "Albert Galvano," its object being the use of a lead plate into which the original cut is pressed with great pressure and the mold thus obtained immersed in the bath, like an ordinary wax mold. The disadvantage of the latter being useless after one shell has been taken is obviated by Albert's invention, so that exact



MESSRS. SHERIDAN'S LONDON OFFICES.

duplicates may be secured from the same mold regardless of the number. If the original be a half-tone etching, it may be prepared with the well-known mechanical underlay before the lead mold is taken, and thus the mold represents an exact reverse of the made-ready cut, with the consequence that electrotypes produced from this mold will require no further underlaying.

Papier-maché stereotype molds of newspaper pages — that is, of matter in which there has been no patching up — may be used over and over again, a contributor to the Berlin *Buchdrucker-Woche* writes, by a very simple process. Put the matrices in a large basin of water, where they should lie for twenty-four hours to be thoroughly soaked. Then take them out and put them between a couple of iron plates of corresponding size, about one-twelfth inch thick, alternating so as to get a pile just high enough to pass the rollers of the calendering machine. Then the pile is turned through the calender with as much pressure as possible, care being taken that the forthcoming water does not settle in the machine to cause rusting. This procedure is repeated once or twice, if necessary, after which the matrices will be as smooth as when new. It should be noted that the second time the flongs are used their reverse side is to face the type; that is, not the same that received the first molding. From the later description it would seem that no flong may be expected to yield more than two plates, but still this is a saving worth considering.

The metric system of weights and measures having been adopted by all continental nations, it will not be long before it will also, for simplicity's sake, find its way into the English-speaking world, and therefore it may not be amiss to say that a very accurate flexible decimal measure has been produced by the Masstabfabrik Stadtlengsfeld in Germany, its main feature being that on its reverse side it gives a most accurate gauge of

the Didot (French and German) point system. Your readers will be aware that the French point unit is about .376 millimeter, or exactly one two-thousand six hundred and sixtieth part of one meter. The measure in question now gives exactly this number on one side, while on the other you find 100 centimeters — a great help to printers and printers' warehousemen.

Another invention of actually everlasting value is the *Immerwährender Kalender*, issued by the G. Franzsche Verlag (Joseph Roth), in Munich. At first look it appears like an ordinary office almanac made up in the German style, i. e., with the name of the saints to whom each day is allotted, but upon closer examination you see that there are two Januarys and two Februarys. The columns containing the dates are slotted, thus allowed an insert table to appear, which corresponds with the names of the single days. A small tape at the bottom end of this insert allows its being drawn out up to six lines' distance. A table accompanying the almanac indicates for any year from 1 to 2,000 a certain numeral between A and F, and if you now pull out the insert until the numeral thus indicated lines up with the indicator mark, you have at once the complete almanac of any year. Thus, you may find out on which weekday Christmas fell in 1492 with the same ease as if you look for the probable wedding-day of your grandchild in 1986. Of course, this almanac has been patented.

Two prosperous master printers have honored themselves by noble gifts for the benefit of their respective communities. Mr. Albert Koenig, well known in Germany as the publisher of a popular railway guide, has donated a property of over twenty acres to his town Guben, to be used as a public park, while Mr. Ernest Rubin, in Coepenick, a suburb of Berlin, has purchased a large tract of land adjoining the Spree river, on which he proposes to build homes for invalid printers. He did so at the instance of the *Buchdrucker-Woche*, which never tires in contributing to the welfare of the printing craft.

Strange enough, a namesake of this philanthropist, a Mr. Isidore Rubin, has gained notoriety in another way. He had a printing-office in Budapest, the Hungarian capital, and succeeded in getting machines, etc., on credit. He secretly sold out, borrowed as much money as he could get, and then disappeared, presumably to the States.



ENTRANCE TO GERMAN IMPERIAL PRINTING-OFFICE, AT ST. LOUIS WORLD'S FAIR.

Written for THE INLAND PRINTER.

AUSTRALIAN NOTES.

BY A SPECIAL CORRESPONDENT.

MANY Australian master-printers and newspaper managers are crossing the Pacific to the St. Louis Fair. One manager of a trio of large newspapers had a commission to purchase a large outfit for his firm, which will include a four or six roller rotary, stereotype and etching plant, and other accessories, with an order to purchase in either America or England. Others are after smaller plants and single pieces of machinery, type, etc. Our printers are well supplied with the latest American type faces, which are stocked in the principal Australian cities. The American Type Founders Company sent Mr. T. G. Nicklin, of San Francisco, right through this side of the world a while back, and he succeeded in securing for his firm the bulk of the commonwealth type business. Barnhart Bros. & Spindler have also an agency here, but none of the other American founders are represented. In inks, however, most of the American makers, including the Ault & Wiborg Company, F. H. Levey Co., Sigmund Ullman, and the California Ink Company, do a large business. The former's three-color inks are much appreciated, and their Sydney representative, Mr. B. F. Cox, who has lately come here from Cincinnati, reports big sales.

There is a good opening for the better class of printing papers in coated bond and cover, as well as fancy boards. One of the Sunday papers in Sydney has been issuing three-color, grained pictures by the Chicago Three-Color Company, in large numbers. The enterprise added thousands of subscribers, and I understand they are out after another consignment. One of the most popular issued was a representation of Bret Harte's story of the "Luck of Roaring Camp." There is a lot of this class of business to be done among Australians, who are great novelty seekers.

Each Australian State runs its own State printing-office, where all the general and revenue work is executed. The New South Wales Government Office employs a staff of over one thousand workmen in its various departments. Some of its productions — especially in the lithographing department — are of an exceptionally high class. Both Linotype and Monotype machines are in use in the composing-room, which has a staff of over four hundred hands. The letterpress machinery section is out of date — is, in fact, a museum of antiquities. One of the show pieces of this room is a cylinder machine that is running every day, which created much stir in the 1852 London Exhibition. There is a virgin field here for a smart American salesman in the machine business, both in letterpress, lithograph, folding, ticket printing, ruling and bookbinding machinery. The Germans have the only modern press in the room, with a double-demy Phœnix — a machine after the Miehle stamp, but lacking its strength in construction. In platens, Germans, with the Phœnix and Victoria (built on the Colt principle, but with a solid piece instead of set-screw behind the platen), are having a big sale. They also do well with their lithographing machines.

The Australian printer is a more progressive character than his English brother, and it is doubtful if even America (on a population basis) is better equipped with modern machinery. Including New Zealand, we have over four hundred Linotypes in use, as well as numerous Monolines and Monotypes; while in letterpress, lithographing, folding and box-making machinery, the latest that America, Germany and England turn out finds ready sale. The Germans are very active salesmen here and dispose of a large number of box-making plants. There are three makes of Linotypes in use — the Mergenthaler, English Linotype and the Canadian. Much to the regret and disgust of early buyers, the Mergenthaler Company sold their Australian rights to an English company, and, as a consequence, we are compelled to mix our machines, and lay out much money for fresh duplicate parts. That action by the

Mergenthaler people has done much to injure the sale of American machinery in these States. It is reported that the rights for the British Empire in the Miehle press have also been disposed of in the same way, and that that machine is to be made in England for British buyers. When selling rights, a clause should be inserted in the agreement to allow purchasers of the American machine the right to supplement their plant with machines of the same make if so desired. If these machines were made from the same models, and the English and American parts were interchangeable, there would not be very much to kick about; but in the Linotype, at least, the machine is of vastly different construction.

There is a movement on foot to enforce a charge of 3d. per pound on imported magazines, such as *Pearson's, Munsey's, Scribner's, Strand,* and *Century,* if more than one-third of the printed matter in each number is of an advertising character. A deputation from local publishers and printers waited on the Federal Minister for Customs in Melbourne the other week, and pointed out that most of the magazines coming into the commonwealth duty free circulated merely advertising matter, which carries a duty of 3d. per pound. The deputation received an encouraging reply from the then Minister for Customs, Sir William Lyne (whose party has now gone out of office). The Customs Department have since taken action. Last week a number of cases containing magazines were opened in Adelaide. Each copy was inspected and weighed, so as to get an idea of the amount that may be charged. The inspection proved that not only did the "bound in" advertisements constitute much more than a third of the whole book in most instances, but it was also discovered that they contained a large number of "loose" insets, such as birthday and post cards, that carried a duty of twenty-five per cent, which savors of a mild bit of smuggling by some of the publishers or their agents. No definite action, outside the inspection, has as yet been taken by the authorities, but it is on the cards that the duties will be enforced according to the Act, more especially as the Prime Minister, being a compositor, is naturally in sympathy with the master-printers, who drew the attention of the authorities to the alleged breach of the Act.

Australian printing circles are highly elated over the fact that the present Prime Minister of the commonwealth, John Christian Watson, is a compositor. Born at Valparaiso thirty-six years ago, his parents took him to New Zealand when an infant. At ten years of age he went to work as a "dog boy" (or platelayer's assistant) on some railway work; then did a year at farm labor; and at the age of thirteen was apprenticed to printing on a small country newspaper. Here he got his foot on what proved to be for so many eminent men the first rung of the ladder of greatness — the stepping-stone to the success of Franklin, Greeley, Mark Twain, Bret Harte and numerous others in America, and to dozens and dozens of politicians and men of letters in Australasia who began as printers' devils, and, in Charles Dana's trite phrase, "Ate ink."

After serving his five years' apprenticeship, Watson left the New Zealand country town for the larger sphere of Sydney, but for a time was unable to get work at his trade. That did not deter the youngster, for he took a position as groom in Lord Carrington's stables. Later on, the future Prime Minister got on a Sydney evening paper, *The Australian Star,* but, having a very elementary knowledge of the art, had to submit to that ridicule which is so often slung at those who have most of their takes passed to them. Stung by his fellow-workmen's criticism, he studied every minute of his spare time, and soon became such an excellent tradesman that the companionship elected him "father of the chapel." From that position he became president of the Typographical society, and later on rose to be president of the Trades and Labor Council of New South Wales, with its sixty-three thousand affiliated members. In 1894, he was selected to stand for the State Assembly, and went to the newspaper manager and asked if, in the event of failure to win the seat, he could return to his stand. The manager replied, "No; you must either stay at your work or leave the office altogether." That reply only fired Watson's spirit of independence. He resigned his stand, stood for the State constituency (Young) and was elected.

Once in Parliament, he readily made his mark as a loyalist to the Labor Party and as a well-informed and sturdy debater — but, for the time being, remained a student. It was not, however, until the Australian colonies became federated, four years since, and young Watson had left the State and was elected to the Federal Parliament, that the present Prime Minister was revealed as the skilful leader, the man of ideas and clear-cut principles, the shrewd parliamentarian, the statesman whose conduct is not subject to unworthy influences, and who never subordinates Australian interests to the interests of party politicians in England.

Besides Mr. Watson, another member of his Ministry is also a printer. The Postmaster-General, Hugh Mahon, picked up stamps in a country office near Tullamoon, King's county, Ireland, as a youth. While at case, he learned shorthand, studied in spare hours, graduated into journalism and Irish politics, and was a political prisoner in Kilmainham gaol in 1881-82. When he came to Australia, he got a press engagement, worked in most of the States, going to West Australia during the gold rush, where he settled down and is proprietor of a prosperous paper at Kalgoorlie.

Both the Senate and House of Representatives have many compositors as members, Messrs. Higgs, Findley and Hutchison, in the Senate, being all well known throughout the commonwealth as craftsmen who have assisted to improve the lot of the "poor comp." The State Parliament also teems with printers and a few journalists, and, as possibilities are always great in young countries where education is free and compulsory, we will, no doubt, vie with America in the future with our Lincolns and Garfields.

The Government Statistician's return of the people employed in manufactures in New South Wales for 1903 has just been published. In the printing division, it will be seen that the products under the head of "Books, Paper, Printing, etc.," have substantially increased during the past couple of years. The number of hands employed in 1903 totals 6,135, among whom £520,425 was distributed in wages. Printing and binding comes easily first, with 5,361 hands and a wage list of £481,189; paper boxes, bags, etc., are next, with 512 employes and £28,709 in wages. These are followed by electrotypers and stereotypers to the number of 110, who receive £6,577 as reward for their services. The only other allied branch enumerated is photoengravers, who number forty-two, and receive £3,950 for their services. This list only includes the mother State. Victoria has even more people employed, while Queensland, South Australia, Tasmania and New Zealand swell the total to about thirty thousand to forty thousand.

PROFICIENCY IN PREVARICATION.

The art of prevaricating has undergone continuous improvement in the Orient for hundreds of years, and the following epistle from a Chinese editor to a correspondent in rejecting his manuscript would show that the art has almost reached high-water mark. This is how the editor of a paper in Peking, China, declines a manuscript: "Illustrious brother of the sun and moon! Look upon the slave who rolls at thy feet, who kisses the earth before thee, and demands of thy charity permission to speak and live. We have read the manuscripts with delight. By the bones of our ancestors, we swear that never before have we encountered such a masterpiece. Should we print it, his Majesty the Emperor would order us to take it as a criterion and never again print anything which was not equal to it. As that would not be possible before ten thousand years, all tremblingly we return thy manuscript and beg thee ten thousand pardons. See — my head is at thy feet and I am the slave of thy servant."

PRINTING EXHIBITS AT THE ST. LOUIS WORLD'S FAIR.

PROBABLY one of the finest and most original exhibits in the Liberal Arts building, and certainly the most unique of its class, is the display made by the Mittineague Paper Company, of Mittineague, Massachusetts, a concern which, although only about eleven years old, has established its product as standard throughout the United States and Canada, and is already becoming well known abroad. Its advertising is always of the finest kind, and it is making its exhibit at St. Louis the best it has ever attempted. The space occupied is a prominent corner position, 20 by 15 feet, having aisles on two sides. This is covered by a house in the style of the old English houses of Shakespeare's time, with paneled walls, small, many-paned windows, tiled roof and low ceilings. The two sides facing the aisles are open to a height of seven feet, with a railing separating the space from the aisles. The floor, which is raised about four inches above the main flooring, is covered with matting and rugs harmonizing with the general plan. Handsome Flemish oak furniture is used and adds very much to the effect.

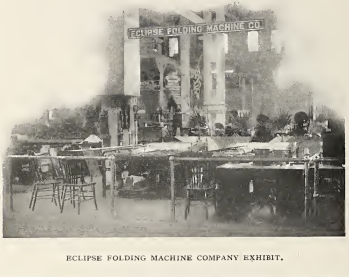
The many specialties manufactured by the Mittineague Paper Company allow various ways of showing them off. The book papers are shown in a well-filled bookcase containing some of the finest specimens of bookwork produced in this country during the past few years. A large showcase contains a variety of examples of presswork on the various other papers, booklets, catalogues, brochures, menus, advertising matter, etc. The artist papers are brought to the attention of the public by a number of original drawings by famous illustrators, notable among these being one by Charles Dana Gibson. These cover the walls of the back of the space and make an interesting display for the general public as well as the artist. The large center table contains the various sample-books of the company — works of art in themselves. A number of glass jars, showing the paper in the different stages, from rag to the finished sheet, occupy a prominent position; also models of the different parts of papermaking machines. A small table is provided with stationery and writing material for those wishing to use the same. The easy chairs prove quite acceptable, and the many interesting objects are the means of holding the attention of a great many people.

The Eclipse Folding Machine Company, of Sidney, Ohio, exhibits a quarto newspaper folder and an Eclipse job folder, which show a new departure in low-priced folding machines, as they are built in heavy cast-iron frames and driven by gears entirely. They are very strong and simple in construction, have very few parts and are therefore not liable to get out of order. The exhibit is in charge of Mr. D. A. Garwood, manager sales department.



MITTINEAGUE PAPER COMPANY EXHIBIT.

The bookbinding art of America is well represented by an exhibit of the firm of Ringer & Hertzberg, 110 Randolph



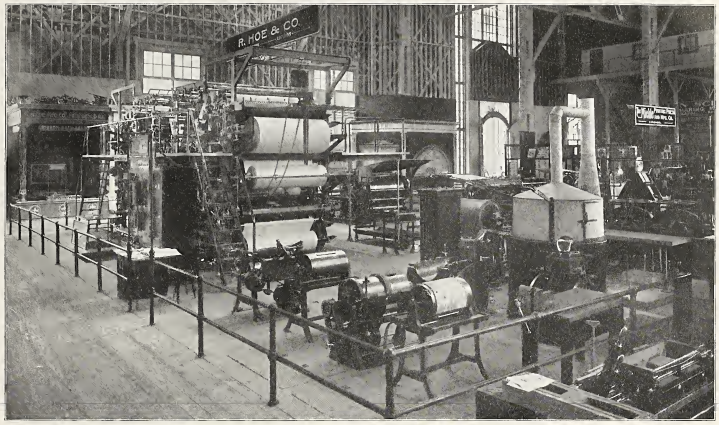
ECLIPSE FOLDING MACHINE COMPANY EXHIBIT.

street, Chicago, in the Liberal Arts building. They show many choice books in exquisite bindings. Their crowning effort is a set of Napoleon in twelve volumes. It is a magnificently inlaid and hand-tooled work, marking an epoch in the history of bookbinding in America. To a visitor of the World's Fair this work alone is worthy a trip to the Liberal Arts building. It comprises a very carefully selected collection of over two thousand artistic engravings, picked up here and there in Europe during a period of eighteen years. The best productions of the engraver's art in copper, steel and wood, as well as etchings and lithographs, are to be found in it. Many of the pictures are beautifully colored by hand. The work contains numerous genuine autograph letters of Napoleon and contemporaries. Prof. W. M. Sloan's "Life of Napoleon" was used for the text, and every leaf of this, as well as every picture, is carefully inlaid in hand-made paper. This work is valued at $10,000 and well worth it. Ringer & Hertzberg are the only American bookbinders of this class exhibiting at the World's Fair, and their efforts are entitled to the greatest credit. American booklovers should feel proud of this distinctively American achievement.

The Golding Company's exhibit embraces a half dozen jobbers of all sizes, paper-cutters, card-cutters, mitering machines, rule shapers and other composing-room and pressroom accessories.

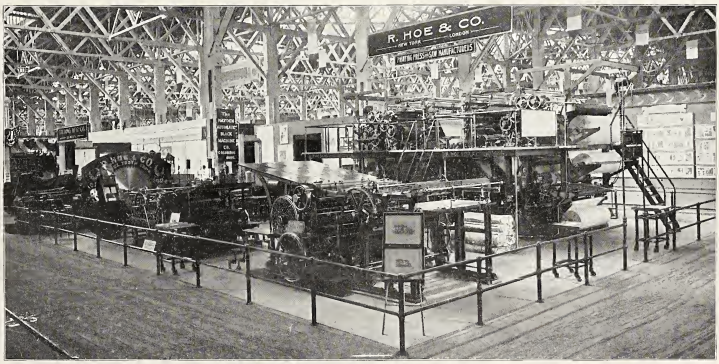
The Dexter Folder Company exhibit, in the Liberal Arts building, its folding and feeding machines, also a Dexter Automatic Feeder attached to a Miehle two-revolution press. In the Administration building two Dexter automatic feeders are shown attached to printing-presses and Dexter folders, these being used in getting out the official programs and other exposition work.

R. Hoe & Co., New York, have an exhibit 46 by 60 feet in the Liberal Arts building. The principal and largest press on exhibition is what they term the latest improved double-quadruple-octuple combination press, with central folders. This press produces ninety-six thousand 4, 6 or 8 page papers, printed, folded pasted and counted in lots of fifty, complete, from four double-width rolls of paper, in one hour, or forty-



VARIED EXHIBIT OF R. HOE & CO., IN PALACE OF LIBERAL ARTS.

eight thousand 10, 12, 14 or 16 page papers in the same time; also 18, 20, 22, 24, 28 or 32 page papers in the same time; also 18, 20, 22, 24, 28 or 32 page papers all inset and pasted, in one hour. The machine weighs ninety tons, is 30 feet long, 12 feet wide and 14 feet high, takes fifty horse-power motor to run it and is completely controlled by the Kohler push-button system. It takes sixty-four stereotype plates to cover the cylinders, each weighing fifty pounds. The fountain holds eight hundred pounds of ink. This press takes four rolls of paper, each weighing one thousand five hundred pounds, to start the press. All the papers are produced automatically from the rolls. The paper is started at one end and the finished paper ready for the reader is delivered complete at the other end. The press consists of about fifty thousand parts. If desired, papers half-page size of the regular newspaper page can be delivered with the heads cut open and papers wire-stitched. This is all done while the paper passes through this mammoth machine. Three of these machines are now being installed in the St. Louis *Globe-Democrat*, where they can be seen running any night. There are over fifty of this style machines in operation, some running from six and others from eight rolls of double-width paper.



ANOTHER VIEW OF THE R. HOE & CO. EXHIBIT.

In conjunction with this press is exhibited a complete matrix-making and stereotype-plate-making plant. Notable in this exhibit are the improvements in the patent pouring metal pot, which does away with the ladle, the metal being forced from the pot directly into the casting molds, which are also of a new and practical design. The cutting-off cylinders are also of a new design, being entirely automatic. For instance, you place the plate on the machine, touch a lever, and the machine does the rest, cutting both edges and unclamping the plate ready for the shaving machine, which has an improvement by which the plate, after being shaved, is forced up out of the shaver so that it can be taken out by the operator. All of the stereotyping machinery is driven by Sprague motors.

In the flat-bed line, R. Hoe & Co. exhibit a new style of two-revolution press, with improved parallel bed movement, in which the bed and cylinders are geared together without the usual intermediate wheel employed in all old-style presses. The movement of this press is strong, smooth and will allow a speed of two thousand four hundred impressions per hour, the press having a bed 36 by 51 inches, with four-roller distribution.

A new departure in printing machinery is shown in the rotary two-revolution press on exhibition here. This press is, as its name implies, a two-revolution, the flat bed being replaced by a cylinder which is spirally grooved to receive the curved electrotype plates. This is the first press of its kind ever exhibited, as well as the first grooved cylinder for receiving plates of its size. Being a rotary press, the speed is only limited by the quality of the work and the feeder. This press is intended for large runs and work which recurs weekly or monthly, and is not intended to replace flat-bed presses in the broad sense.

In the Government building a Hoe lithographic press is used in printing Government maps, which are distributed free to visitors.

Morrison wire stitchers, made by the J. L. Morrison Company, New York, are in charge of Mr. Crofts, and embrace four of the latest styles of Perfection stitchers. This is the only exhibit of wire-stitching machines in the building.

The John Thompson Press Company, New York, exhibits platen presses, scoring and embossing machines, wood stamping and printing machines, etc. Colt's Armory presses are among those exhibited.

Seybold machines are found opposite the R. Hoe & Co.'s exhibit, and comprise high-grade machinery for bookbinders, printers, lithographers, paper mills, etc. One interesting machine, the continuous feed trimmer, trims all sizes of sewed or stitched books, pamphlets or magazines at a tremendous rate of speed.

The Oswego Machine Works, Oswego, New York, have an exhibit of their cutting machines in the Liberal Arts Palace.

The Mergenthaler Linotype Company has three styles of composing machines on exhibition — a double-magazine machine, a standard two-letter-matrix Linotype and the Linotype Junior, the latter a small machine of an entirely different pattern for use of publishers of small papers.



EXHIBIT OF SEYBOLD MACHINE COMPANY.

The Simplex One-man Typesetter is shown by the Unitype Company, setting regular foundry type and distributing it simultaneously in the same machine.

The Canadian Composing Company exhibits two Monoline machines from its factory at Montreal, Canada. It is claimed that these typesetting machines will shortly be offered to the trade in this country, though heretofore barred by infringement of Linotype patent. Their simplicity and smoothness of operation in casting slugs makes them a center of interested printers visiting the fair.

The exhibit by the Lanston Monotype Company of their type casting and setting machines is an attractive one. Two keyboards and two casters are in daily operation, setting all manner of intricate and straight composition, and casting sorts for the type-case from fourteen to thirty-six point.

Adjoining the working exhibit of the Lanston Monotype Machine Company is that of the Campbell Company, which shows two Century four-roller, two-revolution presses in operation at speeds up to two thousand six hundred per hour. The Century is the only two-revolution press the bed and cylinder of which are rigidly locked together throughout the entire printing stroke, which is accomplished by fixed continuous register rack and gearing, and in the larger sizes of presses by double racks and double gears. This prevents the surface of the cylinder deviating a tissue-paper's breadth in succeeding revolutions. The precision of grippers and guides enhances accurate register of the sheet to the type-bed.

A rotary super-inking device, an entirely

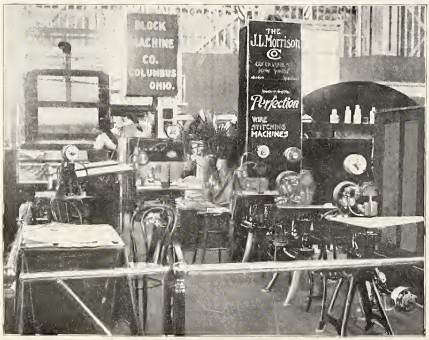
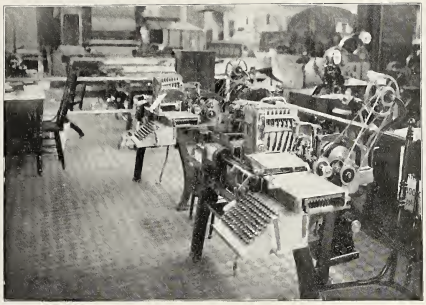


EXHIBIT OF MORRISON STITCHERS.



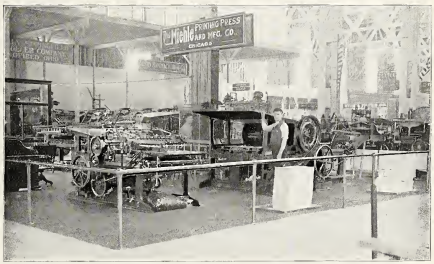
MONOLINE MACHINES EXHIBITED BY CANADIAN COMPOSING COMPANY.

original principle of ink distribution, due to the employment of a highly ingenious apparatus, accomplishes a super-digestion and super-blending of the ink before it is applied to the printing surface, with the result that a deeper and denser color is obtained than possible by other means, and this with a relatively smaller amount of ink. By this means impressions do not differ by any perceptible shade one from another.

The Campbell Company is represented by Mr. William J. Kelly, editor of "Pressroom Notes" of THE INLAND PRINTER, who also represents the interests of the Wood & Nathan Company, sole selling agent of the Lanston Monotype Company; Mr. G. J. Simnott, of the Campbell Company, will assist Mr. Kelly. Mr. John E. Cashion, former instructor at the Inland Printer Technical School, has charge of the presswork on the Century presses.

The Miehle Printing Press & Manufacturing Company, of Chicago, has an exhibit in the Liberal Arts building, as also one press in the Government building, one in the Education building, two in the Administration and one very large machine in the Dexter Folder Company exhibit in the Liberal Arts building, to which a Dexter feeder is attached. The presses shown in the different exhibits have front delivery and table distribution, although back delivery and rack and pinion distribution is placed on job and news presses, the latter being specially adapted for poster and newspaper work, felt packing being used. This style of press is said to be very fast. Two and four roller machines are exhibited with front delivery and table distribution. This model exhibit is presided over by Mr. Carl Henderson, assisted by Mr. H. F. Parish.

The chief attraction of the exhibit of the Harris Automatic Press Company, Niles, Ohio, is their latest creation, a two-color sheet-feed press taking sheets 19 by 26 wide and printing them in two colors. The press is in daily operation, feeding and printing sheets at a high rate of speed. Their card and envelope machine, the "Little Wonder," with a record of over twenty thousand per hour on continuous performance, is also on exhibition. The Harris blanker, for feeding die-cut envelope blanks and printing in two colors at the rate of eight thousand per hour, is also an attractive exhibit. The sheet-feed press which the Harris Press Company has been introducing so widely of late is shown in one color, but with numbering and parallel and right-angle perforating devices — that is, adapted to print in one color,



MIEHLE PRINTING-PRESSES ON EXHIBITION.

putting in any desired numbers in another color and perforating the sheet both ways, all in one operation. This press, with these attachments, works at the rate of about six thousand per hour.

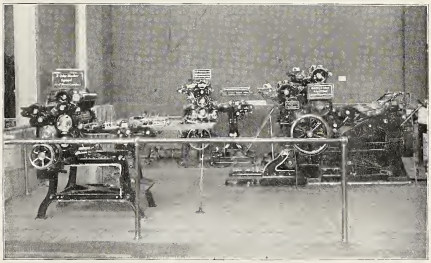
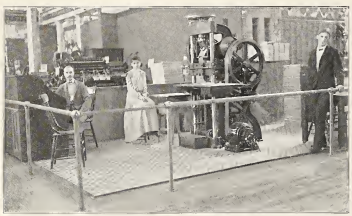


EXHIBIT OF HARRIS AUTOMATIC PRESSES.

In the French section of the Liberal Arts Palace, Ch. Lorilleux & Co., Paris, exhibit an attractive line of printing-inks. This firm, which has now large works at Puteux and Nanterre, France; Derango, Italy, and Badalona, Spain, was founded in 1818 by Pierre Lorilleux, in Paris, on the site now occupied by the head offices and warehouses. Pierre Lorilleux was the first manufacturer of printing-ink in large quantities in France, printers prior to that time preferring to make their own inks. Job, lithographic, half-tone, double-tone, etching and engraving inks, colored inks, gold and silver inks, copyable inks (invented by Ch. Lorilleux & Co. in 1879), varnishes, etc., are shown in this exhibit.

Carver stamping and embossing presses, stamping and embossing at one operation at the rate of one thousand an hour, are shown in the Palace of Liberal Arts by the C. R. Carver



CARVER STAMPING AND EMBOSSING PRESS.

Company, Philadelphia. All sizes of dies are used with equal facility in these machines. The ink is thoroughly mixed and ground in a fountain at the rear of the press, having continuously revolving rollers driven in opposite directions at differential surface speeds, and the die is wiped perfectly clean by a mechanism which travels parallel with the die.

A large and beautiful display in the German section is that in which the firm of Ferd. Emil Jagenberg is showing machines of the paper industry, especially for paper-box makers, bookbinders and paper mills, emanating from the engineering works at Dusseldorf, Germany. The firm shows an extremely ingenious and interesting automatic boxmaking machine. This machine turns out about twenty complete boxes per minute. Two paper webs, a narrow and a broad one, the first of which serves for strengthening the box, are taken from the reel and evenly covered with adhesive. Then the cardboard pieces are automatically put into paper strips and pushed toward a form, where the box is put together and finished. All these manipulations are automatic and it is highly interesting to see the ingenious way the machine is working.

The boxes thus made are labeled by another machine, standing beside, which also works automatically. Unglued labels are taken from a stock, furnished with the adhesive and then put on to the boxes, which leave the machine labeled in a neat and exact manner.

The same automatic labeling machine can be used for labeling any other object, as bottles, tins, packages, etc., and allows two or more labels to be put on at the same time, or one label all around.

Of much interest is a winding machine for the manufacture of an imitation tin box, making a can body from impregnated paper and glue. This machine takes the paper from a reel and does all the impregnating, gluing and winding necessary, putting at the same time a label all around. These can bodies are furnished at both ends with tin caps, being then entirely impermeable for water, flavor and oil.

One of the specialties of the firm is the slitter and rewinder, which is also exhibited, cutting and rewinding all sorts of narrow paper coils. The machine seems to be of a very simple construction and is furnished with an automatic counting apparatus. The paper is cut as if by scissors.

A corner-staying machine for staying the corners or putting together the separate parts of boxes by means of paper, linen, etc., at about three thousand corners per hour, is also shown, and a box-covering and an edging machine for copybooks, placards, etc.



VIEW OF GERMAN BOOK INDUSTRY EXHIBIT, SOUTH TO NORTH.

A very ingenious and interesting machine is the book-cornering machine. This machine automatically makes corners for books, covering them with calico in order to protect them from wear and tear.

Jagenberg's "Coveralls" in their different constructions are exhibited. They are used for gluing and varnishing pieces of calico, paper, labels, etc. The trade-mark of the firm is a broken brush, the latter having become quite superfluous in consequence of the various gluing machines constructed by Mr. Jagenberg, and especially his "Coverall," just described.

A special line of the firm is the manufacture of paper goods, especially serpentines, confetti and narrow paper coils, which product is arranged in the glass cases of the pavilion.

The firm, Ferd. Emil Jagenberg, has branches in Berlin, Leipsic, Stuttgart, Vienna, Paris, London and St. Petersburg. It is distributing an attractive booklet, the inside pages of which are 9 inches wide, but by folding lengthwise are encompassed by the board covers, 4½ inches in width. The unique manner of folding which permits the use of the large cuts illustrating the various machines made by this company, within a booklet of small dimensions, is deserving of comment.



ENTRANCE TO MACHINERY HALL.

THE INTERNATIONAL TYPOGRAPHICAL UNION CONVENTION.

BY F. N. WHITEHEAD.

THE fiftieth session of the International Typographical Union convened at Convention Hall, World's Fair Grounds, St. Louis, Missouri, Monday morning, August 8, at 10 o'clock.

Mr. M. R. H. Witter, of the local committee of arrangements, called the convention to order and expressed regret that the Governor of Missouri and the mayor of the city were unable to be present.

After the Very Rev. Dean Carroll M. Davis, of Christ Church, had invoked the divine blessing upon the convention, Chairman Witter introduced President Joseph A. Jackson, of St. Louis Typographical Union, No. 8, who cordially welcomed the delegates and visitors to the World's Fair city.

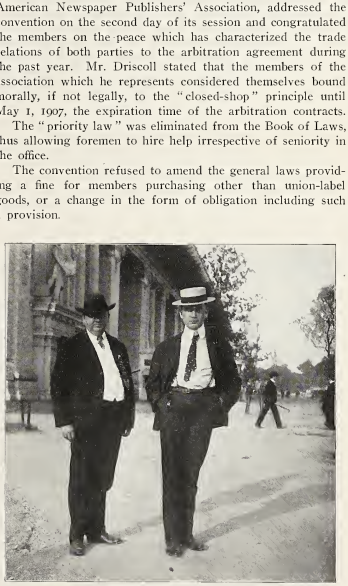
Chairman Witter also welcomed the delegates and visitors to St. Louis and then introduced President James M. Lynch, who returned thanks to the officers and members of St. Louis Typographical Union, No. 8, for the cordial welcome extended by them.

In point of attendance, the fiftieth session outclasses all its predecessors, as 289 delegates answered roll-call on the second day, while the next largest convention was that of Chicago in 1893 (also a World's Fair city at that time), where 264 delegates were present, Washington being third with 242 delegates last year.

Commissioner Frederick Driscoll, representative of the American Newspaper Publishers' Association, addressed the convention on the second day of its session and congratulated the members on the peace which has characterized the trade relations of both parties to the arbitration agreement during the past year. Mr. Driscoll stated that the members of the association which he represents considered themselves bound morally, if not legally, to the "closed-shop" principle until May 1, 1907, the expiration time of the arbitration contracts.

The "priority law" was eliminated from the Book of Laws, thus allowing foremen to hire help irrespective of seniority in the office.

The convention refused to amend the general laws providing a fine for members purchasing other than union-label goods, or a change in the form of obligation including such a provision.



PRESIDENT LYNCH AND SPECIAL REPRESENTATIVE A. A. HAY, OF LOS ANGELES, CAL.

An attempt to limit the employment of printers as operator-machinists on Linotype plants of more than two machines was defeated.

A proposition by a Texas delegate to prohibit members of the International Typographical Union enlisting in the militia of any State was voted down.

The discussion indulged in recently regarding the form of obligation taken upon joining the union was revived when a delegate proposed to strike out the offending words "or religious" in that portion which reads: "That my fidelity to the union and my duty to the members thereof shall in no sense be interfered with by any allegiance that I may now or hereafter owe to any other organization, social, political or religious, secret or otherwise." The convention declined to make the proposed change.



BARNES, COSTELLO, WHITEHEAD AND BROWN WAITING FOR SOMETHING TO HAPPEN.

Toronto, Canada, and Columbus, Ohio, were the only contestants for the honor of entertaining the next session of the International Typographical Union, the former winning easily by a vote of 187 to 64.

The salaries of the president and secretary-treasurer were increased to $2,500 per year.

A resolution instructing International Typographical Union delegates to the American Federation of Labor to secure the adoption of a universal union label was adopted.

Plans for continuing the fight against the non-union Los Angeles *Times* were made, and Representative Hearst thanked for the establishment of his Los Angeles *Examiner*.

Organizers for the Newspaper Writers' branch of the International Typographical Union were provided for by resolution adopted by the convention.

The report of the Committee on Union Printers' Home recommended that the Cummings Memorial take the form of a permanent library extension to the Home and that a wing of the main building be constructed to increase the capacity of the Home, which report was adopted.

Statistics gathered by the International Typographical Union as to scales of prices, hours of labor, etc., which have heretofore been published in *The Typographical Journal* will hereafter be printed in pamphlet form and distributed to meet the requirements of the International and local unions.

The most widely discussed proposition before the convention was that looking to the adoption of the eight-hour workday in book and job offices and the naming of a date when the same should become effective. Previous to the meeting of the

United Typothetæ of America in St. Louis in June, there existed agreements between the two organizations in a number of cities, but the action taken at the convention of the Typothetæ and the resolutions adopted asserting "that the United Typothetæ of America declares it is opposed to any reduction of the fifty-four-hour week," and "that the United Typothetæ of America will resist any attempt on the part of the International Typographical Union to reduce the hours of labor," had the effect of dispelling all hope that this could be done without the taking of a stand fully as decisive by the International Typographical Union. As a result, a number of resolutions looking to the enforcement of an eight-hour day were presented to the convention and referred to the eight-hour



IMPARTING THE GRIP.

committee. This committee made an exhaustive report in which it endorsed the work of the International Typographical Union eight-hour committee and the executive council in their efforts to secure an eight-hour agreement; it also deplored the action of the United Typothetæ of America on this question, believing such action made it necessary for the International Typographical Union to take a decided stand and prepare for war on this measure should the Typothetæ persist in the stand taken at its last convention.

The committee then submitted a resolution as a substitute for all the propositions referred to it on this question, and this resolution was adopted amid great enthusiasm. The resolutions declare that the Typographical Union is still willing to negotiate with the United Typothetæ of America for an agreement under which the eight-hour day shall become operative, and the eight-hour committee was so instructed. Fearing this will still meet with opposition from the Typothetæ, it is provided that, in the event of such failure, the eight-hour day shall be enforced by the Typographical Union on January 1, 1906, and a monthly assessment on the earnings of the fifty thousand members of the organization will be put into effect at once in order that there may be no lack of funds should it be necessary to adopt drastic measures on the date named.

A resolution introduced by Delegate Lee, of Cleveland, Ohio, which was selected out of a large number of others bearing upon the labor troubles of Colorado, was adopted.

The convention, as a whole, was composed of many hard and willing workers, and a large amount of work was transacted the last three days. All propositions submitted to the referendum will be voted on in October.

The following poem, by George E. Bowen, was read by request of Mr. Gilman, of Oil City:

A SONG OF THE LEADEN TYPE.

(Dedicated to the International Typographical Union.)

I sing a song of the Mighty Force
That dwells in the dusty case.
Oh, it charts the paths of the endless course
Of the mind of the Master race.
Upper or lower, I pick my notes
To letter the muse's staff,
And I sing for Truth, with a million throats,
A plea in the Slaves' behalf.

Oh, the molten flash of the Linotype
Is dashing away the fears
That burned in the scar of the goad's raw stripe
That stung for a thousand years;
And whether the bondage be of law,
Or whether of mind or heart,
There isn't a cruel fang to draw
That the power of type won't start.

Liberty stands by the galley, now,
To censor the stealthy fault,
And puncture the lies that the Kings allow —
Or serve them with sparkling salt.
Oh, the days of relish for facts are long,
And the nights for chainless dreams —
So the type clicks merrily into my song
As the light of its freedom gleams.

Under the thunderous presses shoot
The sentence of Prince or Priest,
And the Tyrant flies from his black repute
Away from the West or East.
Oh, sweet is the service of cloudless light,
To the darkness of the mind.
Oh, blessed the glory of welcome sight,
To the misery of the blind.

Gothic, Brevier or Nonpareil,
Keep to your sacred task,
For your translation must always spell
The faith that the people ask.
Oh, keep it plain in the head-lines set
O'er the creed of a common hope,
That the cry of Nations be answered yet,
Thro' the gloom where their follies grope.

I sing a song of the victory
Of the Type o'er the rusting Sword,
And its banner waves to destiny,
Where peace is at last restored.
Oh, measure it quickly, stick by stick,
In the light of a fervent prayer,
For the Rulers listen to hear the click
Of the pardon their sins shall wear.



L. C. SHEPARD AND H. C. GARMAN RESTING FROM THEIR LABORS.

Mr. Bowen distributed three hundred and fifty copies of the poem to members of the convention.

CONVENTION NOTES.

James Monroe Kreiter, of Washington, was a visitor.

James A. Martin, an old St. Louis printer, was a delegate from Ottawa, Kansas.

Frank B. Pierce, secretary of No. 80, and wife were among the Kansas City visitors.

The card of Delegate Hilliard D. Carr, of Galveston, was a half-tone of the sea wall and a bird's-eye view of the city.



PRESIDENT JOE JACKSON ADMINISTERS THE OATH TO MARTIN WITTER, CHAIRMAN ENTERTAINMENT COMMITTEE.

An invitation by the local committee of arrangements to witness the performance at the Odeon Theater was accepted.

E. E. Calhoon, of Washington, D. C., and Miss Dorothy Garlock, of Kansas City, devoted an entire day to sightseeing on the Pike.

President Joseph A. Jackson and Chairman M. R. H. Witter worked unceasingly in their efforts to please the delegates, ex-delegates and visitors.

Ben Schwartz, visiting from Houston, Texas, said on his card, "Good morning! Citizens' Alliance, mosquitoes, boll weevil and hell in Texas."

President James M. Lynch and Secretary J. W. Bramwood, together with their associates, had very little time for amusement during convention week.

It was a question whether Chicago or Washington had the largest number of visitors attending the convention. Both cities were largely represented.

Frank Sherwood, representing Greenwood (B. C.), No. 358, arrived in the convention city a few weeks in advance and made a side trip as far east as New York.

Vice-President-elect John W. Hayes, of Minneapolis, made an excellent impression upon the delegates in his remarks before the convention upon the priority law.

Oscar J. Ricketts, foreman of printing, Government Printing-office, and John Leech, Public Printer at Manila, met for the first time in three years at the Inside Inn.

Mr. McCaffery, of Colorado Springs, the originator of the Cummings Memorial Annex, and Superintendent Deacon, of the Home, worked unceasingly in the interest of this project.

Delegates, ex-delegates and visitors were entertained by St. Louis Typographical Union, No. 8, at a performance reproducing scenes of the Boer War at the World's Fair Grounds.

George E. Lock's card has his name in black over the label in yellow. Hence the admonition in upper right-hand corner, "Don't put your label under a lock. Boom the label."

"The serio-comic gentleman" (otherwise War Correspondent Joe Dirks, of *The Typographical Journal*) answered every roll-call, but nobody seemed desirous of "starting somethin'."

"Billy" Cowley, of Galveston, rode blind baggage from Astoria, Oregon, and was beaten into St. Louis by only two trains. He started with $10 and arrived here with $4 and an indelible smile.

If the Cincinnati delegates and visitors could receive fifty per cent rebate on what they paid out in tips, and would devote it to the settlement of the Chicago strike, we would have cheaper sirloins.

The labor press was well represented at the convention by such well-known writers as Warren C. Brown, F. A. Kennedy, George W. Harris, J. Rainnie, C. W. Fear, J. J. Dirks and J. Monroe Kreiter.

"Billy" Timblin circulated a card reading, "Official Newspaper Forwarder," which meant that he undertook, for a reasonable fee, to send local newspapers to addresses furnished by convention attendants.

The reading clerk had some difficulty the first day with the pronunciation of the name of the delegate from Chicago Typographia, No. 9. But by not hesitating he managed thereafter to "catch the elevator."

The Washington *Post* was represented by Miss Teresse McDonald and sister, Mr. and Mrs. L. C. Hover and James Monroe Kreiter. Harry Santer was the only representative of the Washington *Evening Star*.

Trustee Thomas McCaffery, of the Printers' Home, was a visitor. Mr. McCaffery's personal appearance is so suggestively clerical that he was kept busy remonstrating with new acquaintances that addressed him as "Father."

Despite the fact that the local committee of arrangements was compelled to cover so much territory in carrying out their plans, it was generally conceded by old-timers who never miss a convention that the work was remarkably well done.

Joseph P. Sailer, of Danville (Ill.), No. 230, by decades the oldest delegate in the convention, had the following on his card: "Sixty-three years at the case and still pickin' 'em up. From hand to perfecting press; tallow dips to electricity."

Father and son representing different unions as delegates is an occurrence that probably never happened before. Mr. Joe J. Emerick, of Charleston, West Virginia, represented No.



THE WASHINGTON CONTINGENT—CALHOON, BERG, JOHNSON, HOUSTON, WHITEHEAD, SANTER.

146, and his son, John J. Emerick, of Wheeling, West Virginia, represented No. 79.

Some striking innovations were shown by delegates and visitors in the card line. Indeed, "card" is no longer apropos, for these mediums of introduction took all manner of shapes other than cards, from manila paper and envelopes to elaborate books of half-tones and color plates.

One of the most pretentious bits of printing was the "Seen in Colorado" booklet distributed by George E. Esterling, superintendent of the printing department of the Williamson-Haffner Engraving Company, of Denver. The booklet contains a number of color views of Colorado scenes.

Arthur Hay, of Los Angeles; "Cy" Brown, of Syracuse; Esterling and Garman, of Denver; Tom Costello, of St.



SHEPARD, EARLY AND GARMAN ON THE PIKE.

Louis; "Bill" Kennedy and Joe Jessup, of Chicago, entertained a large crowd at the Inside Inn buffet Thursday night, but just as the writer was about to buy the lights went out.

When the crowd grew impatient at the delay of the official photographer on the occasion of the taking of the group exposure, a facetious delegate seized a megaphone from a "barker" in the vicinity of the Government building and announced, "Cheer up! Cheer up! Cherries will soon be ripe!"

The "smash" was shown in many variations, from the simple box and panel to more intricate designs. Embossed work was also exhibited in many variations. The cards of the delegates and visitors to the fiftieth session of the International Typographical Union can be said to be a worthy exhibit of the progress being made by the job printer.

Superintendent Deacon, of the Home, manipulated the snap-shot camera of THE INLAND PRINTER, and according to what Editor McQuilkin says, the exposure of this costly and new style machine was not sufficiently timed for a lady with a calico dress on, while it was ample for a man with a hand-me-down suit. Another instance where the ladies will get the worst of it. About fifty per cent of the snap-shots go to the waste-basket. Ladies going to Toronto should wear hand-me-down suits.

The Committee on Thanks was evidently "not on to its job." The presents given to Chairman Witter and his able committee were totally inadequate when one considers that the committee of arrangements works nearly a year with no other purpose in view than that of pleasing and entertaining the delegates for one week. Washington, with 242 delegates, raised $240 for presents, while St. Louis, with 289 delegates, did not raise half that amount. Chairman Witter got *another* gold-headed cane, and President Joe Jackson got *another* umbrella, which means that both these gentlemen have very little to be elated over. The blame rests solely upon the Committee on Thanks not being posted as to their duties, as they did not pass the hat until Friday, when in reality they should have commenced work on Tuesday, before the Inside Inn had the chance to turn the delegates outside-out.

The Government Printing-office broke the record when the attendance from any one office is taken into consideration. John R. Berg, president of Columbia Typographical Union, No. 101, and family; ex-President Joe M. Johnson and wife, J. A. Huston and wife, Thomas A. Bynum and wife, Mr. and Mrs. Huyler, Mrs. Bert Wolfe, Miss Laura B. Gordon, Miss Anna Wilson and Messrs. E. E. Calhoon, O. J. Ricketts, Titus F. Ellis, H. S. Sutton, R. Holland, Ben Harrison, Frank Kidd, Dan C. Vaughan, T. C. Parsons, T. Hutchinson, J. W. Goodkey and many others.

"Billy" Stubbs, of Baltimore, with the Mergenthaler exhibit in the Palace of Liberal Arts at the World's Fair, mingled with delegates and visitors. The Linotype exhibit draws a good crowd. "Billy" very patiently explained the operation of the machine to a country newspaper man one day, particularly elucidating the principle of operation of the double-decker and how the dual channel plates are made to do their work. Mr. Stubbs' patience was sorely tried when, at the conclusion of his exhibition, the publisher remarked: "I do not want to know anything about magazines. Show me how you do newspaper work."

Charles E. Hawkes, first vice-president, was the recipient of a handsome watch charm from admiring friends. The charm was of old gold, on one side being the profile of a Roman general, the helmet of which was studded with diamonds, and on the reverse space for an appropriate inscription. The presentation speech was made by Mr. Green, of Indianapolis Union. Mr. Hawkes responded in his usual happy vein.

THE WOMAN'S INTERNATIONAL AUXILIARY.

The second annual convention of the Woman's International Auxiliary was held during convention week.

At the time of the convention at Washington, D. C., last year, the International was composed of twenty-one auxiliaries, with a membership of six hundred. Within the last year, nineteen auxiliaries were established and two lost, making the total number of auxiliaries in existence at the present time thirty-eight, with a membership of 1,158.

On the first day of the convention nothing was done, with the exception of appointing committees. A number of new laws were adopted, the most important of which pertain to the giving of a salary to the secretary-treasurer, the use of transfer cards, the eligibility of delegates to conventions, the best methods of "boosting" the label, and a number of others.

Thanks were extended to the St. Louis Typographical Union, No. 8, and St. Louis Auxiliary, No. 29, for hospitality and kindness shown to delegates and visitors to the convention. On the opening day St. Louis Auxiliary presented a beautiful floral tribute to the president and secretary-treasurer.

The following ladies were elected international officers of the Ladies' Auxiliary for the ensuing year: President, Mrs. F. A. Kennedy, Omaha, Nebraska; vice-presidents — Mrs. Ida Huston, Washington, D. C.; Mrs. H. H. Eads, St. Louis, Missouri; Mrs. C. W. Fear, Kansas City, Missouri; Mrs. John H. Lee, Louisville, Kentucky; secretary-treasurer, Mrs. Ed D. Donnell, Cincinnati, Ohio; chaplain, Mrs. C. W. McKee, Indianapolis, Ind.; guide, Mrs. E. I. Rhine, Chattanooga, Tenn.

One of the pleasing features of the week was the presentation of a chair, gavel and block to St. Louis Auxiliary, No. 29. Mrs. Kennedy and Mrs. Donnell were presented with beautiful cut-glass dishes from the auxiliary members, the Typographical Union members and visitors.

The secretary-treasurer was also presented with a half dozen silver teaspoons from Auxiliary delegates and friends. A telegram from Mrs. William Waudby, International chaplain, was received during the session and heartily appreciated. Sickness prevented her attendance.



LYNCH, CALHOON AND SHEPARD CONFER ON THE ROOF.



MRS. HOOVER OF WASHINGTON, D. C., MEETS PRESIDENT JOE JACKSON.



JOE JESSUP BUYS.



UNDER THE ANHEUSER-BUSCH.



PRESIDENT LYNCH AND LIEUTENANTS HAY, SHIRES AND DEACON.



SUPERINTENDENT DEACON LOOKING FOR SNAP-SHOTS.

SOME CONVENTION SNAP-SHOTS.

Photographs by Charles Deacon.

ADVERTISING MEN MEET.

The views presented represent the last regular meeting of the Denver Advertising Men's Association, which was held at the offices of one of the members, who tendered a complimentary "spread" after the business of the meeting was completed.

Originality in some of the decorations is shown in the illustrations. Emblematic of the fact that no special class of advertising writers is barred from membership in this association, Mr. G. E. Turner, the host, suggested to his artist the idea shown on the large canvas, where representatives of well-known nostrums, foods and industries are following in the "van" of his own trade-mark.

This association was organized in December last, and has met with unusual success in the time which has since passed. The membership exceeds in number eighty of the best-known and most substantial advertising writers and artists in the West, whose interests are centered in Denver. It is a *pro bono publico* organization, as well as one which is mutually beneficial, in the fact that members unite to deny existence to questionable media or method in advertising circles, while the papers prepared for each meeting are of genuine merit from an educational standpoint.

Mr. Turner, whose business it is to move the worldly belongings of Denverites from place to place, sprung a surprise on the members of the Advertising Men's Association at the regular meeting held in his new warehouse at Fourteenth and Arapahoe streets. Precisely at 10 o'clock a paper partition which divided the meeting-room from the good things that laid behind was torn asunder with a crash, and the irrepressible Turner appeared in the gap smiling and triumphant. Behind him the fortunate members beheld a table spread in banquet array with eatables and drinkables in profusion.

The wives and sisters and ladies of the members, gowned in white, were there to serve the excellent things provided, and a regular home party was enjoyed.

A long wash-drawing stretched across one end of the banquet-room represented one of Turner's big vans and the advertising men's friends — Miss Mapl-Flake, Sunny Jim, Omega Oil, Cream of Wheat, Uneeda Biscuit, Ralston's Breakfast Food, Gold Dust Twins, Victor Phonograph ("His Master's Voice"), Van Camp and Hunter Rye products. Turner's trade-mark, the "World," was in evidence everywhere, and flags and bunting, potted palms and flowers added grace to the scene.

Dancing followed the supper and a delightful evening was spent by all present.

A PRINTER SHOWMAN AND AD. WRITER.

The adaptability of printers, the training which they obtain in the printing-shop, fits them for nearly every department of human effort, if they have the ambition and business sense, or sense enough to develop their latent ability. A printer going into the trained-animal-show business is rather unusual, but if his advertising matter is any criterion, the printer in question will rise to more ambitious things. Mr. John F. Williams, late a compositor with Poole Brothers, printers, Chicago, is now on the road with an "aggregation." He has a unique series of copyrighted advertising leaflets, a sample or two of which are shown herewith. These leaflets are well calculated to awaken interest in the show, no matter what hands they may fall into, if the owner of the hands is able to read.

Test of Sobriety

HAND this leaflet to your friend, ask him to read the matter within the trade-mark, and watch the result. If sober, he will turn the sheet continuously while reading. If intoxicated, he will attempt to read it without turning the sheet.



Copyright, 1904, by JOHN F. WILLIAMS.



A TURNER IDEA.

ADVERTISING

THOMAS TODD, printer, Boston, continues to issue his little rhyming monthly calendar, which indicates that he has found the plan a profitable one.

DARROW PRINTING COMPANY, Chicago, has issued a card of "Good Resolutions for 1904" with a rider in the form of a resolution in their own favor.

A PANEL calendar in colors for each month is one form of advertising adopted by Marsh & Grant Company, Chicago. It is excellent work and well sustains the unique design.

A THREE-COLOR stippled portrait, "An Old Salt," mounted on embossed black board, with gold lettering, is the method adopted by the Meyer-Rotier Printing Company, of Milwaukee, to remind their patrons that they are superior printers.

Komos, a handsomely printed magazine, printed by J. S. Schmiet, Rio de Janeiro, is, we are told, the first attempt at fine work done in Brazil. Half-tone plates in colors, maps and zinc etchings are very acceptably printed on fine paper. It has a florid style of typography that is not in accordance with American taste.

THE Griffith-Stillings Press, of Boston, has a well-earned reputation for excellence in the creation of tasteful, original and mechanically flawless printing and embossing. Its latest



BANQUET OF DENVER ADVERTISING MEN'S ASSOCIATION.

BROWN-COOPER TYPESETTING COMPANY, Chicago, has issued a comprehensive catalogue of Linotype faces for high-class catalogue, book and magazine work — a most effective form of advertising for its class of business.

J. C. BLAIR COMPANY, manufacturing stationers, Huntingdon, Pennsylvania, issues a yearly calendar, excellent in execution but hardly strong enough in design to be classed as good advertising.

GRANT WRIGHT, artist, 150 Nassau street, New York city, sends out a dark green folder with a bright new cent attached as a reward for the trouble of examining it. The quality of the specimens enclosed should bring Mr. Wright many inquiries. The designs are strong and attractive, and they have that flavor of dash and originality desired by advertisers.

J. B. LIPPINCOTT COMPANY, The Washington Square Press, Philadelphia, sends out a folder entitled "Zero Weather, the Time to Arrange for Spring and Summer Booklets." The suggestions are offered to prospective customers, testimonials are given by satisfactory customers and invitations are extended to prospective customers. Altogether the folder is effective advertising.

advertising brochure, entitled "Four Kinds of Men," contains some arguments of special benefit to printers and specimens of work which should be an inspiration to every progressive printer.

GRIER, SMITH & GRIER, printers and engravers, Chicago, send an assortment of cards, letter-heads, blotters and motto calendars which, they state, are bringing them business. The specimens are embossed in colors and are distinctive in design and execution, so that they at once attract attention.

MATHER & CROWTHER (Ltd.), London, Manchester and Glasgow, advertising directors, send us their annual press directory and advertisers' guide, "Practical Advertising." The book contains 688 pages. A favorable feature is a general index, giving a complete list of newspapers, periodicals, etc., published in the United Kingdom, with a thumb index covering every department of advertising from London and suburban to colonial. The plan of the book is exceptionally good for ready reference, and its scope is certainly indicative of Mather & Crowther's extensive connection.

OBITUARY

FRANK HOLME.

John Francis Holme (Frank Holme) died in Denver, Colorado, in July last. He was born in Corinth, West Virginia, in 1868. An appreciation appeared in the *Record-Herald*, of Chicago, which is here reproduced in part:

Frank Holme is dead. By his taking away the world is deprived not only of one of its most accomplished newspaper illustrators, but of a distinct and virile personality. He was so much a part of life that his place can not be filled by another.

The public has been familiar for many years with Mr. Holme's work through his contributions to various local newspapers, and his pictures were frequently hung in the Art Institute's annual exhibitions. He not only had a ready pen for pictorial purposes, but one as well for literary expression. He was possessed of an unusually keen insight into human nature. He was a philosopher who read his fellow men with rare ability, and he had the power of expressing with a unique touch



FRANK HOLME.

what he saw. It mattered not what subject Mr. Holme elected to portray, he was always entertaining, breezy. His humor was frank and pungent, his lucid expressions of truth one of his chief attractions. His works show that he had the ability to obtain good effects with what is seemingly small labor, yet each stroke was well considered. His draftsmanship was direct, his stroke fluent. He was a delightful joker, but never a practical one. He was essentially a "characterist," never a caricaturist. His street types, gamins, are inimitable. He knew his models intimately and presented them authoritatively. They do not require a line or word of explanation.

Mr. Holme was a daring experimentalist. He was rarely unsuccessful, and always interesting. He used all vehicles separately and combined. He employed every implement known to an artist — yes, and more — for of late he made use even of a jackknife. His works cover a wide range of subjects. But his best work was done with the etcher's needle, and many of his studies of women's heads are exquisite.

A number of years ago, Mr. Holme bought a small press and a few fonts of type, and with Mr. George Bentham designed, illustrated and printed a few handsome books. The aims of the printing-office were sometimes so far behind the work actually done that they saw some analogy between themselves and Kipling's fabled bandar-log monkeys, which were always planning to do something and never doing anything.



ENVELOPE CORNER CARD, BY FRANK HOLME.

Hence the name "The Bandar-Log Press." The editor of THE INLAND PRINTER acquired a small office in Asheville, North Carolina, and when Mr. Holme visited there in search of health, he printed the first and second of the unique books which afterward formed a part of the series completed in Phoenix, Arizona, by the Bandar-Log Press, Incorporated.

There woodcuts set forth Mr. Holme's unquestionable ability as a portraitist and his uncommon dexterity, which enabled him to produce with the crudest of tools and vehicles capital likenesses as well as clever pictures. His first publication before the Bandar-Log Press was incorporated was "Swanson, Able Seaman," and a poem by Kirk La Shelle, entitled "Where Is Ray Brown?" Later, in 1903, "Poker Rubaiyat," a series of quatrains on draw-poker written by Kirk La Shelle, paraphrasing Fitzgerald's version of "The Rubaiyat of Omar," illustrated and printed by Mr. Holme, made its appearance. The drawings were "hacked out by him with a three-blade jackknife on poplar lumber." The key-blocks for the initials were made on chalk-plates. Each illustration tells its story succinctly. Last October, the first of a series of seven books entitled "The Strenuous Lad's Library," by George Ade, was published, the initial story being called "Handsome Cyril; or the Messenger Boy With the Warm Feet." This is doubtless the last publication of the Bandar-Log Press, for Frank Holme was the Bandar-Log Press. It, like its predecessors, was a distinct achievement and one of the cleverest of modern productions. Memorial services were held by the Chicago Press Club and the Palette and Chisel Club.

BOOK REVIEW

"Concerning Type" is the title of a neat vest-pocket book for users of printing, published by Ambrose S. Carnell, 167 West One Hundred and Second street, New York. It contains much useful information in very accessible shape and is furnished with a well-arranged index. Price, 50 cents. For sale by The Inland Printer Company.

C. B. Shafer, typo-critic, New York city, is the author of a thirty-two-page and cover pamphlet entitled "Imposition at a Glance," containing in convenient form many practical hints for stonehands and illustrated with thirty-two diagrams of lay-outs for all manner of folds. Chapters on "Margins," tests for imposition and "The Use of Press Points" are given. The price of the book, 25 cents, places it within reach of all. For sale by The Inland Printer Company.

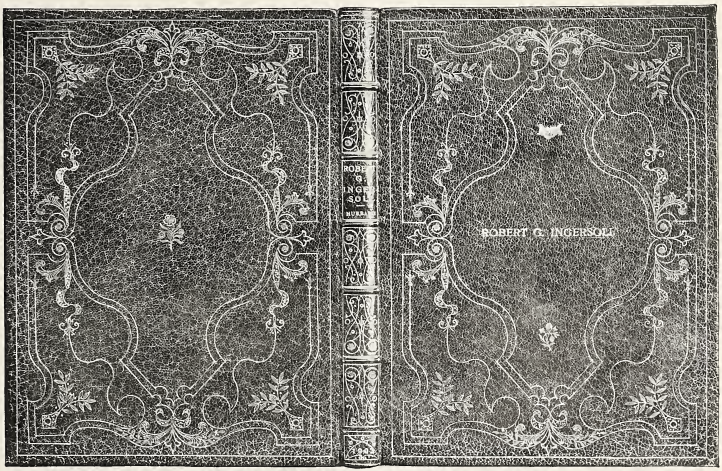
Mr. L. G. Meushaw, a job compositor of Manhattan borough, New York, has written, set, made-up and printed a book, the full title of which is "The Red Book, the tribute we pay for living in this strenuous age of industrialism, or the Era of Greed and Graft — Brawn vs. Brain — a book for the American People — Peruse, Reflect and Be Wise." It is copyrighted by the author and is for sale at the nominal price of 25 cents. Mr. Meushaw holds the mirror up to present conditions in every department of life and has indexed the book very thoroughly. Something of the author's purpose and style may be well indicated in a paragraph from the chapter on "Immorality and Terpsichorean Music": "Youth, and the glossy-pated and gray-bearded *roué* alike lie prostrated before infucated Lulu's triumphant juggernaut, every hour the pendulum hammers the day to a close. These Leander geezers, the monopolists at the bar of the drams, are the consorts of the frazzled Nautch rivalesses at the fantazied mazes. The tintinnabulation of the concert orchestra and the thrum of the spavined piano, with the 'ivresse' and obfuscate condition of these impeccable exemplars and their malapert fizgigs, the clink of glasses, and the hall resonant with the lightness and gaiety of Babylonian mirth and dulcet strains, the levity and chaff of the rainy daisies — all are the sirens which attend the obit of the reveler and the obsequies of society."

ART BOOKBINDING.

Art bookbinding is confined to a very few cities, and the establishment of a special bindery in Buffalo, New York, by the A. T. Brown Printing House, for the production of artistic hand-tooled bindings, either inlay or onlay work from original or furnished designs, is a highly commendable venture. They have secured the services of a thoroughly competent craftsman, a pupil of Mr. Louis H. Kindner, who, having worked a number of years under the direction of this well-known binder, has naturally absorbed many of his excellent ideas and methods. It is hoped the new bindery, which has been named after Derome, the celebrated bookbinder of the eighteenth century, will have the support and patronage it deserves.

EDUCATIONAL NOTE.

We feel constrained to say that we appreciate the Job Composition department of your publication, and are using every effort to get our compositors to appreciate it as much as we do.— *The Courier Company, Madison, Indiana.*



HAND-TOOLED BINDING, BY THE DEROME BINDERY OF THE A. T. BROWN PRINTING HOUSE, BUFFALO, N. Y.

A CHILD'S BOOK-PLATE.

Readers of THE INLAND PRINTER who received pleasure and instruction from the contributions of Mr. Washington Irving Way some years ago, will have a melancholy interest in the child's book-plate here reproduced, made for little Helen Way, the only daughter of our old friend who is now sojourning in California, where little Helen died a little over a year ago. "The memories of childhood — of wise and



HELEN WAY.

tender words and deeds, of childish foibles that awakened laughter akin to tears! The holiest joys of life and the bitter rue of sorrow are mingled with them."



SPECIMENS

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

W. G. WILKES, Biloxi, Mississippi.— The bill-head amply fulfills all the requirements of that useful business form. The main line should have been slightly letter-spaced and the space between the words lessened.

REIN LITHOGRAPHING COMPANY, Orange, Texas.— The card is very attractive. One error is the crowding of the top and bottom margins by the type. About a quarter of an inch margin is sufficient for a card.

W. B. BULLOCK, Newport, Vermont.— The type arrangement does not justify the assertion made in regard to prompt and pleasing printing. The conventional arrangement would have been preferable, although not so original.

D. CAMPBELL, Norfolk, Virginia.— An announcement or notice of a meeting is a printed letter and should be set in a simple fashion without borders or ornaments. Only on advertising matter would the ornamental border be appropriate.

S. B. F., Storm Lake, Iowa.—An envelope and a Yankee statement are not an exhibit sufficiently large from which to form an opinion of a job-printer's ability, but the two samples are entirely adequate as examples of correct commercial printing.

GEORGE MILLAR, New York city.— The bill-head design is very interesting, and is a suggestive arrangement for color division. Nearly four inches is an extravagant depth for a heading, but apart from that it is an attractive and consistent bit of printing.

MORRIS MICHAELSON, Decorah, Iowa.— Both booklet and folder are examples of careful printing. It must be remembered that printing is simply a medium of expression and if it has done that well its mission has been accomplished in the most perfect manner.

THE WINDHAM PRESS, Willimantic, Connecticut.—The type selection and arrangement of the inside pages of the commencement program do not entirely harmonize with the dainty exterior. A simple arrangement in smaller type sizes and without rules and ornament would be more fitting.

H. C. MAY, Monroe, Louisiana.—A fair grade of workmanship is shown by samples. The rulework on the "Iron Mountain" card is too heavy for a printing all in black. The jobs set in series are attractive, and the "Progressive League" envelope is distinctly an artistic bit of printing.

P. J. STADLER, Stillwater, Minnesota.—Type in panels should not be so large as to fill them and crowd the margins, as the attractiveness of any job containing borders or panels is heightened by the contrasting white space between border and type. The specimens are interesting examples of business headings.

FRANK L. SMITH, Bartow, Florida.— An assessment card is not a proper form on which ornaments should be placed. The ornaments would be inappropriate on any piece of printing, but are especially unnecessary used as shown. A plain type, like the gothics or old styles, would be more appropriate for the display.

N. D. BURCHFIELD, Loveland, Colorado.— The specimens are variable in taste and design. Color combinations are not always suitable. The *Register* statement shows too much border for the colors used. The type in a dark tone and rules and borders in a light shade of the same color would make a more agreeable appearance.

HARRY W. BODLEY, Ilion, New York.— A few lines in a plain, small type-face would be more appropriate and artistic for a personal envelope than the arrangement shown. Right typography and the printer's desire to embellish very often conflict, as the former means usually simple arrangement and not complex or intricate designs.

A. H. LEHMAN, Philadelphia, Pennsylvania.— The title-page is an interesting example of ingenious and attractive rule arrangement. It is shapely and the decoration enhances the appearance of the type by contrast. It would not be a suitable form for most work, but as an expression of decorative typography it is certainly worth while.

A. P. HACKETT, Nevada, Missouri.— The only suggestion of "country style" is the occasional use of word-ornaments at the end of catch-lines. Panel headings with heavy rules look better in some other color than black, and three colors on a pink blotter, including green, yellow and blue, is too riotous. White stock would be more effective.

WILL C. CANTRELL, Atlanta, Georgia.— The Blakely letter-head suffers from misplaced ornaments. They should not be used unless there is an evident reason for their insertion, and particularly should they not be worked in to the disadvantage of the type. The space occupied by the ornaments at either end of the panel could be used to better advan-

tage by avoiding the crowding of the type. The mailing-card folder is a catchy reminder, and its typography would suggest the desirability of acting upon the invitation offered.

W. W. West, Corning, Iowa.— The ornament is unnecessary, as there is sufficient matter to make an attractive page without its aid. With this exception it is an attractive title. The same stricture will apply to the envelope. The expedient of placing periods on either side of a displayed word to make it longer is not in good taste.

Ellis Brothers, Buffalo, New York.— The corner card is not impressive and suggests inexperience in commercial work. Printers' printing should conform to the best usages of the art, which may be briefly described by the terms legibility, suitability and attractive arrangement. The card is in error, judged by the last two particulars.

Frank A. Linster, Cobleskill, New York.— By the use of one display face for display and head lines on the ad. pages a uniformity of style is given the book that confers a distinction that is not always found in pamphlets of its class. The panel rules on the title-page should be of the same thickness and the imprint placed below the border.

Jester, The Printer, Eaton, Indiana.— A collection of small business and personal cards that entirely qualify as an exhibit of tasteful printing. The letter-head is not so attractive, although designed to be catchy. Better paper and typography more in keeping with the card samples would render it more representative of an up-to-date printing-office.

The Moline Mail, Moline, Illinois.— Besides the quality of pertinent and picturesque writing, the booklet "Where Speed Counts" possesses a typographical style that makes it very attractive advertising. Type lines designed to appear in the center of the page should be worked a little bit above. If printed in exact center, an optical illusion places them slightly below.

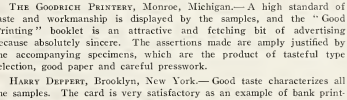
A. F. Johnson, Louisburg, North Carolina.— The job is a good example of a panel heading, and the color combination is correct. The one suggestion we would make is that the display is too large. If the two main lines were a size smaller and the panel rules a bit lighter, it would be more in keeping with what is usually considered a correct commercial style of printing.

W. Claude Bailey, Centreville, Maryland.— A condensed letter should not be wide-spaced in order to bring it to some desired measure. Either let it make what it will with normal spacing or use something else. More feature would be given the heading if the main line was in a stronger face. Omit the ornamental rulework at the end of lines and the improvement will be noticeable.

H. Edgar Todd, West Edmeston, New York.—A simpler, neater arrangement would make a more attractive heading. The panels shown do not agree in shape or material used, and six different type-faces are very unnecessary when two would have been enough for the best artistic purposes. A line of text for the title and the rest of the job set in small old-style caps would be more fitting.

The Goodrich Printery, Monroe, Michigan.— A high standard of taste and workmanship is displayed by the samples, and the "Good Printing" booklet is an attractive and fetching bit of advertising because absolutely sincere. The assertions made are amply justified by the accompanying specimens, which are the product of tasteful type selection, good paper and careful presswork.

Harry Deppert, Brooklyn, New York.— Good taste characterizes all the samples. The card is very satisfactory as an example of bank printing, but the officers' names should have been in small caps. and in two



lines, affording better spacing of the lines. The reproduced heading is very pleasing and shows the opportunity for good appearing work that a simple panel and plain type will give. The inside rule and the word "printing" are in red, the rest is dark green.

J. R. Darrow, Chicago, Illinois.— A price-list does not offer great opportunity for original arrangement, but the type on the cover-page is rather small and ineffective, particularly so on account of the competitive and distracting effect of the ornamental borders shown. If the latter had been omitted and the type increased in size, a more attractive though more simple title would have been the result.

Voorhees & Co., New York City.— Rules only in red would have given sufficient color for the best effect, and the type used for the running head and foot lines should have been the same. Simplicity and harmony are important considerations in printing used for advertising high-grade or high-priced wares, and no effort should be spared in seeing that typography and color conform to those standards.

Ladson Butler, East Aurora, New York.— The ornament rightly harmonizes with the type used and the fact that it was made after the type was set and to fit a certain space suggests the thought that ornament must always be a secondary consideration and not be allowed, under any consideration, to interfere with the message of the type. The ornament could be lightened a bit to agree in tone better with the type used.

Neat, legible and attractive type arrangement is the medium for much bright advertising in reference to "The Ancient House Press," Ipswich, England, and the assertions made are fully sustained by the well-bred appearance of all the printing shown. Apart from a riot of color, which should be restrained, the work bears the impress of intelligent and artistic superintendence, and type, paper and ink all contribute their share to a perfection consummated by careful presswork.



TEMPLE OF HAND-MADE PAPERS, GERMAN IMPERIAL PRINTING-OFFICE, ST. LOUIS WORLD'S FAIR.

William F. Hansman, Indianapolis, Indiana.— The "Form 9" folder is not quite as acceptable as the rest of the work shown. The display could have been in one series and the ornament omitted on the first page because unsuitable on a strictly argumentative page. Other causes, however, may have caused the unfavorable opinion — the paper selection, perhaps. It has a cheaper appearance than the other folders for the same firm. The samples, in general, show a high average of display composition.

The Courier Company, Madison, Indiana.— The interior of the booklet is attractive, and the paper, type and color harmonious. The initials and paragraph marks should have been printed in a brighter tone in place of the tint. An initial letter must dominate the text. The style of the inside should have been followed on the cover, making a coherent and harmonious layout, in place of the two dissenting styles shown.

N. Ritchey, Abingdon, Illinois.— Work set in one series of type is more attractive than the use of four or five conflicting faces. The circular contains an embarrassment of type-faces, and the haphazard arrangement and excessive proportion of red makes a very featureless announcement of what was intended to be something very striking. The desire to display everything has produced an ineffective bit of displayed printing.

Ed. P. Riley, Harvard, Illinois.—The booklet is faulty in some small particulars. Better spacing would improve some of the pages, and a variation in tone of red ink used on different forms shows inattention. The position of the matter above and below the flag on the title-page should be reversed, as the lower portion is the title of the booklet, and the "Compliments of," etc., set in very much smaller type near the bottom of the page.

William P. Atkinson, Erie, Pennsylvania.— In a color division where red is employed a more striking or attractive result is obtained by limiting the application of red to one line only, or at least to a minor portion of the job. Balance in colorwork does not imply equal division, as colors vary in brightness and intensity, and a small spot of

brilliant red will easily balance a very much greater proportion of black or some other somber color. The composition of the samples is very tasteful.

The Republican-News, East St. Louis, Illinois.—Type fitness is shown in many of the specimens, and the commission bill-head is an attractive combination of type display and mechanical finish. The type on the Elks cover should have been larger, as the border and ornament overpower it, and the dark cover-stock would have permitted larger sizes without producing the undesirable heavy appearance that printing on white stock may have caused.

Walter A. Wyatt, Juneau, Alaska.—A limited supply of type and other adverse conditions have not prevented the production of jobwork of fair quality and much variety. Lack of variety in type-faces is not an unmixed evil, and as the faces shown are suitable for stationery work, it necessarily follows that, with the good arrangement shown, sufficiently attractive work has been the result. Panelwork should be avoided generally if rule is not in good condition.



GERMAN BOOK INDUSTRY EXHIBIT, EAST TO WEST, ST. LOUIS WORLD'S FAIR.

The Yellowstone Park is a potent source of stimulation for advertising literature in reference to its wonders, and the Yellowstone Park booklet issued by the Northern Pacific Railway is a condensed description with colored views of the charms to be found there and ways and means of viewing them, making an attractive folder for general distribution. It bears the imprint of Poole Brothers, Chicago, a sufficient guarantee of its typographical excellence.

INDORSED BY PHOTOENGRAVERS.

At the annual convention of the National Association of Photoengravers, held at St. Louis, July 22, 1904, the Bissell College of Photoengraving was indorsed in the following language:

The National Association of Photoengravers, in our eighth annual convention assembled, do find, after a careful and thorough investigation, that the Bissell College of Photoengraving, located at Effingham, Illinois, and conducted in connection with the Illinois College of Photography, is an institution worthy of the hearty encouragement of this association.

We further find that the students attending this school are taught each and every department of photoengraving in a thorough and practical manner, whereas, in an engraving plant where the usual manner of apprenticeship prevails, the apprentices are restricted to a single branch of the work.

We further find that the school is well equipped and provided with competent instructors, and we do most heartily indorse the same, and recommend any one desiring to learn the art of photoengraving to take a course of instruction at this college.

We further agree to accept a certificate of graduation as sufficient recommendation for a position in our workrooms.



The Inland Printer acknowledges the receipt of an invitation to attend the sixth annual wayzgoose of the Smith-Brooks Printing Company, Denver, Colorado, held at Dome Rock, in Platte Cañon, Colorado, Saturday, August 20.

The Monasch Lithographing Company, 500-510 Fifth street S, Minneapolis, Minnesota, whose plant and stock were recently heavily damaged by fire, has replaced all its stock certificate and bond blanks with new plates, and is again prepared to transact business.

A multiple address envelope is being pushed by the Samuel Cupples Envelope Company, 84-86 White street, New York. The envelope is of value for the purpose of remailing political or other propaganda, and in convenience, suggestiveness and simplicity is sure to meet with favor at this particular period of our political evolution.

J. D. Pattullo has been continued by the court in the position of receiver and manager of the assets and business of W. C. Horne & Sons, Limited, London, England. The shareholders have agreed to forego their right to immediate repayment of debentures, and an opportunity will be afforded to carry through a reconstruction of the company. Mr. Pattullo was first appointed receiver of the W. C. Horne & Sons Company February 18, 1904.

Mr. Charles A. Reid, of Cleveland, Ohio, formerly with the Cleveland Printing and Publishing Company, has connected himself with the Rhodes Blanket Company as assistant manager, and will travel and call on the trade in the interest of the Rhodes blanket.



A notable event in the publishing world is the recently inaugurated enterprise of the Matthews-Northrup Works, Buffalo, with regard to the making of books. This concern has won a national reputation as a producer of commercial literature of the highest possible quality, and the announcement that it now proposes to manufacture books in the same unique and impressive manner is, therefore, particularly interesting. In order to carry out this proposition successfully, extensive preparations have been made. The facilities of the Matthews-Northrup works have for years been exceptional, amply justifying its use of the title, "The Complete Press," but when it

was decided to establish a department of bookmaking, a still finer equipment was deemed advisable, and a full complement of the most modern machinery designed especially for manufacturing books was accordingly added. The result is a plant of remarkable magnitude and scope. Associated with the Matthews-Northrup Works in the enterprise is George French, who will act in the capacity of general sales agent. In fact, it was only on condition that Mr. French would consent to give his time and ability to this end of the business that the concern determined to take up the work. Mr. French is well known to printers and publishers as a close student of the art of bookmaking, and his knowledge of conditions and methods will be of great value not only to the Matthews-Northrup Works, but also to the publishers who become its clients. It is not the intention of the concern to introduce radically new ideas in the making of books. Rather will the policy be to make more perfect application of recognized and accepted ideas. Mr. French's own statement of the case is significant. "We offer," he said, "a perfect equipment of type and machinery, the best talent available to operate them, a long experience in applying artistic conceptions and methods to the production of commercial printing, the services of an adept in the planning of the book, absolutely prompt service, and exceptionally advantageous shipping location, the advantages of a strong financial organization — and a determination to, by our work, attain to the front rank of twentieth-century makers of books." This is the platform upon which the book department of the Matthews-Northrup Works will be conducted.

In the Chicago branch office of the Mergenthaler Linotype Company is displayed a sign which is attracting more than the usual interest. Passers-by and visitors are alike struck with its unique appearance, and their admiration of it is not diminished when informed that it is composed of Linotype matrices, the words "Mergenthaler Linotype Co." being formed of double rows of glittering Linotype matrices mounted on a white background. One thousand matrices were used in making this unique sign, and it is the conception of the progressive manager of the Chicago branch office, Col. George E. Lincoln, and was executed by Major Ransom.

Announcement is made of the sixty-first anniversary of the wedding of Mr. and Mrs. Franklin Price, at 1067 Wilcox avenue, Chicago, on August 31. Mr. Price is one of the best-known and most cordially liked of the veteran railroad men of the West, his connection with the Chicago & North-Western Railway bringing him in touch with an extensive acquaintance. Mr. and Mrs. Price were married in Philadelphia in 1843.

The Star Engravers' Supply Company, manufacturer of copper and zinc plates for engravers, and engravers' supplies, room 56, 81-83 Fulton street, New York, is advertising its "Glossoid" brands by mailing to its present and prospective customers a conveniently arranged copy-hook and bill-hook. It is a very neat and acceptable novelty and well calculated to keep the company in the mind of the consumer.

One of the annoyances that a printer has to endure is looking up a past date when the calendars of past years have all been destroyed, and in looking up a future date that the current year's calendar does not cover. Mohaupt Brothers, of Princeton, Minnesota, have devised a little advertising medium, which is called "The Double Century Calendar," which dates back and dates forward far enough to cover every possible contingency, and which will prove valuable to every printer.



A GROUP OF INLAND TYPEFOUNDRY SALESMEN.

Bottom row (left to right)— J. H. Ramaley, manager Buffalo branch; Frank R. Atwood, sales manager, St. Louis; C. A. Hartman, sales agent, Philadelphia; Henry Roeder, chief order clerk, St. Louis.

Second row — F. E. Caston, New York city; B. G. O'Brien, Pennsylvania representative; Lou D. McWethy, New York State; M. Roger O'Malley, Michigan; J. A. Imrie, Wisconsin.

Third row — G. F. Dinsmore, Boston and New England; John K. Dunn, Texas; C. W. Kellogg, Kentucky, Tennessee, Alabama and Georgia; M. E. Latta, Iowa; Rawleigh M. Ott, order clerk, Chicago branch.

Top row — W. M. Grove, Indiana and Louisville; H. D. Hoyt, Missouri and Kansas; Thomas J. McAuliffe, A. G. Wines, city salesmen, St. Louis; W. F. Dougherty, Ohio.

MANUFACTURE OF PAPER FROM BAMBOO.*

IN the early ages of the empire, the Chinese had no manufactured paper; they wrote on planks and on large pieces of bamboo. In lieu of the pen or the pencil, they made use of an iron style or needle. They even wrote on metal, and the curious still preserve some ancient plates, on which the characters are very neatly traced.

The discovery of paper, however, has been long since made. Some Europeans, admiring the fineness of its composition, have taken it for silk, but they did not reflect that silk can not be reduced to a pulp. Animal materials, such as wool, silk, rabbit or beaver skin, may furnish a felt-like substance more or less fine, but not a real paper, which can be written upon without the ink running.

The Chinese make their paper with the second pellicle of bamboo and some other plants. This paper is of an almost impalpable fineness, but it is very liable to corruption and



PAPERMAKING—FIRST PROCESS.

moths; the books must be frequently beaten and exposed to the sun to preserve them.

Besides the paper which is made of the bark of trees, they manufacture it likewise of cotton; and this is the whitest, finest and most in use; it is not subject to the inconveniences above named, and keeps as well as the paper of Europe.

One great advantage of the Chinese paper is, that it is equally white throughout, is made of great length, and is extremely soft and uniform.

A Chinese writer, mentioned by Duhalde, speaks of sheets of paper being made to the length of thirty and fifty feet. The modern make did not come near this size, until Fourdrinier's patent was in use; but this renders the dimensions unlimited.

The consumption of paper in China being so excessive, it is not to be wondered at that it is made from everything; besides the paper used for writing and printing, the greater part of the window sashes are fitted up with it.

The walls and ceilings are covered with paper—white, single-colored or variously ornamented. In fact, even in the most sumptuous apartments nothing but paper is used; and this is done new every year. The annexed plate represents only the first process of its manufacture.

From a bamboo forest are selected the year's shoots, which are about as thick as a man's leg; their first green pellicle or outer bark is peeled off, they are split into four, and then divided into narrow strips of six or seven feet in length. It should be observed that the trunk of the bamboo consisting of long straight fibers, it is very easy to split them from top to bottom; whereas, to cut them across would be extremely difficult, for it pushes out its shoots in the manner of herbs or grasses, and not like a tree by concentral layers.

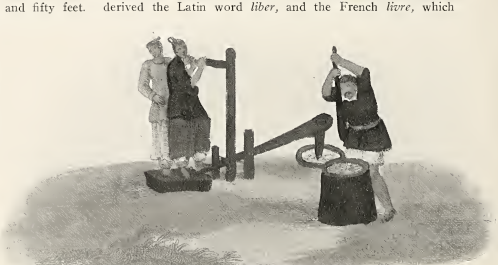
They begin by beating these slips with great force, on a wooden block, for the purpose of making them thin. They then put them into a pond of muddy water, where they are left to steep for a fortnight. This operation is intended to dissolve the compact and tenacious parts. When they are taken from this, they undergo a second washing and are reduced to filaments; they are then dried and bleached in the sun.

While these preparations are going forward in one part of the factory, in another the ingredients, mixed with the pulp of the bamboo, as necesssary parts of the composition of the paper, are got in readiness; these are a glue, prepared from the *hao-teng,* a glutinous plant, something of the vine kind, which grows in the mountains. They cut some stems of this plant, which, after having been laid to steep three or four days in water, produce an oily and glutinous juice; and this is the glue used for giving the requisite consistency to the paper. The *hao-teng* glue is made up with the farina or sediment from rice, which is bruised with a pestle, as in the annexed plate.

When the bamboo has been reduced to shreds, which have been bleached and dried in the sun, they are broken, piled up in a mortar, and exposed to the steam of boiling water. It is then either pounded by a man with all his strength, or the pestle is raised by a lever.

The process is nearly the same when other vegetable substances are used instead of bamboo. Those which are best adapted for it are the trees which contain most sap, as the mulberry, elm, stem of the cotton-shrub, hemp and others, the names of which are unknown in Europe, such as the *koutchou,* a kind of wild mulberry or sycamore.

The superficies of the outer bark, which is greenish, is slightly scraped, and the *liber,* or inner bark, is detached in long, thin strips, which are bleached in boiling water and in the sun. (From the word *liber,* as used above, and from which *liber,* or second bark, the ancients made their paper, is derived the Latin word *livre,* which



PAPERMAKING—SECOND PROCESS.

*From "China: Its Costumes, Arts, Manufactures, Etc." London: 1824. Courtesy of Mr. Zenas Crane.

equally signify a book.) The Chinese also use rice-straw, nettle-stalks, etc., likewise old paper, from which the ink has been extracted; by this latter process, a very great number of old people and children gain their livelihood. The ink in China, being composed of soot and materials purely vegetable, is less durable than ours, which contains a metallic portion, which, therefore, changes to a rust color without totally disappearing.



PAPERMAKING—THIRD PROCESS.

Thin rag paper is made with pieces of old cotton, and undergoes much the same process as that which is manufactured in Europe.

The renovation of the old paper is effected by a very curious method. The artisans who are employed in it live in a large village near Pekin. They throw the pieces of old paper into great flat and close baskets, washing them in water, and working them with their hands and feet to clean it and take out all the spots, and reduce it to a perfect mass or consistency. This is then boiled in a cauldron, and the sheets are raised from it, which in this case are of a middling size.

An attempt has been made to introduce the renovation into England, but without much success.

When the bamboo has been softened by the steam of boiling water and again pounded in the mortar as before, the pulp is boiled in a furnace and put into several baskets.

The frame or chase, intended for raising the paper in sheets, is not made with iron or brass wire as in Europe, but with fine threads of bamboo; they are small rods which pass several times through a steel wire-drawer, pierced with holes of different sizes, and are made as fine and as tough as iron wire; but they are careful to steep them in boiling oil, that the frame should not admit the water except at the top, and at a depth sufficient to draw out the sheets of paper.

The frame is suffered to drain for a few seconds, when the sheet is deposited on a piece of clean stuff without seams. In our European paper-mills, a certain number of these sheets are put into a press for the purpose of squeezing out the wet, and they are then hung on lines to dry; for this process very large rooms are requisite; that at Auvergne in France is 144 feet long by 36 wide, and contains a great number of windows. In China they follow a more expeditious process which requires less space; the sheets are dried on shelves by the heat of a furnace.

When the sheets exceed the ordinary dimensions, the reservoir and frame are proportionately large. The frame is then lowered and raised by cords and pulleys.

It is not merely for papering rooms that such large paper is required, but also for the *ti-tse*, or visiting bills. These, which in Europe are only small cards, are in China of a size proportioned to the rank of him who either gives the invitation, or pays the visit, or by whom it is received. The *ti-tse* which the Emperor orders to be delivered as an honor to the different nobles of his court, or foreign ambassadors, are of rose-colored paper, and have only one character placed in the center, signifying supreme happiness. This is one of the most complicated characters in Chinese writing; it consists, among others, of those which designate a cultivated field, house and children. It is perfectly expressive of what the Chinese reasonably consider true and solid happiness to consist in.

The Chinese manufacture more than two hundred different kinds of paper. That which is for writing on is prepared with alum. The silver paper is not done with silver, but talc. For this purpose they take the talc of the province of Se-Tcheuen, which they emphatically term *yun-mou-che;* that is to say, stone the mother of clouds, because every flake which is separated from it resembles a transparent cloud. The talc is reduced to a fine powder before it can be laid on the paper.

A TEMPORARY EDITOR.

The editor of the Paki Paki *News* lay very ill in bed, suffering from a severe attack of influenza, and jabbering like a perpetual motion phonograph. As a rule he was as sane as could be expected, considering he had chosen Paki Paki as a promising field for journalism. But on this occasion he was certainly wandering in his mind, otherwise he would not have asked his grandmother to assist in getting out the weekly edition of his paper.

When Granma Huff paused, panting, at the head of the stairs and pushed open the door of the *News* office, Jimmie was sitting in the editorial chair, studying his Sunday school lesson. The editor never spoke of Jimmie as the "devil," although that is the customary title. He called him the "angel." Jimmie was such a good boy. Goodness stood out on him like freckles. Every time he washed his hands and face he washed off enough goodness to supply a dozen boys, and he had signed so many temperance pledges that if he had started in to drink steadily for the balance of his life he would have wound up with some of the pledges still unbroken. Later in life he tried it. But he was a good boy.

Granma Huff looked over the rims of her two pair of spectacles and smiled.

"Jimmie," she said, "my gran'son's sick, so I've come down to get out the *News* this week, and I want you to hurry round and help me all you can."

"Yes'm," said Jimmie, meekly.

"Well, now," said Granma Huff, seating herself in the editorial chair and rubbing her knees with the palms of her hands, "I can't move 'round much, bein' as I've got the rheumatiz so bad, but I reckon you can do most that's to be did. Gran'son says you're a right good boy."

"Yes'm," replied Jimmie, modestly.

"Kin you work that printin' machine?" inquired Granma, nodding toward the old Washington press.

"Yes'm, I allus does," says Jimmie.

"Well, then," said Granma, "I guess you'd better go right on an' print some papers. I reckon you know 'bout how many's needed, don't you?"

Jimmie explained that there were a few things to do first. There must be some news gathered; the forms made ready.

"Du tell!" exclaimed Granma, "I s'posed gran'son 'ud hev all that ready. Ain't you got any at all?"

"No'm," said Jimmie.

"Well, I can't fix the types, but I guess you know 'bout that," she said, "an' I can't see to write, but you kin take down. First say gran'son's sick with the grip, but doc. says he'll get along all right soon's the fever goes down some. Then say Marthy Clemen's baby's sick with the measles. I knowed Marthy's ma before Marthy was born. Her and he come from York county, Pennsylvania, together."

"How d'ye spell Pennsylvany?"

"Pen-syl-va-ny," spelled Granma. "Her ma and me was second cousins, she bein' a Bell an' me a Murdock, an' old man Murdock bein' first cousin o' Randy Bell. We come down the Ohio on a flat an' up the Mississippi by steamer. But I told Marthy that child 'ud get the measles ef she took it out to Joe Navadley's. Got that down?"

"Yes'm," said Jimmie.

"Well, I don't think o' any more news just now; do you?" she queried.

"No'm," said Jimmie.

"Will that be enough?" asked Granma.

"No'm, that ain't more'n two sticks," said Jimmie.

"Well, what does gran'son do when he hasn't enough news to fill up?"

"He uses patent insides. This what comes in chunks from Chicago," said Jimmie; "but he ain't got none but what we've used. He was goin' to order some when he was took sick."

"We've got to use some over again," said Granma, decidedly. "What is there?"

"Sermons," said Jimmie, grinning. "We ain't got nothin' but Talmage sermons, but we got lots o' them."

"Well, I don't know nothin' better for people than sermons," said Granma. "I guess we'll use them sermons. 'Twon't hurt nobody to read 'em over twice. Reckon you've got enough of 'em?"

"Yes'm," said Jimmie.

"All right, then, you go ahead an' fix up the paper like you always do. Mebbe you kin get some nice little boy to help you. I'm goin' home, my rheumatiz hurts me so, and I can't do no more. Just be sure to have the paper out in time."

Jimmie promised, and Granma went home. She had done her duty.

Jimmie did his.

There were forty-two local and patent medicine advertisements that were always scattered through the reading. He knew this, and as the sermons were long and solid, he cut each sermon into small pieces, laying the electrotypes across the chair and sawing them into chunks with the office saw. Then he made up his forms, sticking in a piece of sermon, then a patent medicine advertisement, then more sermon. He did not miss a department. He had "Local News," "Country Correspondence," "From our Exchanges," and "A Little Nonsense" all in their appointed place, but each composed of short reading advertisements and small sections of sermon. The sermons were rather mixed. In sawing them up he had failed to preserve their consecutive form. There were fifteen columns of disjointed sermon sandwiched in with "Get your hair cut at King's," "Thorp's for boots," "Trocadero for suppers," etc.

Jimmie delivered the paper. The editor was out of his fever when he got his *News*. He got out of bed; thanked Granma; sent for Jimmie; sacked him three times, and the third time raised his wages. He was about as sane as usual. Next week we read: "The *News*, always in front, again outstripped all rivals last week by inaugurating a new and highly moral competition. Scattered over pages one, four, five, and eight were five complete sermons. To the person sending the first correct arrangement of all these sermons we will send the *News* free for five years; for one sermon — the paper for one year. Thus once more the *News* distances those reeking rags the *Jimtown Blade* and the *Hawk*."—*New Zealand Bulletin.*

THE BURGLAR'S NEWSPAPERS.

Before a wicked burglar's cell
The missionary stood.
He had a longing in his heart
To do the convict good.

"Did yellow journals bring you here?"
The missionary sighed.
"I have no favorite paper, sir,"
The burglar-man replied.

"My tastes are very hard to please,
As shifting as the wind.
I changed my papers every hour,
And there is where I sinned.

"If I had stuck to *Journals*, now,
I'd still be roving free,
For railway cops are easy marks
As ever I did see.

"But once a keen temptation rose"—
He laughed a foolish laugh—
"I cleaned a railway station out
And took the *Telegraph*.

"That night, while taking the *Express*,
I fell beside the rail.
And, having missed my train, why, then,
I took the *Evening Mail*."

The burglar paused. His tearful voice
It trembled like a goat's.
The missionary by the door
Was taking rapid notes.

"Descending later on, beneath
The night's protecting robe,
I visited a schoolhouse red;
'Twas then I took the *Globe*.

"A constable came running up
My way he tried to bar.
He wore a badge; I tore it off.
That's when I took the *Star*.

"I met some clubmen, overfull
Of seltzer, rye and limes.
They all had golden watches on;
You bet I took the *Times!*

"Proceeding thence with all dispatch
Upon my course so checkered,
I broke a phonograph machine
And took the *Daily Record*.

"A dwelling-house I entered next
To look for cloak or dress.
The wardrobe hooks were empty, but
At least I took the *Press*.

"The house was owner by Captain Jones,
A skipper with a gun.
I gathered in his sextant, for
I wished to take the *Sun*.

"He clapped the gun against my head,
I thought he was a ghost.
He bound me to a pillar, and
I could not take the *Post*.

"I couldn't run; he had me tied
As helpless as a rabbit.
So here I am, a victim of
The deadly paper habit."

The preacher said: "'Twill cheer you up,
When you are in the blues,
To know that very joyfully
Your home folks take the *News*."
— *L. H. Robbins, in the Newark News.*

A GRAND EDUCATOR.

I have been a subscriber to your journal for many years, which has always been and is a grand education.— *G. A. Osboldstone, Melbourne, Australia.*

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

THE CROSS PAPER FEEDERS.

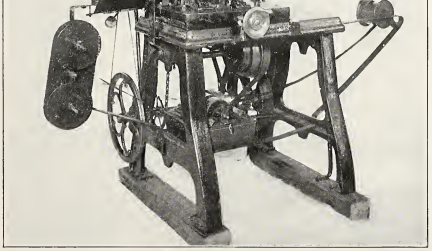
Attention is invited to the advertisement in this issue of the American Paper Feeder Company, in which an illustration of the new pile feeder is shown. This type of machine has now reached a stage of perfection where it is giving equally as good satisfaction as the continuous feed machine, which was the first the company put on the market. The pile feeder is now being used by the Franklin Printing Company and Organic Chemical Company, of Philadelphia, and Berwick & Smith, of Norwood, Massachusetts, and the continuous machines are being used by Houghton, Mifflin & Co., of Cambridge; Rockwell & Churchill, Samuel Usher, C. H. Simonds & Co., of Boston; Winthrop Press, of New York; Dunlap Printing Company and William F. Fell Company, of Philadelphia. The use and endorsement by such representative concerns as the above named, of these machines, is sufficient to warrant the claims made by the American Paper Feeder Company that their machines are entirely past the experimental stage and are worthy of adoption by any representative printers who wish to obtain the benefits of an increase in output, improvement in quality and a saving in pay-roll.

THE JACOBIE BACKING-STRIP-APPLYING MACHINE.

Walter L. Jacobie, of Glens Falls, New York, has devised and patented a backing-strip-applying machine, possessing many new and valuable features. The description furnished by Mr. Jacobie is as follows:

The Jacobie backing-strip-applying machine is a new invention and is easily the master of any device which has ever been produced for the purpose of applying strips of cloth or tape to the tops of tablets or backs of books. It glues, applies and cuts apart automatically, and also executes better work than the average work done by hand, and at a speed only limited by the ability of feeder, which should be from three to four thousand pieces per hour. It will use tape from ½ to 3 inches in width, or can be especially made for thicker books and wider tape. It cuts the tape off at end of book, without regard to width of book. The tape is glued by passing over a cylinder revolving in glue, then passing over the guide plate, under the book guide, where the back of the book is fed onto the tape. As the book passes between the rollers, carrying with it the tape, through the tape guides, the tape is shaped, placed and pressed on the book. As the book passes along it comes in contact with a lever that is carried along by the book, until it becomes even with the edge of the knife; then the lever releases a slide that lets free a dog that drops on to a ratchet wheel that starts the cam of the knife and makes one revolution that forces the knife between the books, thus cutting the tape and separating the books, the carrying rollers ceasing motion for that instant, at the same time the lever taking its former place to await the edge of the next book.

The machine requires three operators, one to feed, one to attend tape and glue, and one to remove books. It runs very lightly and noiselessly, therefore requires but little power. It occupies a floor space of 24 by 60 inches, is 33 inches high and weighs 550 pounds. Every part is made of iron, steel or brass. Tablets or books of any size can be backed, the only adjustment being to the thickness of the book.



JACOBIE'S BACKING-STRIP-APPLYING MACHINE.

CHALLENGE MACHINE VERSE.

The plant of the Challenge Machinery Company, at Grand Haven, Michigan, is equipped to turn out finished and accurate work, and there being a demand for machine-made poetry evident in the output of the daily press, the following was recently turned out as a specimen of this class of mechanism made entirely on the premises:

The devil scraped, the printer swore,
And yet the cuts seemed as before;
Just then the dealer-man came in
And on his story did begin.

The printer, tried and sore at heart,
His tale of woe soon did impart —
A list of trials with cuts he gave —
"Too high, too low, too big!" he raved.

Smiles spread o'er the face of the man
And in this wise his story ran:
"There is no reason I can see
Why cuts too high or low should be;

"You should use proper tools you know,
For cuts too high, too large, too low,
For they are made right to a hair
If Challenge or Hoerner are brought to bear."

UNION-LABEL MUSIC.

The latest demand of the union labelers appears in the form of a circular letter addressed to all publishers and engravers and printers of music, requesting them to put the union label on all music and all musical advertising matter. If this request is not complied with, an attempt will be made by the union musicians to enforce the demand, by instructing all union bands and orchestras to refuse, after a given time, to play any music which does not bear the union label. Nothing is said about compelling people to listen to union-label music and musicians. Supposing these should refuse, what then? Where is the end of this? If the composer and the publisher must tag their music with a union tag, why not extend the same requirement to the poet and his poetry, the romance and the romancist? There is always the fearful possibility that the lyric at least may be set to music, and on the principle that no guilty non-unionist should be allowed to escape, our future Tennysons and Barry Cornwalls, as well as all the Beethovens and Wagners who may yet dare to live in a unionized universe, should be compelled to join the amalgamated society of tuneful teetotalers or get off the earth.—*Leslie's Weekly.*

A CORRESPONDENCE course in proofreading, conducted by F. Horace Teall, has been established by the Inland Printer Technical School.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Free privilege in the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

COST OF PRINTING — By F. W. Baltes. Presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¼ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauft, editor of the Art Student, and director of the Chautauqua Society of Fine Arts. 240 pages, cloth, $2.00 postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the various machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER. 150 pages, cloth, $1.50 postpaid. THE INLAND PRINTER COMPANY.

HINTS FOR YOUNG PRINTERS UNDER EIGHTY — A discussion of the cost of printing, by William A. Willard, a clear, concise summary of an investigation into the cost of printing, which the writer believes was worth a thousand dollars to him; intended for the average busy printer who wants to get the meat of the question and get it quick; 50 cents postpaid. BYRON A. WILLARD, Minneapolis, Minn.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "Making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, $1.00. THE INLAND PRINTER COMPANY.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the book a utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs. Blue silk cloth, gold embossed. Revised edition, $2.00. THE INLAND PRINTER COMPANY.

THE PRACTICAL COLORIST, taught by correspondence, aids the ambitious, gives knowledge of technic, greater skill, larger income, joy in labor; investigate and you will buy. THE SHELDON PRESS, Burlington, Vt.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley. Just what its name indicates. Compiled by a practical man, and said to be the most practical little book ever offered to the trade. 50 cents. THE INLAND PRINTER COMPANY.

PRACTICAL GUIDE TO EMBOSSING — Written by P. J. Lawlor and published under the name "Embossing Made Easy." We have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing. Contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. 75 cents. THE INLAND PRINTER COMPANY.

PRESSWORK — A manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly. The only complete and authentic work on the subject ever published. New and enlarged edition, containing much valuable information not in previous editions. Full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY.

PRINTERS AND ADVERTISING SOLICITORS — Send 6 cents for sample copies "A Political Text-book for American Citizens," a 40-page vest-pocket compilation of political information and statistics which can be sold advertisers and politicians anywhere in United States during campaign; will print these to order, or furnish insides folded, ready for covering, for Democratic, Republican or Non-Partisan advertising. Write *now*. RED BOOK PRESS, New Rochelle, N. Y.

PROCESS YEAR BOOK — We have but six copies of the 1903 book on hand; order at once if you wish to secure one; a magnificent book, worth many times the price asked, $2.00. THE INLAND PRINTER COMPANY.

THE RUBAIYAT OF MIRZA-MEAN — Published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam. The delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics. As a gift-book nothing is more appropriate. The binding is superb. The text is artistically set on white plate paper. The illustrations are half-tones from original paintings, hand-tooled. Size of book, 7¾ by 9¾. Art vellum cloth, combination white and purple or full purple, $1.50; edition de luxe, red or brown india oooze leather, $4.00; pocket edition, 3 by 4¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

VEST-POCKET MANUAL OF PRINTING — A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons. Contains rules for punctuation and capitalization, style, marking proof, make-up of a form, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted. 50 cents. THE INLAND PRINTER COMPANY.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A BARGAIN AND RARE OPPORTUNITY COMBINED — The Constitutionalist, newspaper and job printing business and equipment, established in 1868 and continuously conducted by the founder to day of his death, December 29 last, since then conducted by the heirs and will be until sold; doing cash business of over $5,000 per year and same can be more than doubled by energetic, capable man; only paper and job office in best town in the county; only one other paper in county; exceptionally good business territory and healthy; first-class equipment worth more than price asked for all, which is $3,000 cash; building can be bought or leased. E. R. HOLLAND, Eminence, Ky.

FIRST-CLASS ESTABLISHED MODERN PRINTING PLANT, including copper-plate and steel die department, for sale in Chicago; incorporated; last year's business amounted to $35,000. $ 587.

FOR SALE — A complete small plant doing a high grade of special work in western New York; there is no better opportunity for a printer who wants to get into business; a partner with some capital might be taken. Write for full particulars. $ 579.

FOR SALE CHEAP — One-half interest in Schussler patent combination trip and truck, one-half interest Schussler patent inking distributing roll, and one-quarter interest Schussler patent distributing roll, with improvements thereon. FREDERICK B. STEVENSON, 306 Exchange Bldg., Denver, Colo.

FOR SALE — Complete photoengraving plant. P. O. BOX 55, Cincinnati, Ohio.

FOR SALE — First-class equipped newspaper and job office in a northern Oklahoma university town; price $1,800; sample copies furnished. $ 589.

FOR SALE — One of the best paying weekly newspaper plants in the South Dakota; official county paper; legal notices; other business reason for selling; Republican paper; a snap if taken soon. SHARP & SHARP, Bowbells, N. D.

FOR SALE — Only newspaper and job printing plant in thriving Indiana town of 1,100; good equipment with steam fixtures; gross receipts $3,000 to $3,500 per year; a money maker, and will bear investigation; other interests demand our attention, and $2,000 cash will buy plant if taken at once. $ 565.

FOR SALE OR LEASE — On very favorable terms, a well-equipped printing office in central Massachusetts, two cylinders (one a fourroller), two jobbers (a Colt's Armory and a Gordon), power cutter, stitcher and electric motor, good assortment of display and job type, well equipped with stands, cabinets, stones and material; owner not a practical printer, and engaged in other business which takes all his time, but is interested in seeing office kept running; to the right party will make most favorable terms; small amount down, balance on mortgage; will furnish several thousand dollars' worth of printing per year; already has several large contracts and a good run on small work. Apply, with references, to $ 590.

FOR SALE — Owing to removal from State, I will sell one-half interest in the large printing and bookbinding business of S. B. Newman & Co., the Old Reliable Printers of Knoxville, Tennessee; yearly business, $50,000. WM. S. TEALL, Knoxville, Tenn.

LARGE LIST of desirable money-producing plants; easy to sell newspaper offices if listed with CENTRAL NEWSPAPER EXCHANGE, Waldron, Mich.

LOS ANGELES, CALIFORNIA — Well-equipped job plant for sale on easy terms to right parties; other business requiring owner's entire attention. $ 354.

MAN WITH A LINOTYPE — I own a Linotype, and will move it to the most business-like proposition which presents itself; it is a two-letter machine with complement of borders and several sizes of matrices. $ 603.

REPUBLICAN WEEKLY, in best oil town in West Virginia; good job plant; cheap, easy terms. BOX 38, Salem, W. Va.

Machines sent on thirty days' trial to responsible parties. Interested, write us. Complete Bindery outfits.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE — Sizes given are for length of knife (not width of cutter).

Style E — To stand on bench. Dry grinding only. 26-in. $50, 32-in. $55, 38-in. $60.

Style A — With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 54-in. $115, 60-in. $150. With water attachment, $10 extra.

Style C — Extra heavy. Wet and dry grinding. 54-in. $185, 60-in. $185, 75-in. $205, 90-in. $225.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N.Y.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

COTTRELL FLAT BED PERFECTING PRESS, bed 33 by 45, four form rollers, speed 1,600 perfected sheets per hour, shifting tympan, air springs, hinged roller frames, rebuilt, in perfect order, price very low. C. B. COTTRELL & SONS CO., 41 Park Row, New York, N. Y.

FOR EXCHANGE — Harris press, style E-1, envelope and card, in perfect condition, for standard make four-roller cylinder press; must be in first-class condition; difference will be paid in cash. F. J. DASSORI, 108 Park Row, New York city.

FOR SALE — A Mentges folding machine in first-class condition, suitable for newspaper work; "a bargain"; will be sold at once. Address all communications to THE WOOD-WEAVER PRINTING CO., 227 E. Ohio street, Indianapolis, Ind.

FOR SALE — Addressograph and cabinet in perfect condition, $25 f. o. b. Chicago. THE INLAND PRINTER COMPANY.

FOR SALE — Job outfit consisting of 8 by 12 Gordon and thirty-five fonts of type; everything nearly new and in good condition; a bargain for cash. S 629.

FOR SALE — 807 — 43 by 56 Century Campbell press, 4 rollers, front delivery, fine condition;
809 — 25 by 30 2-revolution Cottrell press, 2 rollers, table distribution, air springs, rebuilt;
823 — 43 by 60 2-revolution Campbell press, 4 rollers, front delivery, table distribution, wire springs, extra heavy press;
827 — 37 by 52 2-revolution Campbell job and book press, 4 rollers, table distribution, wire springs, front delivery;
828 — 23 by 30 2-revolution Campbell press, 2 rollers, rack, screw and table distribution, wire springs, front delivery;
834 — 35 by 52 2-revolution Cottrell press, 4 rollers, rack, cam and table distribution, air springs, rear delivery.
Every machine guaranteed to be thoroughly rebuilt and in first-class condition; all these machines, and many others, can be seen at BRONSON'S, 54 N. Clinton st., second floor, between West Lake and Fulton sts., Chicago.

FOR SALE CHEAP — One Brown folder, New Monarch style, range 14 by 20 to 37 by 50, first-class condition; must be sold at once to make room for larger machine. GREELEY PRINTERY OF ST. LOUIS.

FOR SALE — Emmerich & Vonderlehr bronzing machine, secondhand, 25 by 36, four years old, in good condition. S 578, care New York Office Inland Printer.

FOR SALE — Harris automatic card and envelope press; used three months; a bargain. W. C. HOLLANDS, Ann Arbor, Mich.

FOR SALE — Linotype motor, "Lundell," for 115 volts direct current, one-fourth horse-power, speed 650, as good as new, ready to attach. S 521.

FOR SALE — New high-speed Whitlock two-revolution press with Peerless folder attached; has been used less than one year; size of bed 39 by 52 inches; will take a seven-column quarto; capacity, 2,000 complete papers per hour; just the press for a large weekly or semi-weekly, or daily with less than five thousand circulation; must be sold at once to make room for perfecting press. GENEVA PRINTING CO., Geneva, N. Y.

FOR SALE — One blank-book sawing machine for edition work and paper-box sawing combined; used about one month and in A1 condition; for further information address OMAHA PTG. CO., Omaha, Neb.

FOR SALE — One Campbell "Economic," two-revolution, four-roller printing-press; has four (horizontal) air springs, front delivery, extra set of roller stocks; size 43 by 55½; in good condition; will be sold at a *low figure* on easy monthly payments with proper security; for any further particulars address LEWIS S. GRAHAM, 304 Cora Bldg., New Orleans, La.

FOR SALE — One Campbell press, bed 40 by 52 inches, four form rollers, front delivery, has all necessary fixtures, now doing good work; want to put in faster press; write for more information; can be gotten at your own price if moved by Sept. 15. B. J. BILLINGS, Paducah, Ky.

FOR SALE — One 34-inch Seybold paper-cutting machine, one extra knife; the machine can be seen in daily use in our factory and is just as good as new; only reason for selling is we must have larger machine; machine cost $400. THE SHAW-WALKER CO., Muskegon, Mich.

FOR SALE — Six and one-half by nine Baltimore jobber, with throw-off and power pulleys, price $30; also three horse-power 220-volt Sprague motor. BURKE & JAMES, 118 W. Jackson Blvd., Chicago.

FOR SALE — Six Wetter sale slip numbering machines from fifty down to one; never been used; price, $6.00 delivered; great bargain. STATESMAN, Marshall, Mich.

FOR SALE — Two sets matrices — nine-point DeVinne, two-letter, with antique head-letter; these matrices are practically new, having been used only a few times; original cost, $65 per font; will sell at $45. GENEVA PRINTING CO., Geneva, N. Y.

HALF-TONE CUTS FOR SALE — Large assortment of hunting, fishing, yachting and outdoor pictures; have been used only once; cost 15 cents per inch, will sell for 7 cents per inch; for further particulars address FILTON PUBLISHING CO., 63 Killy street, Boston, Mass.

HARRIS PRESS FOR SALE — We have for sale at a bargain one Harris automatic press and attachments, one Mystic Star paper-cutter, one two horse-power Lundell motor, and one one-half horse-power Browning motor; Harris press not used over thirty days; make an offer. S 586.

TYPE FOR SALE — 4,500 lbs. ten-point roman, with quads, but no points; 100 double galleys, brass-lined; all practically good as new. STANDARD OIL CO., Cleveland, Ohio.

WANTED — To exchange a full course in piano instruction for printing. CHICAGO PIANO COLLEGE, 516 Kimball Hall, Chicago.

$100 BUYS Linotype magazine; $15 for font single-letter, eight-point, old-style matrices. W. J. NELSON, 440 Forty-fourth street, Brooklyn, N. Y.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with the Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Operator-machinists, 4; job printer, 1; Linotype operators, 2; foremen, 7; superintendents, 4; all-round men, 6; bookbinders, 2; solicitor, 1; salesmen, 2; advertising managers, 2; ad. writer, 1; stoneman, 1; photoengravers, 3; pressmen, 5; reporter, 1; electrotyper, 1; manager, 1. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. Address THE INLAND PRINTER COMPANY, Chicago.

IF YOU WANT EMPLOYMENT (in the printing line) I can get it for you, no matter where located; enclose stamp for my booklet; it will post you fully. ROBERT DAWSON, 620 Eberlee block, Fort Smith, Arkansas.

Artists and Designers.

ARTIST, GOOD LETTERER — One accustomed to sign and poster work; good, steady job; state experience and salary. S 566.

WANTED — A strictly first-class commercial artist, also a strictly first-class artist on mechanical work. STAFFORD ENGRAVING CO., Indianapolis, Ind.

Compositors.

TYPOGRAPHICAL EXPERT WANTED, to supervise the production of original type effects in a large line of high-grade advertising circulars; state age, education, experience and salary. S 597.

WANTED — Two first-class union job printers who thoroughly understand stonework; none others need apply; steady positions for right parties. S 621.

Editors and Reporters.

WANTED — Newspaper correspondents; daily newspapers pay well for news and stories; energetic men and women earn $25 to $50 per month from the start, at home, in this fascinating work. WESTERN PRESS BUREAU, Topeka, Kan.

Engravers.

A PHOTOGRAPHER, mechanically inclined, and capable of both wet and dry plate work, as well as half-tone; to the right party good salary and permanent place assured. S 602.

PHOTOENGRAVER, who is familiar with all branches, to take charge of a small shop in a Southern city. S 561.

WANTED — Young man that has had some experience in retouching photos; a good chance to work up. S 616.

Estimators and Solicitors.

WANTED — Man of experience, who understands estimating stock, printing, etc., and knows how to handle customers; good position with great opportunities; one of the best printing-houses in the country. S 622.

WANTED — September 1, good jobwork estimator, with bookkeeping experience, for country office; young man preferred; must be sober and industrious and furnish good references. NEWSPAPER WORK, care Minnesota Type Foundry, St. Paul, Minn.

Inkmakers.

WANTED — Superintendent for printing-ink works making a specialty of process inks; an exceptional opportunity for a capable and practical man who thoroughly understands every phase of manufacture; position permanent and profitable to right party. S 612.

Miscellaneous.

A CREDIT SCHOLARSHIP gives you an education on credit; we trust you for tuition until course has been fully completed; take a course in either advertising, illustrating, journalism, proofreading, electrical engineering, business correspondence, stenography, bookkeeping, show-card writing, English branches, and pay when satisfied. Write for credit scholarship, mentioning subject desired. CORRESPONDENCE INSTITUTE OF AMERICA, Scranton, Pa.

PRINTS BRIGHT GOLD
(See Insert December, 1903)

RIESSNER'S IMPERIAL GOLD INK
Not made for anything but Plated and Coated Stock.
Careful printers using this Gold Ink on Plated and Coated Stock can do work equal to Dry Bronzing. Printed specimens furnished on application.

Rich Gold, . . . $3.00 per lb.
Pale Gold, . . . 3.00 "
Copper, ... 3.00 "
Aluminum, . . . 4.00 "

Put up in ½ and 1 pound tin cans.

T. RIESSNER
57 Gold Street, NEW YORK

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

Operators and Machinists.

LINOTYPE OPERATORS — Non-union, strictly first-class and reliable; big salaries to right men. Apply P. O. BOX 859, Cincinnati, Ohio.

WANTED — Operator-machinist on operator with some knowledge of machine, in Eastern city of 10,000; union and sober; preferably single. S 608.

Pressmen.

WANTED — A cylinder pressman; union, scale $20; must be a pusher and capable of doing all classes of work. PERKINS BROS. CO., Sioux City, Iowa.

Proofreaders.

PROOFREADER — In addition to our present force we have position for an experienced proofreader, one who is rapid, accurate and tasty in arranging work of a commercial nature. THE DORSEY PRINTING CO., Dallas, Texas.

REVISE PROOFREADER WANTED — We are in need of a first-class printer proofreader who is thoroughly competent to revise forms for the presses in our printing department; he must be thoroughly familiar with the margins of books and have handled work of this kind heretofore; steady position to the right man. Inquire Printing Department EVENING WISCONSIN CO., Milwaukee, Wis.

Salesmen.

WANTED — Man to sell blank-books, stationery and lithographing to county and bank trade; state experience fully in applying; don't apply unless you have made a success of this particular work. S 387.

Superintendents and Foremen.

WANTED — Foreman job printing office, who has ability to lay out modern and artistic work, and who can manage modern office advantageously. S 617.

WANTED — MANAGER — State qualifications, salary and references. S 564.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employes for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Superintendents or foremen, 19; job printers, 19; pressmen, 14; bookbinders, 5; all-around men, 7; machinist-operators, 10; linotype operators, 14; linotype machinists, 2; proofreaders, 4; solicitors, estimators or salesmen, 3; cylinder, 1; ad. writer, 1; managers, 10; advertising managers, 6; ad. men, 9; stereotypers or electrotypers, 2; photoengravers, 7; editors, 4; reporter, 1; artists or cartoonists, 4; make-ups, 3; stonemen, 2. Address THE INLAND PRINTER COMPANY, Chicago.

IF YOU WANT EMPLOYES (in the printing line) I can get them for you, no matter where located; write for large list of applicants from all parts of the country. ROBERT DAWSON, 620 Eberlee Block, Fort Smith, Ark.

All-round Men.

ALL-ROUND PRINTER, age twenty-seven, ten years' experience, best references, teetotaler; keeps up-to-date; country weekly or small daily, Indiana or Michigan preferred; also do editorial work; wages reasonable. S 614.

AN ALL-ROUND PRACTICAL PRINTER desires a change; climatic conditions the reason; can do estimates; sober, reliable, married; references and samples if desired. S 585.

SITUATION WANTED by good all-round job, ad. and make-up man; also by good Simplex operator and all-round printer. S 575.

YOUNG MAN with fifteen years' experience at printing business in all its branches desires position with daily or weekly in any capacity; prefers the country newspaper business; and is also a good Linotype operator; can take charge and knows how to manage men; references given. S 628.

Artists and Designers.

ARTIST — An all-round commercial artist desires a change; steady, sober and reliable. S 573.

DESIGNER wants position; studied at Art Academy, Chicago; some engraving house experience; wants to rise in profession. S 571.

YOUNG DECORATIVE ARTIST AND DESIGNER, good letterer, now employed, wants change of position. S 122.

Bookbinders.

BINDERY FOREMAN OR SUPERINTENDENT by thoroughly experienced, reliable, all-round man, September 1; South preferred; references. A. K. D., 292 Franklin, Cleveland, Ohio.

Compositors.

AMBITIOUS YOUNG PRINTER wants position in daily office; good ad. man, strictly sober. "AMBITIOUS," 19 Board Trade, Savannah, Ga.

COMPOSITOR, high-class display man, is open for engagement with a modern print-shop, where high-class work is the rule rather than the exception; Middle Atlantic States preferred. E. B. F., 316 Liberty street, Jacksonville, Fla.

SITUATION WANTED — Job and all-round printer wants steady position in good country town. J. L. BURDEN, care W. S. Dennis, Angola, N. Y.

UP-TO-DATE ad. and job man wants situation in Middle or Southern States. S 604.

Engravers.

ETCHER, half-tone on copper, a good all-round man; long experience both East and West. S 568.

POSITION WANTED as superintendent or general manager of an engraving plant. C. H. MILLS, 271 Sheridan avenue, Detroit, Mich.

SITUATION WANTED — A man of business tact, intelligence and executive ability, seeks position as superintendent or general manager of an engraving plant; capable of taking full charge; highest references furnished on application. U 613.

Operators and Machinists.

COMPETENT MACHINIST-OPERATOR wants permanent situation; Pacific coast preferred; married, sober and reliable, union. R. H. CONKLIN, Stockton, Cal.

LINOTYPE MACHINIST — Book or news; references, union. S 29.

LINOTYPE MACHINIST, with twelve years' experience, wishes change of position; experienced in handling large plants, both book and news. S 594, care New York Office Inland Printer.

LINOTYPE OPERATOR desires situation in West; can do forty thousand to fifty thousand minion (eight hours); can care for machine; married, sober, steady, union. S 478.

MACHINIST-OPERATOR, long experience, strictly first-class mechanic, speedy printer, proofreader, temperate, trustworthy, married. S 609.

WANTED — By young lady, position as Linotype operator; first-class, union. S 253.

WANTED — Situation, by a machinist-operator; eight years' experience on machines; steady, sober, reliable. S 630.

Pressmen.

CYLINDER PRESSMAN, eight years' experience, temperate, married, desires permanent position. Address, stating wages paid, F. J. S., 444 Perkins street, Akron, Ohio.

DUPLEX PRESSMAN — Competent Duplex pressman desires change; sober, steady, reliable, married. S 599.

PRESSMAN — Fourteen years' experience on Hoe and Scott rotary and cylinders; foreman seven years; machinist and erector. S 607.

PRESSMAN, sober, reliable, in habit of working every day, experienced in book, job and half-tone work. S 563.

PRESSMAN wants a steady job on cylinder or job press; first-class. S 77.

SITUATION WANTED by half-tone cylinder pressman; high-grade. S 125.

SITUATION WANTED, by pressman; over eighteen years' experience all kinds presses and work; non-union. S 557.

WANTED — A position by a first-class platen and cylinder pressman. WALTER CAVELL, 125 Mount Auburn street, Cambridge, Mass.

Rulers.

RULER — Young man, married, twelve years' experience as ruler and forwarder, desires position with reliable, progressive firm; references furnished. S 606.

Salesmen.

FIRST-CLASS PRINTING PRESS SALESMAN would like to hear from good firms; At all-round practical man. S 525.

Superintendents and Foremen.

FOREMANSHIP by all-round printer and pressman; either news or job office; twenty years' experience, eight as foreman, union, references. S 472.

PRACTICAL PRINTER thirty-three years old, seventeen years' experience, desires situation as foreman, proofreader or superintendent; temperate; can furnish references; familiar with newspaper and job office management. S 620.

WANTED TO PURCHASE.

WANTED — A secondhand Hoe or Royle beveling machine. PERKINS BROS. CO., Sioux City, Iowa.

WANTED — A secondhand Linotype, one that has had no FIRE experience. B. J. HAWKES, 374 Broome street, New York, N. Y.

WANTED — Kidder press, secondhand, for roll paper. S 217.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type and costs no more than papier-mache; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; new stereo half-tone engraving method, no photowork, for $1. HENRY KAHRS, 240 East Thirty-third street, New York, N. Y.

ABSOLUTELY UNLIMITED TIME COURSE on thoroughly overhauled machines with entirely new equipment of matrices makes the New York Linotype School the place for printers who desire to become thoroughly competent, successful Linotype operator-machinists; we cheerfully furnish, for communication, names and addresses of graduates who will testify for the statement that no learner leaves this school dissatisfied; our learners' success is our best advertisement; "stay as long as you like"; our new booklet and further particulars upon request. CHAS. E. GEHRING, Founder and Instructor, 324 East Twenty-third street, New York.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos, are easily and quickly made by the unskilled on common sheet zinc; price of process, $1. All material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOMAS M. DAY, Box 1, Windfall, Ind.

MISCELLANEOUS.

DON'T MISS THIS OPPORTUNITY of learning Linotype manipulation; dummy keyboard, movable keys and spacebar familiarize student with keys and touch; illustrated circulars free. AMERICAN LINO TYPO CO., 7-8 Chatham square, New York.

GUSTAV JAHN, Berlin S. W. 68, Germany (printer by trade), representing Sigmund Ullman Company, New York, and Koenig & Bauer, Wurzburg, is desirous of undertaking agencies for American novelties relative to the graphic trades.

LEAD LEAF EMBOSSING COMPOSITION — Requires no heating or melting; comes in thin sheets or plates ready to paste on tympan, will last for many thousand impressions, and will not break down on fine lines; $1 per pound, postpaid, or send 25 cents in stamps or coin for ¼-pound sample. LEAD LEAF EMBOSSING CO., 56 Bayne street, Cleveland, Ohio.

LEARN LINOTYPE AT HOME — Thaler keyboard; keys and spacebar made of best spring brass, have similar action to regular Mergenthaler keyboard; treatise by expert, "Hints on Keyboard Manipulation; How to Acquire Speed," given free with each keyboard; $3.50 prepaid. THALER KEYBOARD CO., 453A O street, N. W., Washington, D. C.

SEND YOUR BROKEN LINOTYPE SPACEBANDS TO SCHUYLER REPAIR WORKS, 139 Laflin street, Chicago; returned in ten days good as new; 30 cents each.

STEREOTYPE PAPER, prepared ready for use, for finest jobs, manufactured by FRIEDRICH SCHREINER, Plainfield, N. J. Samples for stamps.

WANTED — Names and addresses of manufacturers of all kinds of supplies and goods for rubber stamp makers. STATESMAN, Marshall, Mich.

WE HAVE A NUMBER of three-color plates suitable for calendars; if interested will send proofs on receipt of 10 cents in stamps. S 615.

PRINTERS who wish to advertise their business in a way that has "made good" for a great many printers, should write THE ADVERTISING WORLD, Columbus, Ohio, for samples and particulars of its service of monthly color cuts and suggestions for **BLOTTERS**

FOLDING BOX GLUING MACHINES, all sizes; also SUIT BOX CREASING MACHINES best made. Prices reduced.
133 South Clinton St. Chicago, Ill. WILSON PAPER BOX MACHINERY CO.

Peerless Padding Glue The Best and Cheapest
Always Flexible. Pure White. Tough. Quick Drying. Never Sticky. Don't Mould. Samples and price on application.
CLELAND CHEMICAL CO., 115-117 Nassau Street, New York.

A Superior Glue For General Bindery Purposes.
Ground and blended. Packed in small barrels. Ten cents a pound, delivered north of the Ohio (east of the Mississippi River). Order to-day.
MIDLAND GLUE CO., 955-6 Monadnock Bldg., CHICAGO, ILL.

A POT OF GLUE
and a brush are all that's necessary for making the best pads — if our **Padding Glue** is in the pot.
The highest grade materials obtainable, and over eleven years' experience in mixing them, gives our glue a quality possessed by no other. JUST TRY IT.
ROBT. R. BURRAGE, 35-37 Frankfort St., NEW YORK

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H.D. Farquhar, Propr.
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WE MAKE THE BEST THAT CAN BE MADE
We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.
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Each sheet is properly labeled. Samples, including pen, pencil and typewriter carbons, coated on one or both sides, are warranted non-smutting. Send for them with our price folder of sixty kinds. Our discount will secure your order.
Whitfield Carbon Paper Works
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This burlesque by E. R. Tyrrell on a well-known trade-mark, having brought a number of requests for the picture in colors without advertising matter, we have prepared a few of the illustrations in three colors, printed on heavy card, 6 x 10½ inches. Sent, postpaid, to any address on receipt of twenty-five cents.

The Henry O. Shepard Co., 120-130 Sherman St., Chicago

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$11.95 buys this 300-pound guaranteed fireproof Safe, highest grade, heavy wrought steel continuous plate construction, fitted with genuine Yale triplex 5-tumbler combination lock; best workmanship throughout, positively the equal of safes that sell at $20.00 to $25.00. Dimensions: Outside, 24 x 14½ x 16½ inches; inside, 12 x 8½ x 9 inches. Has one 5 x 4-inch cash box with fine lock; one 3 x 4-inch drawer; one 3½ x 4-inch pigeonhole; one 12 x 3½-inch book space. Just the safe for small merchants and offices.





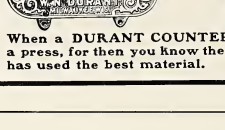
$23.95 buys this 875-pound highest grade fire-proof Safe (guaranteed. Equipped with genuine Yale unpickable, triplex, combination lock; finest construction throughout. **Dimensions:** Outside measure, 37½ x 24 x 22½ inches. Inside measure, 20½ x 15 x 13 inches. Arrangement of cabinet work: One 6 x 4½-inch iron cash box with high grade lock, with two flat keys; one 3 x 4½-inch drawer with knob, two 2½ x 4½-inch pigeonholes; one 3 x 4½-inch pigeonhole; one large book space, 14½ x 4½ inches; one small book space, 14½ x 4½ inches. **A BIG BARGAIN FOR ANY STORE, OFFICE, FACTORY, SHOP OR HOTEL.**

We will letter your name or firm name in gold over door free of charge if requested. You can send us your order for either one of these safes with the understanding that we will return your money and pay freight charges both ways if you are not pleased or do not **consider you have received a wonderful bargain and saved about one-half in price.**

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SEARS, ROEBUCK & CO., Chicago, Ill.

Did you specify that a Durant Counter must be attached to the press you ordered?



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When a DURANT COUNTER comes with a press, for then you know the press-builder has used the best material.

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Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts.

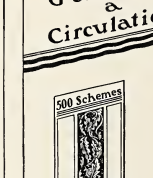
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THE history of great inventions and improvements in printing machinery is simply the record of the demand for them. With the rapid growth of publications of all kinds and enormous circulations there has always come the improved printing machinery to make it possible to handle the output easily and economically.

The *C. B. Cottrell & Sons Co.* have aided the printer and held his confidence in these matters for nearly fifty years—*WHAT A SPLENDID RECORD.*—During all this time thousands of Cottrell Presses shipped all over the World, have met every demand for increased production and superior press-work—*FIFTY YEARS* of press building—*FIFTY YEARS* of wisely watching what printers wanted and needed—*FIFTY YEARS* of inventive experience and skill have trained and qualified us as *the* leading Printing Press Manufacturers in the World today.

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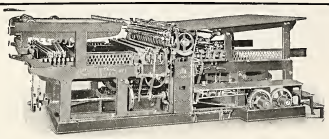
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SCOTT PRINTING PRESSES

FOR

Lithographers, Printers and Publishers

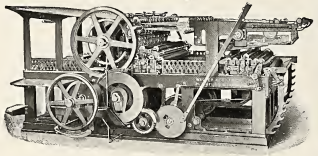


Lithographers

THE SCOTT One and Two Color Lithographic Rotary Aluminum Presses are standard machines. The illustration shows the Scott new style fast running Lithographic Press, with printed-side-up delivery. There is no delivery cylinder, fly-sticks or cords to smut the sheets. Send for catalogue.

Printers

THE SCOTT Two-Revolution Press is made for high-grade printing. It is built with two and four form rollers, also with rear, front fly, or printed-side-up deliveries as desired. The machine is driven by our new bed motion, which has no intermediate gear, and therefore no lost motion. Perfect register is assured.



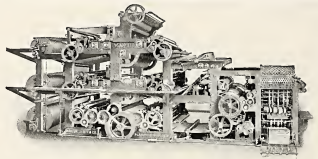


Magazine Publishers

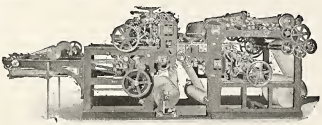
THE SCOTT Two-Roll Magazine Press shown here will produce magazines of 4, 8, 12, 16, 20, 24, 28 and 32 pages at a running speed of 16,000 copies per hour, and 40, 48, 56 and 64 pages at a running speed of 8,000 per hour. When producing 32 pages or less, folded to half-page size, two copies of different publications can be delivered separately. Extra printing cylinders can be attached to print an additional color on the outside cover pages, and the covers can be of a different quality or color of paper.

Newspaper Publishers

THE SCOTT Three-tiered Press shown here will produce 4, 6, 8, 10 or 12 page papers, inset, pasted, cut and folded, at a running speed up to 26,000 per hour. It is the *only* three-tiered press, two pages wide, that will produce 14, 16, 18, 20 or 24 pages with all the pages inserted before folding at a speed of 13,000 per hour. The illustration shows cylinders for printing an extra color on the outside of the upper web.



We manufacture also Drum-Cylinder, Stop-Cylinder, Flat-Bed Perfecting, all kinds of Magazine and Newspaper Presses.



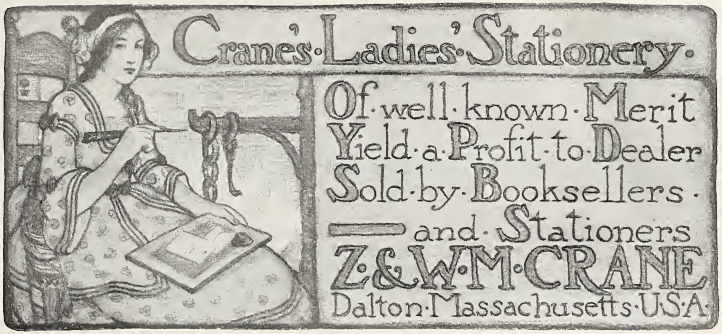
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Do you know that Metallic Overlays save 90 per cent?
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Do you want to know more? If so, write.

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By O. F. BYXBEE

THE latest work on this subject published. It is a handbook not only for the prospective publisher, but includes suggestions for the financial advancement of existing daily and weekly journals. It is 5½ x 8 inches in size, contains 114 pages, is bound in cloth, and neatly printed. Sent postpaid to any address on receipt of price, $1.00. Send at once before edition is exhausted. Circular telling all about it sent free.

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We have replaced all of our numbers from entirely new plates, as all of our stock as well as plates was destroyed in the disastrous fire which visited our plant a short time ago. In doing this our aim has been to improve our blanks wherever possible, so that we can safely claim that our blanks are superior to all others.

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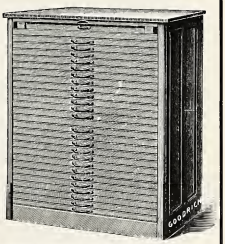
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We have been making Knives 72 years and feel that we know how to produce the BEST

Ohio Compact Cabinets

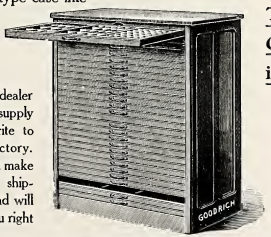
See those pockets? Those are for the back extensions of the case you want to set type from. These CASE RESTS, with the included Copy Drawer, form an exclusive feature of the

Ohio Steel Run Cabinets



Showing our cabinet with cases in place

Place type case like this



Cabinet with case from bottom placed in working position

If your dealer can not supply you, write to the Factory. We can make prompt shipment and will treat you right

The Most Compact Cabinet in the Market

25 cases with a copy drawer and a practical holding device, all in a total height of 43 inches.

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In the manufacture of printing inks
Has been made by the Sigmund Ullman
Company?
The same thought and perseverance
That were used to overcome the obstacles
That lay in the path of perfect
Doubletone Inks are applied to the
Bettering of every ink for every class
Of printing and to the execution of
Every order.

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AND
TISSUE
PAPERS.
BRUSH AND
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Models are the Standards of the World!

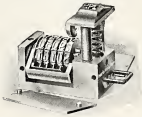
Absolutely Accurate. Fully Guaranteed. Prices always the Lowest, quality considered.

For General Job Work



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FAC SIMILE IMPRESSION
Bates New Model No. 27

View, showing parts detached for cleansing.



Bates New Model No. 27

For Cash Sale Books



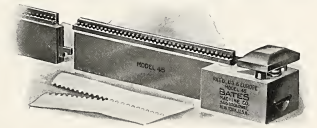
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Facsimile Impression.
Bates New Model No. 29

For Strip Tickets



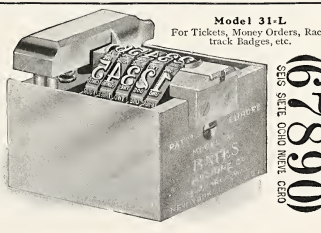
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Practically a pin-hole perforation of any length, while you print.



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Model 31-L
For Tickets, Money Orders, Race-track Badges, etc.





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Incorporated Capital, $100,000

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BRANCH OFFICE
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Carried in Stock by Typefounders and Dealers Everywhere.

QUALITY does not recognize PRICE as a competitor.

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We sell QUALITY ONLY!

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Get in on the next one September 10th

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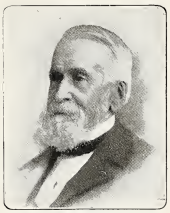
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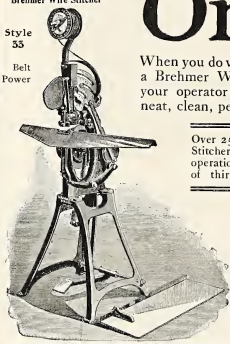
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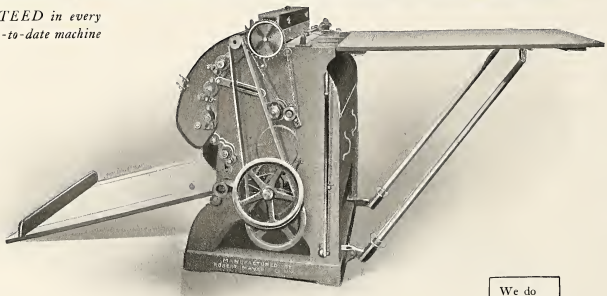
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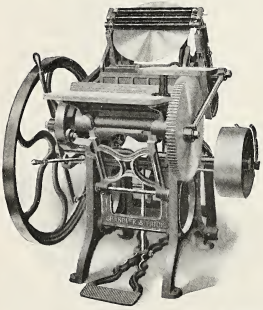
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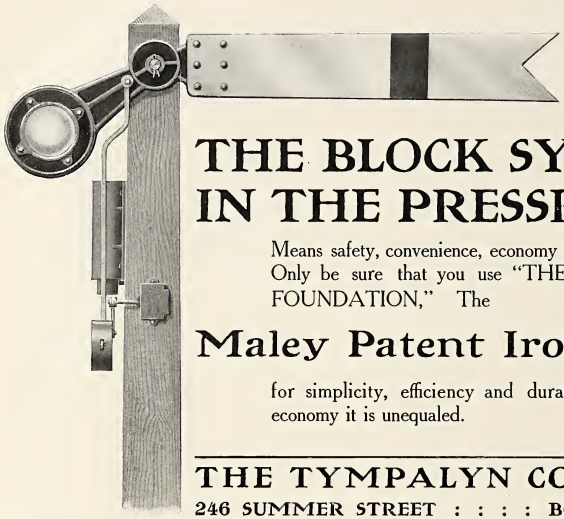
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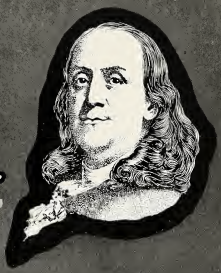


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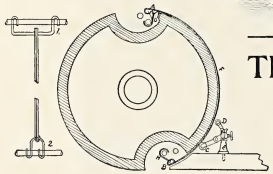


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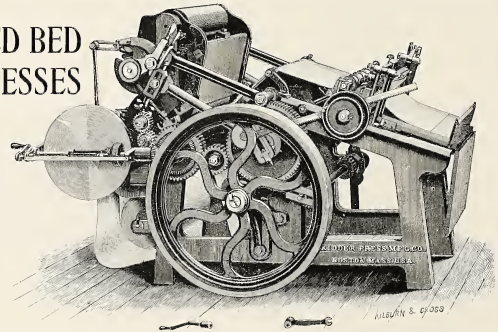
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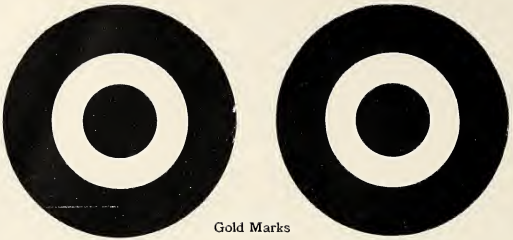
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Thax. Bot. Gaz. 20: 433. 17 O 1895.
Monoblepharis fasciculata, Thax.
See *Diblepharis fasciculata,* Lagh.
Thax. Bot. Gaz. 20: 439. *d. pl. 29, f. 8–12.* 17 O 1895.
Sacc. Hedw. 35: 23. 25 F 1896. [Reportorium No. 7.]
Sacc. & Syd. Syll. 14: 452. *d.* 20 Ag 1899.
— insignis, Thax.
See *Diblepharis insignis,* Lagh.
Thax. Bot. Gaz. 20: 438. *d. pl. 29, f. 1–7.* 17 O 1895.
Sacc. Hedw. 35: 23. 25 F 1896. [Reportorium No. 7.]
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— lateralis, Hine.
Hine, Am. Quart. Micr. Jour. 1: 24 (7), 141. *pl. 7, f. 4–21.*
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Thax. Proc. Am. Acad. 37: 23. *d.* Je 1901.
Monoicomyces Echidnoglossæ, Thax.
Thax. Proc. Am. Acad. 37: 23. *d.* Je 1901.
(Bot. Centralb. 88: 228. 14 N 1901.)
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Monosporium, Bon.
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Monospora vulgaris, Tul.
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Error for Melanospora parasitica, Tul.
— biseptata, Pk.
See *Helminthosporium obovatum,* B.
Pk. Rept. N. Y. Mus. 28: 62. *d. pl. 1, f. 5–8.*
— nigra, Morg.
Morg. Jour. Cin. Soc. 18: 44. *d.* D 1895.
Sacc. Hedw. 35: 47. 25 F 1896. [Reportorium No. 7.]
Sacc. & Syd. Syll. 14: 1075. *d.* 20 Ag 1899.
— setosa, B. & C.
B. Grev. 3: 101. *d.* Mr 1875.
Cke. Bull. Buf. Soc. 3: 196.
Curtis, Bot. N. Car. 130. 1867.
Sacc. Syll. 4: 300.
— triseptata, Pk.
See *Helminthosporium apicale,* B. & Br.
Pk. Rept. N. Y. Mus. 24: 94. *d. pl. 1, f. 14–17.*
Cke. Bull. Buf. Soc. 3: 196.

Vedas. Taittirīyasaṃhitā. 5025.5

The Tâittiriya-Prâtiçâkhya, with its commentary, the Tribhâshyaratna: text, translation, and notes. By William D. Whitney. New Haven. American Oriental Society. 1871. (2), 469 pp. 8°.
From the Journal of the American Oriental Society, 1871 [*4244.7.9].
F3584 — Tribhāshyaratna. — Whitney, William Dwight, ed. & tr. — Sanskrit language. Gram.

Tribhāshyaratna.
Whitney, William Dwight, editor and translator.
Sanskrit language. Grammar.

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Aryan series. Texts, documents, and extracts, chiefly from manuscripts in the Bodleian and other Oxford libraries. Vol. 1, part 1–5, 7, 8.
Oxford. Clarendon Press. 1881–97. 6 v. and unbound parts. 4°.
Contents. — 1, part 1. Buddhist texts from Japan, edited by F. Max Müller. Part 2. Sukhâvati-vyûha, description of Sukhâvati the Land of Bliss, edited by F. Max Müller and Bunyiu Nanjio. Part 3. The ancient palm-leaves containing the Pragñâ-pâramitâ-hṛidaya-sûtra, and the Ushṇîsha-vigaya-dhârani, edited by F. Max Müller and Bunyiu Nanjio. Part 4. Kâtyâyana's
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Sanskrit literature. Collections.
Mueller, Friedrich Max, editor.

Buddhist mahayana texts. Part 1, 2. *3014.79

Oxford. Clarendon Press. 1894. v. [Sacred books of the East. 49.] 8°.
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		East (Pac. Sys) ..	48	53	48	53	59	64	50	50	25	30	25	30	25	30	36	41
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		East (Pac. Sys) ..	48	53	48	53	59	64	50	50	25	30	25	30	25	30	36	41
	Wilmot ..... "	Through (U. P.)..	117	122	154	159	165	170	156	156	185	190	185	190	106	111	109	114
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	Tucson ..... "	Through (U. P.)..	117	122	154	159	165	170	156	156	185	190	185	190	106	111	109	114
		S. P. Co. (Pac. Sys)	69	69	106	106	106	106	106	106	60	60	60	60	81	81	73	73
		East (Pac. Sys) ..	48	53	48	53	59	64	50	50	25	30	25	30	25	30	36	41
	Stockham .... "	Through (U. P.)..	117	122	154	159	165	170	156	156	185	190	185	190	106	111	109	114
		S. P. Co. (Pac. Sys)	69	69	106	106	106	106	106	106	60	60	60	60	81	81	73	73
		East (Pac. Sys) ..	48	53	48	53	59	64	50	50	25	30	25	30	25	30	36	41

In this specimen of railroad tariff work the cross rules are cast on the machine and the vertical brass rule placed in a slot sawed half the depth of the slugs. We should be pleased to furnish full particulars of this method.

LINOTYPE COMPOSITION

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NEW-YORK TRIBUNE ALMANAC FOR 1905.

PLANETARY CONJUNCTIONS AND OTHER PHENOMENA FOR 1905.

Month	Day.	Aspect and distance apart.	Washington time.		Month	Day.	Aspect and distance apart.	Washington time.	
			H.M.					H.M.	
Jan.	4	☌ ☿ D–♑ 1° 22′ S	5 52	ev.	July	3	☉ in Aphelion	10	mo.
"	8	☌ ☽ D–♄ 3° 3′ S	8 41	mo.	"	4	☌ ♂ D–♃ 2° 31′ S	11	mo.
"	9	☌ ☿ D–♑ 2° 12′ S	10 6	mo.	"	6	☿ Gr. Elon. W.	8	mo.
"	12	□ ☽ ☌ East'rn	4	mo.	"	11	☌ ☽ D–♂ 7° 9′ S	3 16	mo.
"	13	☌ ♃ D–♐ 18′ N	10 33	mo.	"	14	☌ ☿ D–♃ 4°43′ S	7 39	ev.
"	22	☿ Gr. Elon. W.	2	ev.	"	17	☿ Gr. Hel. Lat. S	6	ev.
"	26	□ ☌ ☉ West'rn	6	ev.	"	19	☌ ♄ D–♄ 1°31′ S	11 8	mo.
"	27	☌ ♂ D–♂ 2°46′ S	4 24	ev.	"	26	☌ ♃ D–♃ 4°24′ N	6 6	ev.
"	30	☿ in ♍	8	mo.	"	28	☌ ☽ D–♀ 2° 15′ N	8 55	mo.
"	30	☿ in ♎	19	mo.	Aug.	2	☿ Gr. Elon. E.	8	mo.
"	31	☌ ☿ D–♅ 5° 2′ S	9 22	ev.	"	8	☌ ♂ D–♂ 7°42′ S	3 51	mo
Feb.	4	☌ ☽ D–♄ 2°41′ S	10 31	ev.	"	11	☌ ☿ D–♅ 4°43′ S	0 42	mo.
"	8	☌ ☿ D–♀ 2° 20′ N	8 53	mo.	"	14	☌ ☿ D–♀ 0° 48′ S	5	ev.
"	9	☿ in Aphelion	3	ev.	"	14-15	☽ par. Eclipsed	Vis.	U. S.
"	10	☌ ♃ D–42° 50′ N	1 13	mo.	"	15	☌ ♄ D–♄ 1°42′ S	3 41	ev.
"	12	☌ ♄ ☉	3	ev.	"	23	☿ ☌ ☉ Brightest	3	mo.
"	14	☿ Gr. Elon. E.	6	ev.	"	23	☌ ♃ D–♃ 4°24′ N	9 58	mo.
"	19	☽ Eclipsed	Invis.	U.S.	"	26	□ ☌ ☉ East'rn		
"	24	☌ ☿ D–♄ 3° 1′ S	3	ev.	"	27	☌ ☽ D–♀ 2° 12′ N	8 16	mo.
"	24	☌ ♂ D–♂ 3°19′ S	6 26	ev.	"	29	□ ☽ ☌ West'rn	3	mo.
Mar.	4	☌ ☽ D–♄ 2°20′ S	11 26	mo.	"	30	☾ tot. Eclipsed	p. vis.	U.S.
"	4	☿ in Perihelion	11	ev.	Sep.	5	☌ ♂ D–♂ 7°35′ S	1 51	ev.
"	5	☌ ☿ D–♀ 1° 52′ S	5 20	ev.	"	7	☌ ☿ D–♅ 4°50′ S	5 32	mo.
"	6	Ann. Eq. ☉	Invis.	U.S.	"	7	☿ Stationary	2	ev.
"	9	☌ ♃ D–♃ 3°11′ N	6 11	ev.	"	9	♂ Stationary	11	mo.
"	9	☌ ☿ D–♂ 8° 45′ N	7 26	ev.	"	11	☌ ♄ D–♀ 1°56′ S	6 47	ev.
"	9	☿ ☌ ☉ Superior	11	ev.	"	12	☿ in ♎	12	ev.
"	21	Spring begins.	2	mo.	"	12	☿ in ♍	11	ev.
"	21	☿ Brightest	5	ev.	"	15	☿ Gr. Elon. W.	9	mo.
"	24	☌ ☿ D–♂ 3°40′ S	1 49	ev.	"	17	☿ in Perihelion	1	ev.
"	25	□ ☿ ☌ West'rn	7	mo.	"	19	☌ ♃ D–♃ 4°17′ N	9	ev.
"	25	☿ in Perihelion	3	ev.	"	23	Autumn begins.		
"	31	☌ ♄ D–♄ 2°14′ S	11 11	ev.	"	23	□ ☿ ☉ East'rn	8	ev.
Apr.	2	♂ Stationary	6	mo.	"	25	♅ Stationary	4	ev.
"	4	☿ Gr. Elon. E.	9	mo.	"	29	☌ ☿ D–♀ 0° 59′ N	7 8	mo.
"	5	☿ Stationary	1	ev.	Oct.	4	□ ☿ ☌ West'rn	2	mo.
"	6	☌ ☽ D–♃ 3°35′ N	1	ev.	"	4	☌ ☽ D–♂ 6°40′ S	6 44	mo.
"	6	☌ ☿ D–♃ 1° 57′ N	11 46	ev.	"	4	☌ ☿ D–♃ 4°42′ S	0 7	ev.
"	20	☌ ♂ D–♂ 4°12′ S	9 18	ev.	"	8	☌ ♂ D–♂ 7°48′ S	3	ev.
"	23	☿ ☌ ☉ Inferior	4	ev.	"	8	☌ ☽ D–♄ 1°38′ S	9 43	ev.
"	27	☌ ☿ ☉ Inferior	5	mo.	"	12	☌ ☿ ☉ Superior	3	mo.
"	28	☌ ☽ D–♄ 1°57′ S	9 56	mo.	"	15	☌ ♂ Gr. Hel. Lat. S	1	mo.
May	3	☿ ☌ D–♀ 2° 46′ N	1 12	mo.	"	15	☿ in Perihelion	3	ev.
"	3	☌ ☿ D–♅ 8° 43′ N	7 11	mo.	"	17	☌ ♃ D–♃ 4°6′ N	1 49	mo.
"	4	☌ ☽ ☉	1	mo.	"	26	☌ ☿ D–♀ 1° 36′ S	3 54	mo.
"	4	☌ ☿ D–♃ 43°51′N	8	mo.	"	31	♄ Stationary	1	ev.
"	5	☿ Stationary	12	ev.	"	31	☿ in Aphelion	1	ev.
"	8	☿ ☌ ☉ Brightest	3	ev.	"	31	☌ ☿ D–♅ 4°27′ S	9 54	ev.
"	11	☿ in ♉	4	mo.	Nov.	2	☌ ♂ D–♂ 6° 0′ S	4 14	mo.
"	16	☿ Stationary	11	mo.	"	5	☌ ☽ D–♄ 1°45′ S	2 46	mo.
"	17	☌ ♂ D–♂ 5°10′ S	1 6	ev.	"	6	☿ Gr. Hel. Lat. N	1	ev.
"	21	☿ Gr. Elon. W.	6	mo.	"	8	☿ in Perihelion	10	mo.
"	21	☿ in ♊	9	ev.	"	13	☌ ♃ D–♃ 4°2′ N	2 2	mo.
"	24	□ ♄ ☉ West'rn	5	mo.	"	24	☿ ☌ ☉	4	mo.
"	25	☌ ☽ D–♄ 1°39′ S	7 47	ev.	"	25	☿ ☌ D–♀ 3° 42′ S	0 51	mo.
"	30	☌ ☿ D–♀ 2° 55′ N	2 16	ev.	"	27	☿ Gr. Elon. E.	12	ev.
June	1	☌ ☽ D–♃ 4°5′ N	3 24	mo.	Dec.	1	☌ ♂ D–♂ 2°42′ S	4 19	mo.
"	2	☌ ☽ D–♀ 1° 42′ S	6	mo.	"	2	☌ ♄ D–♄ 1°21′ S	11 33	mo.
"	2	☿ Brightest	7	mo.	"	3	☌ ☽ D–♃ 4°3′ N	1 9	mo.
"	13	☌ ♂ D–♂ 6°14′ S	3 25	ev.	"	13	☌ ☿ D–♆ 2°20′ N	9 43	mo.
"	14	☿ Stationary	5	mo.	"	14	☿ in Perihelion		
"	17	☌ ☿ D–♅ 4°55′ S	1 7	ev.	"	15	☌ ☉ ☿ Inferior	5	ev.
"	17	♂ Stationary	7	ev.	"	21	☌ ☿ D–♀ 3° 53′ N	9	ev.
"	21	☿ in Perihelion	2	ev.	"	23	Winter begins.	7	mo.
"	21	Summer begins.	10	ev.	"	25	☿ ☌ D–♀ 4° 12′ S	0 45	mo.
"	22	☌ ☽ D–♄ 1°25′ S	4 22	mo.	"	25	☌ ♃ D–♂ 0°30′ N	11	ev.
"	24	☿ ☌ ☉ Brightest	6	mo.	"	28	☿ ☌ ☉	2	ev.
"	25	☿ in Aphelion	8	mo.	"	29	☌ ☽ D–♄ 0°54′ S	12 18	ev.
"	28	☌ ☿ D–♀ 1° 45′ N	3 3	ev.	"	30	☌ ♂ D–♂ 0° 4′ S	5 31	mo.
"	28	☌ ♃ D–♃ 4°17′ N	11 23	mo.	"	31	☿ ☌ ☉	3	mo.

The above is the first work of the kind ever executed on a Mergenthaler Linotype machine. It was done in The New-York Tribune composing room August 4, 1904.

MERGENTHALER LINOTYPE COMPANY

NEW YORK CHICAGO NEW ORLEANS SAN FRANCISCO

THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged $7 per year for two lines; more than two lines, $2 per additional line.

ADVERTISING CALENDARS.

FRENCH NOVELTY ADV. CO., Sunday Call building, Easton, Pa. Manufacturers and wholesale dealers in calendars and other advertising novelties.

OLIVER BAKER MFG. CO., 329 Hennepin ave., Minneapolis, Minn., makers of art calendars, etc., half-tone, double-tone, photo-finish and 3-color process. Send $1.50 for samples, prepaid express.

ADVERTISING FANS.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

ADVERTISING NOVELTIES OF WOOD.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y.

AIR BRUSH.

THAYER & CHANDLER, fountain air brush, 146 Wabash ave., Chicago. Send for catalogue.

BALL PROGRAMS AND INVITATIONS.

BUTLER, J. W., PAPER CO., 212-218 Monroe st., Chicago. Ball Programs, Folders, Announcements, Invitations, Tickets, Society Folders, Masquerade Designs, etc.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

BOOKBINDERS' MACHINERY.

HICKOK, W. O., MANUFACTURING CO., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

ISAACS, HENRY C., 10-12 Bleecker st., New York.

KEYSTONE TYPE FOUNDRY, 9th and Spruce sts., Philadelphia, U. S. A. Makers and exporters of the Paragon Ruling Machines for ruling paper, constructed of iron, steel and aluminum, with brass rollers. Also Paragon Paper-cutting Machines.

BOOKBINDERS' LEATHER AND CLOTH.

THOMAS GARNAR & CO., manufacturers, 181 William st. and 22 Spruce st., New York.

BOOKBINDERS' SUPPLIES.

SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies.

BOXWOOD FOR ENGRAVERS.

GRAND RAPIDS BOXWOOD CO., Grand Rapids, Mich. Also mounting woods.

BRASS RULE AND BRASS GALLEYS.

HAMMOND PRINTERS' SUPPLY CO., 45 Eddy st., Providence, R. I. Big discounts.

BRASS-TYPE FOUNDERS.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

MISSOURI BRASS-TYPE FOUNDRY CO., Howard and Twenty-second sts., St. Louis, Mo.

CALENDAR MANUFACTURERS.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

CALENDAR PADS.

THE SULLIVAN PRINTING WORKS CO., Court and Broadway, Cincinnati, Ohio, make 33 sizes and styles of Calendar Pads for 1905. The best and cheapest in the market. Write for sample book and prices.

CARBON BLACK.

CABOT, GODFREY L., Boston, Mass.

CARDBOARD MANUFACTURERS.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

CASE-MAKING AND EMBOSSING.

SHEPARD, THE H. O., CO., 120-130 Sherman st., Chicago. Write for estimates.

CHARCOAL FOR ENGRAVERS.

ATLANTIC CARBON WORKS. Prepared charcoal. E. 40th st. and E. Bdwy., Brooklyn, N. Y.

COATED PAPER.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

AMERICAN STEEL AND COPPER PLATE CO., 150 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates.

CRESCENT GOODS.

CRESCENT EMBOSSING CO., Main Office and Works, Plainfield, N. J. Manufacturers of: CRESCENT CALENDARS for Advertising Purposes. Large line. Write for particulars. CRESCENT FOLDERS for Programs, Menus, Lodges and Societies, and all Special Occasions. Beautiful Illustrated Catalogue free to any one in the trade. Silk Cords and Tassels.
CRESCENT ADDRESS CARDS for all Lodges and Societies. Samples free to trade.
CRESCENT ADVERTISING BLOTTERS, FANS AND NOVELTIES. Write for samples.
CATALOGUE COVERS, SHOW CARDS, LABELS AND SPECIALTIES IN FINE EMBOSSED WORK. Write for samples and prices.
SILK CORDS AND TASSELS.
STAMPED OR EMBOSSED STATIONERY.

DESIGNER AND MANUFACTURER OF SPECIAL MACHINERY.

SWIFT, GEORGE W., JR., Bordentown, N. J. Machinery and attachments for printing and manufacturing paper goods of every kind.

DIE SINKERS.

WAGENFOHR, CHARLES, 140 West Broadway, New York city. High-grade work.

ELECTROTYPERS AND PHOTO-ENGRAVERS.

RINGLER, F. A., Co., 26 Park place, New York city. Electrotyping and photoengraving.

ELECTROTYPERS AND STEREOTYPERS.

BLOMGREN BROS. & CO., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

BRIGHT'S "OLD RELIABLE" ST. LOUIS ELECTROTYPE FOUNDRY, 214-216 Pine street, St. Louis, Mo. Work in all branches.

EMPIRE CITY ELECTROTYPE CO., 251 William st., New York. J. G. Hurmuze, electrotyping.

FLOWER, EDWIN, 216-218 William street, New York city. "Good work quickly done."

HORNBY, ROBERT, 277 Mulberry street, New York city.

HURST ELECTROTYPE CO., 82 Fulton street, New York. Electrotyping and stereotyping.

JUERGENS BROS. CO., 140 to 146 Monroe street, Chicago. Also engravers and electrotypers.

KELLOGG, A. N., NEWSPAPER CO., 73 West Adams st., Chicago. Electrotyping and stereotyping. Also large variety cuts.

MCCAFFERTY, H., 42 Bond street, New York. Half-tone and fine-art electrotyping a specialty.

PETERS, C. J., & SON CO., Boston, Mass. Stock cuts, embossing dies, embossing compound.

ROWELL, ROBERT, CO., Louisville, Ky. Good work and prompt service.

WHITCOMB, H. C., & CO., 42 Arch st., Boston. Electrotyping and engraving of all kinds.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

LOVEJOY COMPANY, THE, 444 and 446 Pearl st., New York.

ELECTROTYPERS' AND STEREOTYPERS' MACHINERY.

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn street.

WESEL, F., MFG. CO., 82 and 84 Fulton st., New York; 310 Dearborn st., Chicago; 180 Fleet st., London, E. C. Complete line of most advanced machines, all our own make.

ELECTROTYPERS' AND STEREOTYPERS' METAL.

GREAT WESTERN SMELTING & REFINING CO., 173-199 W. Kinzie street, Chicago.

EMBOSSED FOLDERS.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

EMBOSSERS AND STAMPERS.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

FREUND, WM., & SONS, est. 1865. Steel-die embossing to the printing, lithographing and stationery trade. 176 State street, Chicago.

KOVEN, W., JR. Embossing and stamping for lithographers, binders and printers. 16 Spruce street, New York.

TOWLE & CO., 51 La Salle st., Chicago, handle calendar backs, do finishing and beveling, hot stamping and heavy embossing for the trade.

EMBOSSING DIES.

STRUPPMANN, C., & CO., 78 5th ave., New York.

EMBOSSING DIES AND COMPOSITION.

PETERS, C. J., & SON CO., Boston, Mass. Embossing dies, embossing compound, stock cuts.

ENAMELED BOOK PAPER.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

ENGRAVERS—COPPER AND STEEL.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die sinkers and embossers. Write for samples and estimates. 176 State st., Chicago. (See advt.)

ENVELOPES.

CLASP ENVELOPE CO., 66 Park place, New York. Always in stock.

UNITED STATES ENVELOPE COMPANY, Springfield, Mass. Every description of good envelopes in stock or made to order. Famous for high-grade papeteries. Seventy-five different lines of toilet papers. Quick deliveries—best values. Order of U. S. E. Co., Springfield, Mass., or any of its following DIVISIONS:
Logan, Swift & Brigham Envelope Co., Worcester, Mass.
United States Envelope Co., Holyoke, Mass.
White, Corbin & Co., Rockville, Conn.
Plympton Manufacturing Co., Hartford, Conn.
Morgan Envelope Co., Springfield, Mass.
National Envelope Co., Milwaukee, Wis.
P. P. Kellogg & Co., Springfield, Mass.
Whitcomb Envelope Co., Worcester, Mass.
W. H. Hill Envelope Co., Worcester, Mass.
U. S. E. Co., Fine Stationery Div., Worcester, Mass.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

ETCHING ZINC—GROUND AND POLISHED.

AMERICAN STEEL AND COPPER PLATE CO., 150 Nassau st., New York; 358 Dearborn st., Chicago.

FOIL.

CROOKE, JOHN J., Co., 149 Fulton st., Chicago.

FOLDING AND FEEDING MACHINERY.

DEXTER FOLDER CO., factory, Pearl River, N. Y. New York, 290 Broadway; Chicago, 315 Dearborn st.; Boston, 178 Devonshire st.

GLAZED PAPER.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

GUMMED PAPERS.

SAMUEL JONES & CO., 56 Carter Lane, London, E. C., England. Write for samples.

MCLAURIN BROS., 217-219 Mercer st., New York. Non-curling "Renowned."

PIRIE, ALEX., & SONS, LTD., 33 Rose st., New York. "Celebrated" brand lies perfectly flat.

HOT STAMPERS AND HEAVY EMBOSSERS.

TOWLE & CO., 51 La Salle st., Chicago, do all kinds of hot stamping and heavy embossing for the trade.

INK MANUFACTURERS.

AULT & WIBORG CO., THE, Cincinnati, New York, Chicago, St. Louis, Toronto, London, Eng.

BARNARD, F. A., & SON, Star Printing Ink Works, 116 Monroe st., Chicago.

KIENLE, E., & CO., Walton av. and 144th st., New York. Manufacturers of lithographic and printing inks.

ROOSEN, H. D., CO., 263 Water st., Brooklyn, N. Y. Headquarters for high-grade black inks.

THALMANN PRINTING INK CO., St. Louis, Chicago, Kansas City, Omaha. Mfrs. job, hook and colored inks.

ULLMANN & PHILPOTT MFG. CO., THE, office and works, 89-95 Merwin st., Cleveland, Ohio.

JOB PRINTING PRESSES.

BOSTON PRINTING PRESS MFG. CO., 176 Federal st., Boston, Mass.

LINOTYPE COMPOSITION.

LANGUAGES PRINTING COMPANY, Languages building, 15 W. 18th st., New York.

ROONEY & OTTEN PTG. CO., 114-120 W. 30th st., New York. Publishers' works a specialty.

LINOTYPE METAL.

BLATCHFORD, E. W., CO., 54 Clinton street, Chicago.

GREAT WESTERN SMELTING & REFINING CO., 173-199 W. Kinzie street, Chicago.

KANSAS CITY LEAD & METAL WORKS, Fourteenth and Wyandotte sts., Kansas City, Mo.

LITHOGRAPH PAPER.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

LITHOGRAPHIC SUPPLIES.

MAYER, ROBERT, & CO., New York and Chicago. Manufacturers of finest Lithographic Printing Inks, Park Lithographic Hand Presses. Importers of Lithographic stones and supplies.

MAIL PLATE SERVICE.

MAIL PLATE CO., 73 W. Adams st., Chicago. Saves expressage (all plates postpaid hy us).

MERCANTILE AGENCY.

THE TYPO MERCANTILE AGENCY, general offices 87 Nassau street, New York. The Special Agency of the Paper, Book, Stationery, Printing and Publishing trade.

MONOTYPE METAL.

BLATCHFORD, E. W., CO., metal for Lanston Monotype Machines, 54 North Clinton st., Chicago.

MOTORS FOR PRINTING MACHINERY.

JENNEY ELECTRIC MFG. CO., Indianapolis, Ind. Motor specialists for printers and engravers.

NUMBERING MACHINES.

BATES MANUFACTURING CO., 83 Chambers st., N. Y.; Chicago, 144 Wabash avenue; Factory, Orange, N. J.; London, Eng., 34 Queen st., Cheapside, E. C. Sole manufacturers of BATES AND EDISON Automatic Hand Numbering Machines. No connection with any other firm of similar name. Send for Booklet 9. All first-class stationers and rubber-stamp manufacturers sell these machines.

WETTER TYPOGRAPHIC NUMBERING MACHINES to print and number at one time. 331-341 Classon ave., Brooklyn, N. Y. Sold by all dealers.

PAPER-CUTTING MACHINES.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

EARDLEY & WINTERBOTTOM, 125-127 Worth st., New York.

ISAACS, HENRY C., 10 and 12 Bleecker street, New York.

KEYSTONE TYPE FOUNDRY, 9th and Spruce sts., Philadelphia, U. S. A. Makers and exporters of Paragon Paper-cutting machines.

MORGANS & WILCOX MFG. CO., Middletown, New York.

OSWEGO MACHINE WORKS, Oswego, New York, makers of the best in cutting machines.

PAPER DEALERS—GENERAL.

ELLIOTT, A. G., & CO., Philadelphia, Pa. Specialty, parchment and art vellum papers.

PAPER MANUFACTURERS.

CRANE BROS., Westfield, Mass. Makers of ledger and linen papers.

PAPER MANUFACTURERS—LEDGER ONLY.

WESTON, BYRON, Dalton, Mass.

PAPETERIES.

UNITED STATES ENVELOPE COMPANY, Springfield, Mass. A full line of papeteries made at
Morgan Envelope Co., Springfield, Mass.
U. S. E. Co., Fine Stationery Div.,
Worcester, Mass.

PATENT STEREOTYPE BLOCKS.

WANNER, A. F., & CO., Wilson patent blocks, and regular blocks, iron and wood; also type, presses, printing material. 298 Dearborn st., Chicago.

PHOTOENGRAVERS.

BLOMGREN BROS. & CO., 175 Monroe st., Chicago, Ill., half-tone and wood engraving.

BUTT, CHAS., 112 Fulton st., New York city.

FRANKLIN ENGRAVING & ELECTROTYPING CO., 346-350 Dearborn street, Chicago.

KELLEY, S. J., ENG. CO., Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.

PENINSULAR ENGRAVING CO., 73 Fort st., W. Detroit, Mich.

PETERS, C. J., & SON CO., Boston, Mass. Half-tone, line and wax engravers.

ROMANSKI PHOTOENGRAVING CO., 402 Camp st., New Orleans. Independent day and night forces, up-to-date in every respect.

SANDERS ENGRAVING CO., St. Louis, Mo. Electrotypers and photoengravers.

PHOTOENGRAVERS' CHEMICALS.

SELDNER & ENFQUIST, 87-95 Richardson st., Brooklyn, N. Y. Perchlorid and sulphate of iron, sodium sulphide, etc.

PHOTOENGRAVERS' MACHINERY.

SHNIEDEWEND, PAUL, & CO., 118-132 W. Jackson blvd., Chicago.

PHOTOENGRAVERS' MACHINERY AND APPLIANCES.

WESEL, F., MFG. CO., 82 and 84 Fulton st., New York; 320 Dearborn st., Chicago. Complete outfits a specialty.

PHOTOENGRAVERS' SCREENS.

LEVY, MAX, Wayne ave. and Berkeley st., Wayne Junction, Philadelphia, Pa.

PHOTOENGRAVING.

KELLOGG, A. N., NEWSPAPER CO., 73 W. Adams st., Chicago. Half-tone and line engravers.

PHOTOENGRAVERS' PROOF PRESSES.

SHNIEDEWEND, PAUL, & CO., 118-132 W. Jackson blvd., Chicago.

PHOTOGRAVURE PLATES AND PLATE PRINTING.

MCCARTHY, J. F., 110 S. 8th st., Brooklyn, N. Y.

PLATE AND EMBOSSING PRESSES.

KELTON'S, M. M., SON, C Kelton, proprietor, 124 Baxter street, New York City.

PRESSES.

DUPLEX PRINTING PRESS CO., Battle Creek, Mich. Flat-bed perfecting presses.

GOSS PRINTING PRESS CO., 16th street and Ashland avenue, Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn street.

PRESSES—CYLINDER.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

PRESSES—HAND AND FOOT POWER.

KELSEY PRESS CO., Meriden, Conn.

PRESSES—JOB PRINTING.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

EARDLEY & WINTERBOTTOM, 125-127 Worth st., New York.

PRINTERS' MACHINISTS.

RATHBUN & BIRD CO., 33 Gold st., New York. Presses rebuilt.

PRINTERS' MATERIALS.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

CAMPBELL, NEIL, CO., 72 Beekman street, New York city. Machinery, type, etc.

GOODRICH, JAS. E., CO., Geneva, Ohio. Printers' cabinets, type trays, stands, etc.

HAMMOND PRINTERS' SUPPLY CO., 45 Eddy st. (opposite City Hall), Providence, R. I.

HARTNETT, R. W., CO., 52-54 North Sixth st., Philadelphia, Pa.

KEYSTONE TYPE FOUNDRY, 9th and Spruce sts., Philadelphia, U. S. A. Makers and exporters of the celebrated Nickel-alloy Type, brass rule, brass galleys, leads, slugs and miscellaneous printing material.

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KANSAS CITY LEAD AND METAL WORKS, 14th and Wyandotte sts., Kansas City, Mo.

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CROOKE, JOHN J., Co., 149 Fulton st., Chicago.

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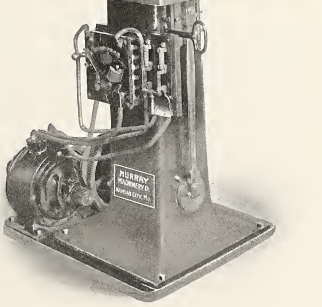
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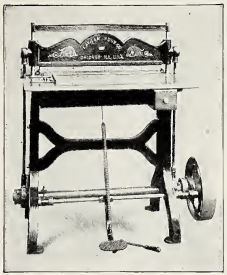
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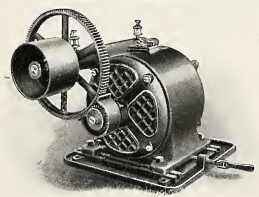
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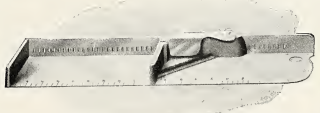
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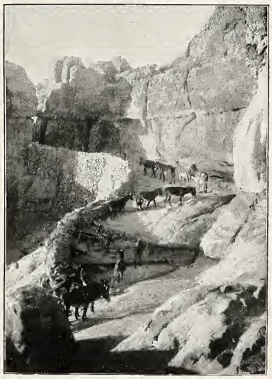
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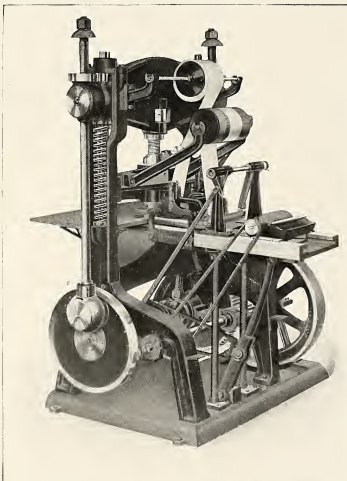
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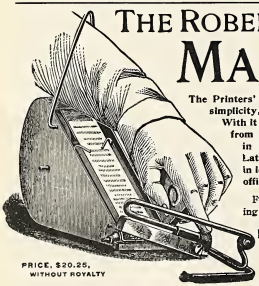
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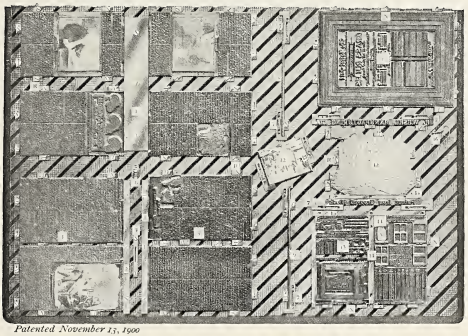
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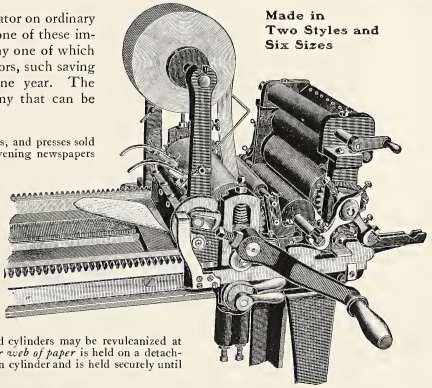
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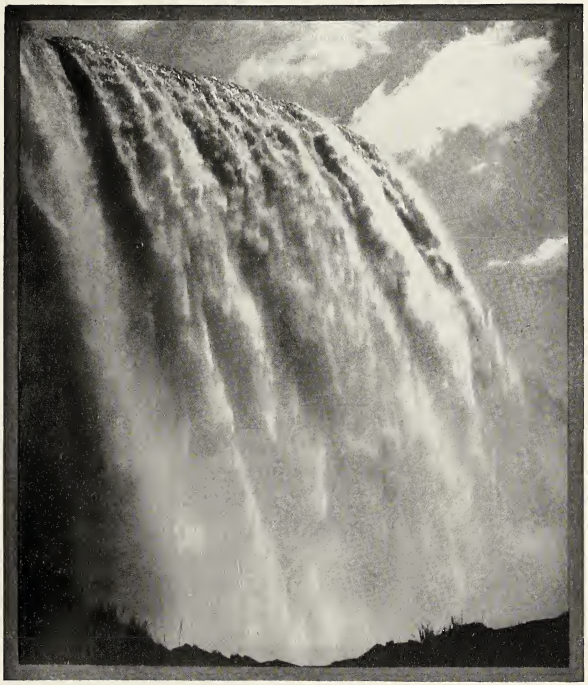
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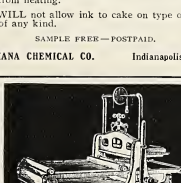
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